

JULY 2, 1955

MOTION PICTURE HERALD

**Now It's Cine-Miracle:
National Theatres Shows
New Big Screen System**

“DISCOVERING THE CODE”

—An Editorial

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Conditions Necessary for Optical System Efficiency

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newspapers, also for Teen Council. **MAILING:** To membership of local Film Society and to local women's clubs for bulletin boards. **BALLY:** Walking book used several days before opening, also at schools. **LIBRARIES:** Natural for local library tie-up with stills. **SPONSORSHIP:** One individual, amusement editor or columnist makes the appeal that it was by his personal intervention that the picture has been brought back. He continues to plug it, arranges stunts. **CHILDREN'S SHOW:** A popular local TV children's show stages a contest, "Why I Like This Show." Prizes are tickets to a special screening Saturday morning. **GET FREE PRESS BOOK FROM NATIONAL SCREEN SERVICE.**

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WASN'T IT GREAT WITH
"THERE'S NO BUSINESS
LIKE SHOW BUSINESS"?
NOW 20TH
BRINGS YOU
**HOW
TO BE
VERY,
VERY
POPULAR**

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NORTH!

-all the
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you'll need
in July!



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*"It's a pleasure
to do business
with 20th!"*

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 200, No. 1

July 2, 1955



Discovering the Code

by MARTIN QUIGLEY

TALENT guilds in Hollywood have rather suddenly come to sit up and take notice of the Production Code and the Production Code Administration.

Up to now the Code and the board which administers it have had to struggle along with little or no public or private support from the talent guilds. Among the memberships of the talent guilds have been many of the most vocal and acidulous critics of the Code and everybody and everything connected with it.

But all this is now changed and quite abruptly, too. Resolutions have been passed which imply an endorsement and acceptance of the Code that has hitherto been conspicuously missing, together with a pat on the back for Geoffrey Shurlock, the director of the Production Code Administration. So far so good, a couple of decades late but still good and still welcome.

Unfortunately the story of the actions taken by the guilds becomes from here on one whose artfulness is clearly showing. The adroitly masked gimmick which quite obviously prompted the resolutions is the somewhat silly contention that the Production Code Administration is infallible and that its decisions are not subject to any criticism anytime, anywhere.

Many persons of good common sense will laugh quietly at the folly of the guilds in allowing themselves to be maneuvered into this position. Among these will be the members of the British Board of Film Censors, including its distinguished and capable secretary, Arthur Watkins. This board is of course a very important institution in the very important British market. The ideas and actions of this board are of vital concern to the American industry.

The British board has made no secret of its respect for the United States Code or of its belief that pictures made in conformity to our Code thereby generally qualify for acceptance under their own rules and regulations. Yet some ten pictures recently awarded certificates of approval by the Production Code Administration have gotten into serious trouble with the British board. It would appear that the British board has an opinion that the Production Code Administration—in keeping with every other human agency—can make an occasional mistake.

A CURIOUS bit of intrigue is suggested in the fact that the talent guilds, long known, generally speaking, as no friends of the Production Code, suddenly break out in defense and approval of the Code right at a time when the important British Board of Film Censors and other institutions and individuals believe that there has been in recent months a deterioration in the application of the principles and regulations of the Code. The apparent purpose and intent is to raise a backfire to becloud and confuse the questions that have been raised about certain recent pictures. The wily maneuver will fool no one, except possibly some of those who allowed themselves to be led into the action taken.

It will be of no help to the Production Code, the Production Code Administration or Geoffrey Shurlock, its conscientious, able and experienced director. It will not unwrite the record

of the mistakes that have been made or prevent new mistakes that undoubtedly will be made from time to time in the future. It will still no criticism of past mistakes, nor will it stop criticism that may be expected when grave and numerous mistakes, misjudgments or oversights reappear.

The motion picture in its public relations cannot enjoy a good name by resort to deceit, bombast or blindness. No miracles of superhuman attainment are expected to insure a good reputation. But a smokescreen effort such as the resolutions of the Hollywood talent guilds, in face of the recent appearance of a number of pictures which contain subject matter and treatment not to be justified with the principles and the regulations of the Production Code, serves no useful or legitimate purpose.

What is needed is renewed watchfulness and determination on the part of Geoffrey Shurlock and his staff of capable and experienced associates. What is needed also is some reasonable recognition in executive quarters in the industry of the great responsibility which the Production Code Administration carries virtually single-handedly. The good name of the motion picture and the industry depends more upon the work of this institution than any other single factor.

Yet its members with very little in the way of support and encouragement, receiving financial compensation at modest rates for long and arduous hours of work, are expected to prevail invariably over the wilfulness of creative personnel of abundant talent and powerful position.

SOUND judgments under the Code on the vast and complex range of moral and social problems that appear in story material which comes under consideration in Hollywood are at times most difficult, aside and apart from the pressures of one kind or another that interested persons apply to gain their particular objectives. But in face of such pressures, unrelentingly and cleverly applied, the wonder is not that mistakes are made but, rather, that the number made are as few as they actually are.

Over the past twenty-five years the Code in Hollywood has had an eventful career. Aside from responsible and informed executive circles it has repeatedly been misrepresented, assailed, ridiculed and ignored. Recently, it appears, there has come a long-overdue awakening among persons of a type who are sharply resentful of criticism from whatever source, that if Hollywood did not have the Code it would not merely be in a little hot water once in a while but in a lot of hot water all the time.

With this realization and in the absence of any genuine knowledge of the Code, what it is and how it functions, it has been just one easy step to the position such as that implied in the resolutions of the talent guilds under which the Code and its administration are hailed as infallible—and let no man dare raise a breath of criticism! This is pure rot which lacks even the complexion of sincerity. It serves no worthy purpose.

The Production Code represents a pledge of high purposes on the part of all responsible elements in the American industry. It is a commitment that is not easy or simple to fulfill. Its best chance of fulfillment lies in the policy of honestly recognizing mistakes when they appear and then promptly proceeding to steps to prevent their recurrence. To this end intelligent cooperation is needed from all elements of the industry—and gestures at whitewash from none!

Letters to the Herald

MOTION PICTURE HERALD

July 2, 1955

The Toll TV Issue

TO THE EDITOR:

I notice in your issue of The HERALD of June 25, an item concerning a bill I have offered to prevent "gas meter" or "pay as you see TV." Mr. Arthur Levey, president of Skiatron, is quoted as saying that my measure would be helpful to Toll TV interests by bringing the issue to a head.

It seems to me it has already been brought to a head, judging by the avalanche of mail I have received from all parts of the country and it is presently running 30 to one in favor of FREE TV. I am told the FCC has also received opinions from the four corners of the land on this subject and that the preference is overwhelmingly in favor of free TV. As a result, I am quite sure the FCC would not run counter to the great weight of such opinion and unleash pay TV on the country. Therefore, Mr. Levey is right. My measure has been helpful in bringing the issue to a conclusion, and the problem has been resolved by opposition to Mr. Levey's proposal.—*EMANUEL CELLER, House of Representatives, Washington, D. C.*

What's the Recipe?

TO THE EDITOR:

In the issue of The HERALD dated June 18 in reference to the letter headed "An Exhibitor's Recipe."

Several exhibitors have mentioned this to me and we are curious as to the size town this exhibitor operates, policy, etc. Don't care about his name or his town.

Also might he be kind enough to write an article on how he turns most anything into a smash hit? From his article you would think he does just that—and if he does—this industry would surely benefit from his experience.—*J. GLENN CALDWELL, Princess-Caldwell Theatres, Aurora, Missouri.*

[Editor's Note: The writer of the letter, "An Exhibitor's Recipe," operates a circuit of seven theatres in towns of 250,000 and 45,000 population, respectively.]

Personal Contact

TO THE EDITOR:

A recently published letter in The HERALD, by a writer who chose to remain anonymous, suggested that exhibitors refrain from decrying the high cost of rentals, and return to the fundamentals of showmanship, instead. Among the salient points mentioned was that of personal contact between the manager and his patrons.

Although the example stated in the letter, that of a TV personality's fan following, may not be analogous to that of a theatre

manager's situation, it stressed the element of personality, which is in itself an important aspect of showmanship.

The immediate contact between manager and patron is the best possible means of forging goodwill between the public and the theatre, a factor too readily overlooked.

In many instances, particularly in key spots of metropolitan areas, the manager can't be generated in any other fashion, because of his absence from the floor, or a self-imposed, regal air of aloof detachment when he is about.

I have found that getting to know the patrons has created an air of cordiality that can't be generated in any other fashion. Standing in the lobby, greeting the incoming patrons with a cheery "Good evening" during the peak periods of business serves many purposes. Not only does it stimulate staff members to exert a greater effort in the same direction, but also encourages patrons to speak freely about matters pertinent to the business.

This measure of hospitality should not be reserved for adults alone. Children are important, as the potential adult movie-goers of tomorrow. When dealing with a teenage audience, it is of paramount importance. Getting to know them by name, with a basis of friendship, will be a primary factor in curbing rowdyism in the theatre, and facilitate the task of handling the unruly ones.

When dealing with a patron's complaint, it is much easier to settle the matter if patron and manager know each other. The general public takes pride in the theatres they attend. It engenders a deeper feeling of being a part of it if they are on a speaking basis with the manager.

All this calls for but a little initiative on the manager's part. In a sense, it's fundamental operation, yet how many managers are actually known by a big percentage of their audience?

Huge sums are invested by producer and exhibitor in selling their product. When it comes to selling the theatre as an integral part of the community, and to public relations, no one can do it like the manager.

Gentlemen, this is a competitive field. The motion picture industry is a great one; the manager's role is a key one. Know your public! —*MELVIN ARONSON, Manager, Century's Kingsway Theatre, Brooklyn, N. Y.*

Indians

TO THE EDITOR:

If you don't think the public can get enough Indian pictures, here's a list I have had and still haven't disposed of more that are to come: "Drum Beat," "They Rode West," "Yellow Mountain," "White Feather," "Smoke Signal," "Charge at Feather River," "Santa Fe Passage."—*J. C. BALKCOM, Gray Theatre, Gray, Georgia.*

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REMODELED Kenmore in Boston
OPTICAL Efficiency in Projection

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On the Horizon

MULTI-TAX PROBLEM

A special government commission, studying the relation of the Federal, state and local governments, for the past two years, announced there was no pat solution to the problem of overlapping taxes. In the year ending June 30, 1953, the Federal Government collected \$416,000,000 from amusement taxes while the states collected \$19,000,000.

PACT TALKS

The Herald's London correspondent reports industry observers there say that negotiations for renewal of the Anglo-American film agreement are scheduled for London this year. The British Board of Trade and the London office of the Motion Picture Association are now waiting for the date to be fixed by Eric Johnston, MPA president.

PREDICTION

Sufficient stock subscriptions to Exhibitors Film Finance Group will be on hand by October, when Theatre Owners of America holds its annual convention in Los Angeles, to permit the start of active operations. That is the prediction in a current TOA bulletin.

NEW CABLE

Much publicized, the new cable from Great Britain to the United States will not carry television programs. It will do many things --carry 36 telephone conversations simultaneously, for instance--but it is unsuitable for television. And so the day of transatlantic TV cable transmission remains distant.

SUCCESS

Columbia reports its "Dial Jimmy Stewart" promotion a ringing success in the eight cities where it is now in operation. In New York, its success was overwhelming even before it had officially begun. The idea is a phone number, listed in the newspapers, which anyone can call and receive a recorded mes-

sage from Mr. Stewart on "The Man from Laramie." In New York, where the plan was not to start until July 1, it was tested for one day. The 5,400 calls received backed up the entire Plaza 7 exchange.

WHAT SHORTAGE?

If the top dozen theatre circuits were to emulate the National Theatres entry into the production and roadshowing of special-type pictures, reported at length on page 13, what would become of the product-shortage in about as long as it takes to say Elmer C. Rhoden?

IN TEXAS

Claude Ezell, of Texas and operator of the large Ezell Circuit of drive-in theatres, said in Dallas this week that negotiations are under way for sale of the circuit to another Texas operator, E. L. Pack, of El Paso. If the deal is consummated--and at press time it had not been--the fabled financial giant, Clint Murchison, will be somewhere on the buying end.

KICK OFF

Producer Michael Todd--he of the Todd-AO process--kicked off the start of production on his forthcoming film version of Jules Verne's "Around the World in 80 Days," by taking two plane loads of industry press and personality down to Tijuana, Mexico, from Hollywood Monday to see co-star Cantinflas perform.

DIAL TURNER

What you often have longed to do to your television set, soon will be possible. Shoot the danged thing! Zenith Radio Corporation, that wrecker of miracles like Phonevision, has brought this about. Within the next month, it promises, will appear its Flash-Matic sets, along with a small widget, shaped like a pistol. Aim it at the set, and turn it off. On, too.

J. A. Otten-William R. Weaver-Vincent Canby - Floyd Stone

WHEN AND WHERE

July 11: Deadline for the filing with the Federal Communications Commission of answering comments on toll television briefs, Washington, D. C.

July 15: Pittsburgh Variety Club, annual golf tournament and dinner dance, Highland Country Club, Pittsburgh.

July 25: Annual golf tournament of the Variety Club of Indianapolis, Broadmoor Country Club, Indianapolis.

July 26: Annual golf tournament of the Motion Picture Theatre Owners of Connecticut, Racebrook Country Club, Orange, Conn.

August 15-20: Audience Collection Week to benefit Will Rogers Memorial Hospital and Research Laboratories.

August 26: Annual golf tournament and dinner dance of the Variety Club of Washington, D. C., Manor Country Club, Norbeck, Maryland.

September 19: Annual stag outing of the Motion Picture Association of Kansas City, Mo., Hillcrest Country Club, Kansas City.

September 30-October 2: Second annual convention of the Women of the Motion Picture Industry, New Orleans.

October 3-7: Seventy-eighth semi-annual convention of the Society of Motion Picture and Television Engineers, Lake Placid, New York.

October 6-9: Annual convention of Theatre Owners of America, Biltmore Hotel, Los Angeles.

October 26: Annual convention of the Motion Picture Theatres Association of Ontario, Toronto.

October 31: Annual convention of the national committee of the Motion Picture Exhibitors Associations of Canada, Toronto.

November 1-2: Annual convention of the Motion Picture Industry Council of Canada, Toronto.

November 2: Annual award dinner of the Canadian Motion Picture Pioneers, Toronto.

November 4: 17th annual dinner of the Motion Picture Pioneers, honoring Herman Robbins as "Pioneer of the Year," Waldorf Astoria Hotel, New York City.

November 17-27: Final balloting in the first annual Audience Awards Poll sponsored by the Council of Motion Picture Organizations.



A SPEAKER, and a new president. George Gaughan, Theatre Owners of America field representative, tells the Virginia Motion Picture Theatre Owners, meeting at Old Point Comfort, about the Exhibitors Film Finance Group. At his side, Seymour Hoffman, Richmond, elected the unit's new president.

THE BONUS, right. Lee Heidingsfield of RKO Pictures, Cincinnati, gives to Max Milbauer, right, owner of the Belmont drive-in, Dayton, a check for \$100, the award for buying two SuperScope lenses at the regular price of \$395. Mr. Milbauer may apply the money toward a SuperScope picture.



This week in pictures



THE BIG SHOW. Some of the principals at the international convention of Titanus Films, Italy's oldest company, last week at the Rome Exposition Grounds. Above, Eitel Monaco, president of ANICA, Italian producers-distributors' organization; at the right, Dr. Goffredo Lombardo, Titanus president, left, and Martin Quigley, Jr., editor of The HERALD. The convention was unique in European film history, touched everywhere with what Americans call "savvy" and sales promotion. Among the 1,000 guests were 100 distributors and 50 journalists from outside Italy.



by the Herald

BREAKFAST at the Ambassador, New York, with the press. Joseph Newman, producer-director, and Vic Orsatti, president, tell about plans for their Sabre Productions. They go first to Europe to prepare locations for "Flight from Hongkong," their first picture. They also intend to make "In the Depths of Space," "Prelude to Murder" and possibly "Sir Pagan." They are expected by United Artists to deliver two films yearly. Their first would have been "This Island Earth," but they sold the screenplay to Universal. They feel science fiction is highly appreciated; they also report financing easily available for the "right story."

BERNARD LEWIS, until recently exploitation chief at IFE Releasing, and a veteran in industry showmanship, this week was appointed advertising, publicity and exploitation director for Times Film Corporation, New York.



FELICITATIONS, upon an appointment. The recipient is F. E. Hutchinson, right, new managing director in Great Britain for Paramount Film Service, Ltd., and congratulating him is J. E. Perkins, who recently was elevated to executive vice-president of Paramount International.



THE GREAT HEART AWARD, from the Variety Club of New England, goes to Rudolph King, Massachusetts Registrar of Motor Vehicles. Mr. King is treasurer of the Jimmy Fund, Variety Club-sponsored campaign for child cancer victims. Mr. King, left center, receives the plaque from Dr. Sidney Farber, scientific director of the Children's Cancer Research Foundation. Center, Ted Williams, Boston Red Sox player. With the men, Samuel Pinanski, George Hoover, John Rowley, John B. Dumestre and Martin J. Mullin. Variety Club and the ball club sponsored the awards dinner June 20 in Boston. For a Variety Club International "Heart Report" see page 17.



by the Herald

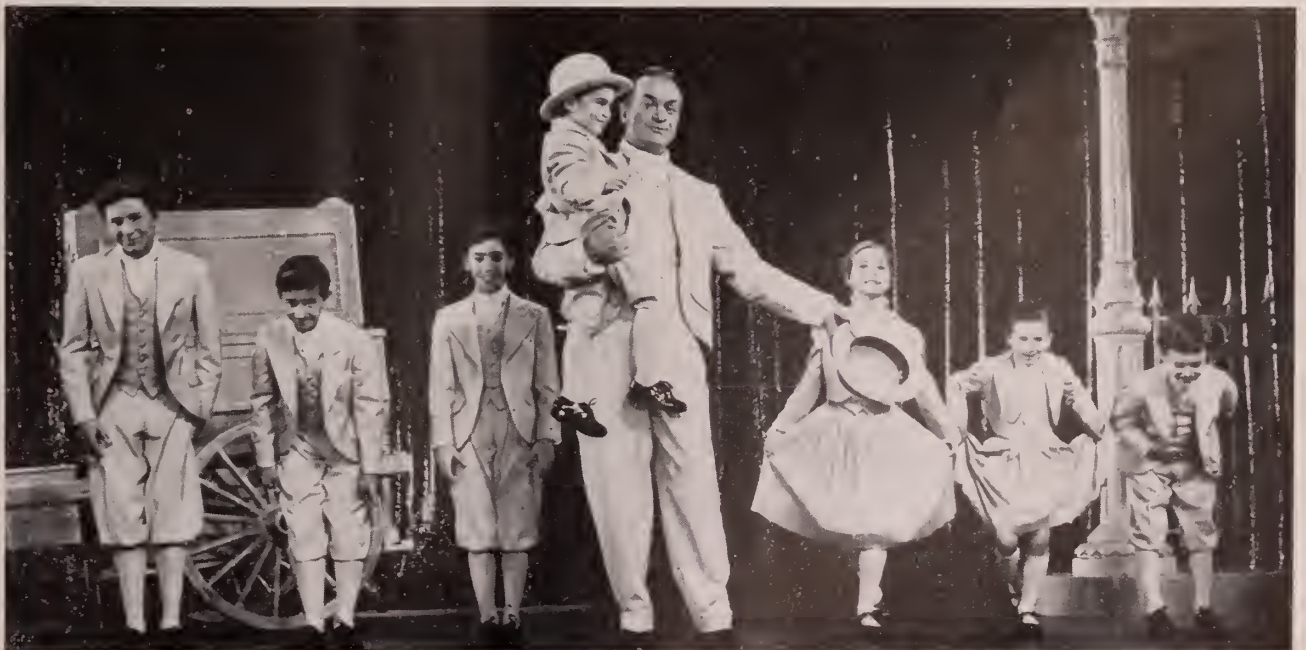
THIRTY-ONE per cent ahead of last year. That's the estimate of billings made Tuesday morning in New York by William J. Heineman, distribution vice-president for United Artists. Mr. Heineman promised release between June 1 and December 31 of at least 26 pictures. Right, Bernard Kranze, general sales manager.



by the Herald

J. H. STRAUSS, chairman of the board of the Quebec Theatre Owners Association, a New York visitor last weekend, confirmed talk of affiliation with the TOA, and said there now is exchange of business information. His unit has established a film buying service, he noted.

THESE are the Foy—the seven little ones, and papa, whom you will recognize as the ineffable Bob Hope. The scene is from Paramount's historic "The Seven Little Foy's," the story of vaudeville's famed Eddie Foy, Sr., which the company opened Wednesday evening at the Criterion theatre, New York. Paramount chose to tell the story in its VistaVision. It also chose as its opening night charity the United Cerebral Palsy Fund.



NEW "TOP FILM" POLICY URGED

Jersey Allied Offers Plan; Joint Group Talks with More Sales Heads

Students of intra-industry trade practices this week were awaiting the outcome of talks of the joint Allied States Association-Theatre Owners of America committee with top officials of several more major companies, and had for their consideration a "top picture" sales policy formula which the New Jersey Allied unit was recommending to the national body.

The proposed "top picture" formula, which was contained in a resolution passed at New Jersey Allied's three-day annual meeting late last week at the Concord Hotel near Monticello, N. Y., provided that all such pictures be sold on a sliding scale to allow a reasonable profit to the exhibitors; that there be a ceiling based on run, with the first run ceiling fixed at 50 per cent; second run, 35 per cent, and all other runs at 25 per cent.

The formula, which was arousing no preliminary excitement whatsoever among distributor spokesmen, also contained another provision, based on the above sliding scale, to the effect that any theatre whose average price for top pictures is \$200 or less, would buy all pictures on a flat rental basis.

The joint exhibitor group on trade practices, which already has met with top executives of 20th Century-Fox, Loew's, Paramount, Columbia and RKO, began a new round of conferences Tuesday. In the morning, talks were held at the Warner Brothers home office with Ben Kalmenson, vice-president and general sales manager, and in the afternoon similar discussions were held at the Universal home office with Milton Rackmil, president; Alfred Daff, vice-president and world-wide sales manager; Charles Feldman, vice-president and general sales manager, and Ray Moon, assistant to the general sales manager.

Martin, Shor Head Group

Heading the exhibitor group were E. D. Martin, president of TOA, and Rube Shor, president of Allied. With them were Walter Reade, Jr., of TOA, and Wilbur Snaper, Ben Marcus and Irving Dollinger, of Allied. On Wednesday conferences were continued with Republic Pictures and Allied Artists.

In a statement issued Wednesday night, the committee said it was arranging talks at United Artists, to conclude the program, and that TOA and Allied members would report shortly to their respective organizations on the results of the conference series.

The New Jersey Allied unit's sales formula was in a resolution passed by the con-

vention. The resolution, addressing its proposal to the Emergency Defense Committee of Allied States, pointed up the "lack of profits" situation of many theatres grossing more than \$1,000 a week as well as those theatres grossing less per week. While the resolution commended the EDC for its efforts on behalf of theatres grossing less than \$1,000 per week, it said remedial measures should be taken for the larger theatres too.

Continued the resolution: "Should the EDC . . . fail in its efforts to obtain such a sales policy, we then recommend to it, that they examine closely the sales policy of each company and of each picture as it is released and advise all Allied members in the country whether it is their considered judgment that these policies should be accepted or pictures should be played because a reasonable profit can be made, or should not be accepted or played because no profit will be left to the exhibitor."

In the course of the convention Wilbur Snaper stepped down as president of the New Jersey unit after a five-year tenure of office. Elected as the new president was Sidney Stern, president of Columbia Theatres, a former vice-president of the unit.

Other officers elected were: Louis Gold, vice-president; John Harwan, vice-president; William Basil, secretary; A. Louis Martin, treasurer; Harry Sheer, sergeant-at-arms, and Irving Dollinger, chairman of the board and the unit's representative to Allied States.

Directors Are Elected

Directors were elected as follows: Henry Brown, Maurice Spewak, Howard Herman, John Fioravanti, Herb Lubin, Mr. Harwan, Jack Unger, William Infold and Richard Turletaub.

The meeting, which was attended by some 240 exhibitors from other nearby states as well as by New Jersey theatre men, also passed a resolution endorsing the Audience Awards campaign sponsored by the Council of Motion Picture Organizations. A resolution of commendation also was passed praising the outgoing president, Mr. Snaper and Mr. Dollinger for their work on EDC.

The EDC, to which the sales price formula was recommended, will meet shortly, probably soon after this week's series of conference with the film companies.

Century Elects Officers

The board of directors of Century Circuit, Inc., met Tuesday in Jersey City, N. J., to elect the following officers: Henry C. Miner, chairman of the board; Leslie R. Schwartz, president; Samuel Goodman, first vice-president; Andrew A. Nelson, second vice-president; Martin H. Neuman, secretary-treasurer; Dorothy Barko, assistant secretary.

Circuit Deals Watched, U.S. Tells Allied

WASHINGTON: The Justice Department has notified Allied States Association that it tries to make sure that exhibitors have advance notice on proposed theatre acquisitions by the divorced circuits.

Allied recently protested to Justice on this point, urging the department set up machinery insuring exhibitors affected by a proposed acquisition the right to protest and present the facts to the court passing on the acquisition.

A reply from Justice has now been sent Allied, it was understood, and in it Justice defends its present procedures as adequate. The department has assured Allied that it does attempt to get and investigate all relevant facts as to the effect an acquisition might have on independent exhibitors, and that it tries to make sure that there is full publicity in the trade press on the proposed acquisition, so that exhibitors can bring to the department any pertinent information. The reply indicates that exhibitors cannot present this information directly to the court, but that Justice will be careful to represent the independent exhibitors adequately in any of these cases.

Exhibition Leaders Attend "Stranger" Bow in New York

More than 100 circuit heads and independent exhibitors attended the preview of Stanley Kramer's "Not As a Stranger" at the Capitol theatre in New York Tuesday night. Gloria Graham, who co-stars in the United Artists release with Robert Mitchum, Olivia DeHavilland and Frank Sinatra, led the list of entertainment personalities in the audience. Among the exhibition leaders present were S. H. Fabian, Leonard H. Goldenson, Harry Brandt, Walter Reade, Jr., Samuel Rinzler, Sol A. Schwartz, Spyros Skouras, Jr., and Wilbur Snaper. The film also received a benefit premiere at the Warner Beverly theatre, Los Angeles, Wednesday night, with proceeds going to the Mt. Sinai Hospital.

Fox Renovates Building For TV Subsidiary

HOLLYWOOD: Renovation of the old Motion Picture Research Council building on the Fox Western Ave. lot has been started under supervision of studio manager Harold Lewis as part of the \$2,000,000 refurbishing program for TCF Television Productions, the 20th Century-Fox TV subsidiary. The interior will be completely redone to provide additional office space for TCF as well as for outside companies renting space on the lot, according to Mr. Lewis. The council recently moved to another location after having been on the Western Ave. lot 10 years.

CINE-MIRACLE: NATIONAL THEATRES' DERBY ENTRY

One Booth for 3-Filmstrip Pictures Demonstrated; Circuit Will Produce

by WILLIAM R. WEAVER

HOLLYWOOD: Last week Thursday tall, lean, candid Elmer C. Rhoden, president of National Theatres, Inc., exploded two news-bombs in the circuit's spacious Melrose theatre, once-thriving Hollywood neighborhood house converted two years ago to experimental and research uses of NT's famed technical director, R. H. McCullough.

First the straight-talking Mr. Rhoden told his press guests simply, without boast or bombast, that NT had developed a single-booth setup capable of projecting Cinerama or any other three-filmstrip pictures as well as they're being projected from three booths in present engagements, as to size, brightness, clarity—better as to panel-to-panel match-up—and was going to demonstrate the setup then and there.

National Will Produce, Roadshow Pictures

Next he told them that, since a single-booth system of projecting three-filmstrip pictures isn't very useful unless you've got some three-filmstrip pictures to project, National Theatres is going to produce some, for its own use on its own equipment in its own theatres, and for the use of other exhibitors who may be disposed to book the pictures, and the equipment, on a roadshow basis.

Interwoven with these disclosures was the announcement that a working arrangement had been entered into with the Smith-Dietrich Corporation, under which that company will furnish electronically-synchronized photographing lenses capable of virtually eliminating inter-panel vignetting in multi-panel projection, and that P. Stanley Smith, president of that concern, was on hand to demonstrate their effectiveness and to answer questions.

Sees No U. S. Objection To Production Plan

To press people quick to ask whether Government objection to production of pictures by a circuit only lately separated from a major producer-distributor might not be encountered, the circuit head said, "I don't see why it should be. The Stanley Warner-Cinerama precedent is a direct parallel. We expect no objection."

To inquirers asking whether any definite subjects for production were in mind, and what kind would be filmed, the answer was, "No, we haven't acquired any story properties, so far. As to kind, we think we can take our cue from the fact that three travel-type features have been produced in this

DISNEY'S "CIRCARAMA" AND AROUND, AROUND WE GO

HOLLYWOOD: The widening of the motion picture screen, which started with Cinerama, continued through Cinema-Scope, VistaVision and other expansions, culminating last week in National Theatres' Cine-Miracle process, which produced a 145 degree image on a curved screen, attains the finalistic maximum in Circarama, demonstrated Monday morning here at the Disney studios, where it was produced.

In Circarama, a spectator stands inside a round enclosure, completely encircled by the screen which surrounds him. Although not intended for theatre use at this time, Circarama, which will be among the free attractions at Disneyland, clearly could be employed theatrically for Cinerama-type productions in appropriately-constructed housings.

The Circarama setup demonstrated this week, and to be installed immediately at Disneyland as part of the American Motors Corporation exhibit, measured 40 feet in diameter with an 11-panel screen extending completely around the circumference, and with eleven 16mm projectors, pointed through interstices between panels, pro-

jecting their 11 constituent segments of a complete 360-degree picture.

The projectors are synchronized, as also were eleven 16mm cameras with which the picture was photographed, and the interstices between panels, surprisingly, sharply minimized the demarcation junctures which are perceptible in other multi-panel setups.

In photographing, 11 cameras, equipped with matching lenses, were mounted, linked for synchronization, on top of a station wagon which then was driven through Los Angeles, Beverly Hills, Las Vegas, Monument Valley, Little Grand Canyon and, aboard a boat, through Balboa Bay. The effect on an observer standing in the enclosure is to make him feel he is viewing the scene from a moving vehicle and able to look in any direction he chooses. The "participation" effect is dismayingly—sometimes dizzyingly—complete.

Eastman cameras, projectors and film are used in Circarama, although other brands could be utilized. Likewise, 35mm film can be used with a larger setup, although none is contemplated by the producers at this time.—W.R.W.

type of process already, and we probably should make a story-type of subject, selecting one, of course, that will take advantage of the scope the process affords."

Yes, there had been conferences with a producer experienced in making three-strip pictures. "In fact it was he who led us to the Smith-Dietrich people, and made our photographing process practicable." But no deal has been made with him and he can't be named at this time.

No, NT's entry into picture production will not entail entry into distribution. NT's three-filmstrip pictures will be roadshown, only, and will move from point to point, theatre to theatre or town to town, aboard a two-truck caravan transporting the portable single-booth projection unit and the curved screen. It is estimated that installation of this portable setup will cost between \$2,000 and \$3,000 per theatre, on the average, but these figures are subject to reduction, rather than to increase, as simplification progresses.

An early arrival at the place of demonstration is personally conducted by Mr. McCullough on a tour of inspection through the surprisingly compact single-booth—13 x

22 feet over-all—containing the three projectors that deliver the picture to the three panels and the fourth used, in this instance, for the seven-track stereophonic sound. The projection mechanism is a modified Century, with the intermittent sprocket axis specially fortified, and altered to pull down six sprocket-holes at a time, as in Cinerama and Todd-AO, instead of the standard four. The process will give a 145-degree picture. The booth requires the removal of only 52 seats, it was explained.

One of the three projectors faces the screen head-on and projects its image directly onto the middle panel of the screen. Another, positioned at right angles to this one and pointing at 3 o'clock, projects its image onto a surface-coated mirror that deflects it onto the left-hand panel of the screen. The third projector, positioned opposite to the second and pointing at 9 o'clock, projects its image onto a corresponding mirror that deflects it onto the right-hand panel.

The last 20 or 25 minutes of "This Is Cinerama," lent to Mr. Rhoden by Stanley Warner's Si Fabian for use in the McCul-

(Continued on page 16)

A REAL SENSATION



**THE STORY TOKYO COULDN'T
HIDE... WASHINGTON
COULDN'T HOLD BACK!...**

How the U.S. MPCJ and the
Japanese Security Police used
a Kimono girl to smash
the Tokyo underworld!

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CAMERON MITCHELL with Brad Dexter • Sessue Hayakawa
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SO TIMELY
CINEMASCOPE had to film it on the
spot with the cooperation of the U.S. Army Far East, the
Japanese Government and the Tokyo Metropolitan Police.

"It's a pleasure to do business with 20th!"

CINE-MIRACLE

(Continued from page 13)

rough experiments, and run through the NT projectors 270 times before demonstration day, was projected for the attendant press upon a screen 23 feet high (architectural limit of the Melrose theatre) and 63 feet wide, by curved surface measure, 58 feet edge-to-edge by straight line. The measurements were approximately identical with those of the Cinerama screen on which "This Is Cinerama" had its world-premiere.

Cine-Miracle Impact Compares to Cinerama's

And the impact of the Cinerama footage on the attentive Melrose audience of reporters was approximately identical, too.

The McCullough single-booth setup is asserted to achieve a reduction of inter-panel oscillation, as compared with the three-booth setup in Cinerama use, due to a gain in projector stability attributed to the fact that the three projectors are mounted within little more than arm's length of each other. Although this of necessity remains a claim open to rebuttal, it appeared to be supported by a consensus of those attending the demonstration. But the NT planning is not limited to this degree of difference.

On the contrary, the NT plans contemplate a three-panel picture in which the lines of demarcation will be so nearly imperceptible as to escape notice save by trained experts. This improvement over all present three-strip screenings will be achieved, in the Rhoden and McCullough opinion, by the Smith-Dietrich system of three-camera photographing. As explained by Mr. Smith, the electronically-synchronized lenses to be used "achieve the essential vignetting of the panels in the photographing stage, instead of only in the projection operation, and our system permits an inter-panel overlap greater than any other." Unscientific press people who witnessed the ensuing screening of a two-panel test film shot in black-and-white with the Smith-Dietrich lenses were convinced that he spoke with authority.

Mitchell Now Making Cine-Miracle Cameras

In a subsequent conversation the lens expert said his system of electronic-synchronization accomplishes its purpose by altering the internal relationships of the integral parts of the lens, without altering the distance between the lens and the photographic plane, as is done in standard camera-lens focusing. The Smith-Dietrich photographing setup consists of three cameras, mounted in much the same fashion as the Cinerama three-camera unit; and two such setups, comprising three cameras each, are being manufactured for National Theatres by the Mitchell Camera Company at this time.

Mr. Rhoden said he expects it will be about six months until the Smith-Dietrich camera setups are completed and ready for the start of production, and hazarded the estimate that it might be as long as six months after that before the first picture produced in the process can be completed.

Answering a long-running barrage of

JUSTICE DEPARTMENT APPROVAL EXPECTED

The announcement in Hollywood of National Theatres' new Cine-Miracle process created lively interest in the east. Also, the chances appeared excellent that the circuit would get Justice Department approval to produce pictures in the process, subject to the same kind of restrictions on number and distribution as the department set up in the case of Stanley Warner and Cinerama. A department spokesman said this week in Washington that preliminary conferences on "general terms" already have been held with the circuit. Among the industry personnel expressing interest in the new medium were Paul Raibourn, Paramount vice-president; Hazard E. Reeves, president of Cinerama, Inc., and the developer of the Cinerama system, and Eugene Picker, vice-president of Loew's Theatres.

questions, some of which he referred to Mr. McCullough and/or Mr. Smith, the circuit chief covered many points.

The Cine-Miracle pictures and the NT single-booth projection equipment are to go hand-in-hand as a package, available on a roadshow basis exclusively.

National has a number of theatres, as have other circuits, needful of tri-panel attraction of magnitude and exploitability. The circuit has been hopeful of getting an arrangement for showing the Cinerama films in secondary-size cities, and still is.

The recent acquisition of large blocks of National Theatres stock, such as the Virginia Zanuck holdings, has not been entirely unrelated to the new undertakings disclosed last week, but the relationship is not of the cause-and-effect variety.

The motion picture theatre has an abiding and growing need of entertainment that cannot be duplicated on television, and the three-panel Cine-Miracle process is one of the best answers to that need.

Elmer Rhoden, National Theatres president, in New York this week, said he will conduct talks with Stanley Warner officials on the possible use of "This Is Cinerama" with Cine-Miracle. He questioned whether SW is "free to negotiate" the use of the first Cinerama production, referring to SW's contract with Cinerama Productions on exclusive production and exhibition rights.

He also said National plans to acquire additional theatres although he denied any "great expansion movement" under way, saying NT is interested in theatres to "complement" holdings in areas already occupied. Acquisitions will be "where permitted" by the Justice Department.

Mr. Rhoden said he, representing himself and a group, had acquired 100,000 shares of NT stock from Mrs. Virginia Zanuck, bringing management's holdings to more than 500,000 shares.

U.A. to Have 26 Films by January 1

United Artists' distribution head, William Heineman, Tuesday issued what he termed a "progress report for exhibitors."

Mr. Heineman said his kind of report was keyed to showmen in the theatre: they want to know "how many pictures, what kind of pictures, and who is in the pictures."

Mr. Heineman promised that between June 1 and December 31 his company would release at least 26 pictures. This number now is completed or in final stages. He added billings so far this year are 31 per cent ahead of last year's. The pictures to come represent \$40,000,000. He and his staff will spend in point-of-sale promotion \$6,000,000. They will issue pictures at least at the rate of four per month. The pictures they will issue are top flight, he said. Some examples:

"Marty," "Summertime," "Not As a Stranger," "The Kentuckian," "Night of the Hunter," "Gentlemen Marry Brunettes," "The Troubleshooter," "Alexander the

United Artists will not handle distribution of the Korda film "Richard III," Mr. Heineman said, if talk of its release to television first is true. "We will not take on any picture set in advance for television," he pledged.

Great." The latter will be the Christmas season special, and prints will be available in October.

Mr. Heineman ran through lists of additional pictures being made and projected, in Hollywood, New York and Europe. Some of the titles are "Trapeze," "Foreign Intrigue," "The Ambassador's Daughter," "Patterns," "Wedding Breakfast," "Man with the Golden Arm," "The Big Caper," "The Beast of Hollow Mountain," "A Kiss Before Dying," "The Indian Fighter," "God Is in My Corner," "Lincoln McKeever," "News Is Made at Night," "Run for the Sun," "The Sharkfighters," "Three Bad Sisters," "Top Gun," "One Way Out," "The Big Knife," "Fort Yuma," "The Mountains Have no Shadows," "Desert Sands," "Storm Fear," "Three Bad Sisters." He cited the product's star roster, as well.

The company also announced this week that it would start a 25-week sales drive July 10 in honor of Max Youngstein, vice-president in charge of advertising, publicity and exploitation. Co-captains of the drive are Mr. Heineman and Bernard Kranze, general sales manager.

United Artists Week, aimed at placing a U.A. release in every theatre in the United States and Canada, is being observed July 1-7, it was announced last week. The celebration of U.A. Week, the company says, is designed to present at least one U.A. feature on each of America's film screens.

That Big "Heart of Variety"

THE "Heart of Variety" report for 1954 which gives a tent-by-tent breakdown of each Variety Club's expenditures and charities was made known this week by Nathan D. Golden, who serves as the Heart Committee chairman.

It shows the charities have wide range, from Cerebral Palsy schools and clinics and crippled children's hospitals to foundling homes, a boys' ranch and summer camps. The complete list reads like a "Who's Who" of medical and social organizations.

The total charitable expenditure for all tents, including foreign, was \$3,194,567.38, with the number of people benefiting from these totaling 360,727. The Boston tent was the largest contributor with \$461,000 and Miami was runner-up with \$426,478.42. The total pledges for 1955

from all tents is \$2,880,560. The largest of these pledges comes from the Miami tent, with \$426,010, while other large ones are from the Philadelphia, Boston, Minneapolis and Pittsburgh tents.

The report also showed that total membership in 44 tents (Bombay, India had not reported) was 9,488, that Dallas had the largest with 707 and Pittsburgh was next with 628. Other large tents include New York, Washington, Atlanta and Los Angeles.

The Heart of Variety award given at the annual convention in May, went this year for the first time to the Pittsburgh tent. Honorable mention went to Minneapolis and Las Vegas. Below is the detailed tabulation of the 1954 Heart report, the figures proving the value of the work of the clubs in their communities.

Tent No.	City	Membership	Name of Main Charity	Expenditures			Pledge 1955	Number of People Benefiting
				Main Charity	Additional Charities	Total Expenditures		
1	Pittsburgh	628	Roselia Foundling Home	\$373,294.00	\$28,235.00	\$401,529.00	\$125,000.00	3,000
3	Cincinnati	185	Foundation for Retarded Children	32,144.86	8,175.00	40,319.86	50,000.00	1,016
4	St. Louis	176	Day Nursery Care Program	40,000.00	41,001.00	81,001.00	90,150.00	14,451
5	Detroit	106	Cerebral Palsy		1,200.00	1,200.00	N.R.	5,000
6	Cleveland	119	Cerebral Palsy Foundation School	20,000.00	2,500.00	22,500.00	35,000.00	2,060
7	Buffalo	164	Cerebral Palsy Clinic	17,545.95	2,500.00	20,045.95	30,000.00	135
9	Albany	71	Variety Club Camp Thatcher	11,500.00	150.00	11,650.00	12,000.00	640
10	Indianapolis	98	United Cerebral Palsy	90,000.00	3,601.10	93,601.10	100,000.00	6,000
11	Washington, D. C.	452	Children's Hospital	21,533.34	23,503.30	45,036.64	60,000.00	100,000
12	Minneapolis	278	Variety Club Heart Hospital	61,650.00	18,000.00	79,650.00	150,000.00	10,000
13	Philadelphia	379	Variety Club Camp & Infantile Paralysis	321,000.00	1,500.00	322,500.00	275,000.00	7,336
14	Milwaukee	153	Variety Club Heart Clinic	25,000.00	15,000.00	40,000.00	35,000.00	160
15	Des Moines	141	Des Moines Health Center	9,200.00	2,000.00	11,200.00	20,000.00	7,200
16	Omaha	186	Omaha Opportunity Center	10,000.00	41,000.00	51,000.00	50,000.00	295
17	Dallas	707	Variety Club Boys' Ranch	110,322.26	8,691.84	119,014.10	110,000.00	6,399
18	Dayton	95	Variety Manor for Children	88,000.00		88,000.00	85,000.00	2,800
19	Baltimore	263	Boys' Clubs & Summer Camp	4,750.52	14,080.68	18,831.20	75,000.00	3,500
20	Memphis	220	Convalescent Hospital for Rheumatic Children	30,000.00	50,000.00	80,000.00	40,000.00	500
21	Atlanta	451	Cerebral Palsy School	89,768.21	24,673.26	114,441.47	125,000.00	2,239
22	Oklahoma City	256	Variety Club Health Centers	8,850.57	18,350.00	27,200.57	60,000.00	52,482
23	Boston	204	Children's Cancer Research Foundation	450,000.00	11,000.00	461,000.00	215,000.00	222
24	Charlotte	199	Variety Children's Clinic and Eye & Ear Clinic	32,018.80	1,438.78	33,457.58	35,000.00	10,690
25	Los Angeles	420	Variety International Boys' Club	50,000.00	1,000.00	51,000.00	55,000.00	3,025
26	Chicago	243	La Rabida Jackson Park Sanitarium	108,000.00	12,000.00	120,000.00	75,000.00	2,500
27	Grand Rapids	38	Youth Commonwealth	30,000.00	1,224.00	31,224.00	35,000.00	81,000
28	Toronto, Canada	351	Variety Village for Handicapped Boys	50,000.00	4,442.99	54,442.99	75,000.00	1,025
29	Mexico City, Mexico	123	Not reported	N.R.	N.R.	N.R.	17,000.00	N.R.
31	New Haven	52	Fresh Air Fund	600.00	100.00	700.00	1,000.00	90
32	San Francisco	237	Blind Babies Foundation	45,490.79	500.00	45,990.79	50,000.00	1,550
33	Miami	345	Variety Crippled Children's Hospital	426,478.42		426,478.42	426,010.00	23,911
34	Houston	324	Variety Boys' Club	51,403.71	600.00	52,003.71	110,000.00	3,804
35	New York	552	Foundation to Combat Epilepsy	33,000.00	4,000.00	37,000.00	60,000.00	1,030
36	London, England	331	Heart of Variety, Ltd.	41,543.60	54,431.40	95,975.00	60,000.00	1,000
37	Denver	106	Denver University Speech Clinic	2,684.00		2,684.00	5,000.00	167
38	Salt Lake City	163	Children's Hospital	6,000.00	2,000.00	8,000.00	6,000.00	200
39	Las Vegas	163	School for Handicapped Children	88,200.00	11,800.00	100,000.00	90,000.00	5,200
40	Tokyo, Japan	60	Not reported	N.R.	N.R.	N.R.	N.R.	N.R.
41	Dublin, Ireland	127	Irish Blind Children's Institutions	4,200.00	1,590.00	5,790.00	8,400.00	100
42	Hamburg, Germany	49	Not reported	N.R.	N.R.	N.R.	N.R.	N.R.
43	Bombay, India	N.R.	Not reported	N.R.	N.R.	N.R.	N.R.	N.R.
44	Jacksonville	97	Pre-School Blind Children Project		100.00	100.00	15,000.00	
45	New Orleans	176	Not adopted as yet				15,000.00	N.R.
	International		Will Rogers Hospital	N.R.	N.R.	N.R.	N.R.	N.R.
TOTALS				\$2,784,179.03	\$410,388.35	\$3,194,567.38	\$2,880,560.00	360,727

N.R.—Not reported.

THE ART OF THE CINEMA —ITS IMPORTANCE

Pope Pius XII, in Rome Discourse, Cites Vast Attainment, Power of Screen

RIGHTLY can one speak of a special "world of the Cinema" when one thinks of the tremendous dynamic activity to which the Cinema has given life, whether in the strictly artistic field, or in the economic and technical sphere. Towards it are directed the energies of large numbers of producers, writers, directors, actors, musicians, workers, technicians and so many others, whose duties are declared by new names, and of such a nature as to create a terminology of their own in modern languages. One thinks also of the vast number of industrial plants which provide for the production of the material and machines, of the film-studios, of the public cinemas: these, if placed in imagination, in a single setting, would surely make one of the most extensive cities in the world,—such as, moreover, already exist on a reduced scale, on the fringe of many cities.

Further, the sphere of economic interests created by the Cinema, and drawn in its turn towards it, whether for the production of films or for their exploitation, finds few counterparts in private industry, especially if one considers the bulk of capital invested, the readiness with which it is offered, the speed with which—not without considerable profits—it returns to the same industrialists.

So, then, this world of the Cinema cannot do other than create around itself a field of unusually wide and deep influence, in the thinking, the habits, the life of the countries where it develops its power—particularly among the poorest classes, for whom the Cinema is often the sole recreation after work, and among the youth, who see in the Cinema a quick and attractive means of quenching the natural thirst for knowledge and experience which the age promises them.

THUS it is, that to the cinema-world of production, which you represent, there corresponds a special, and very much greater, world of spectators, who, more or less consciously and effectively receive from the former a definite force guiding their development, their ideas, feelings, and—not rarely—their way of life. From this simple consideration, the need for a proper study of the art of the Cinema in its origins and its effects becomes clear, to the end that it, as every other activity, may be directed to the improvement of man and the glory of God.

The extraordinary influence of the Cinema on present-day society is shown by the growing thirst which this society has for it, and which, reduced to numbers, constitutes a

Pope Pius XII in a discourse to representatives of the motion picture industry of Italy and others June 21 presented an impressive discussion of the art of the cinema and its importance. An introductory portion of the discourse is presented herewith.

quite new and remarkable phenomenon. In the statistics kindly presented to Us, it is reported that, during the year 1954, the number of cinema-goers for all the countries of the world taken together, was twelve thousand million, among whom 2,500 million go in the United States of America, 1,300 million in England, while the figure 800 million puts Italy in the third place.

What is the source of the fascination of this new art, which, sixty years after its first appearance, has arrived at the almost magical power of summoning into the darkness of its halls and not without pay, crowds that are numbered by the billions? What is the secret of the spell which makes these same crowds its constant devotees? In the answer to such questions lie the fundamental causes which bring about the great importance and the wide popularity of the Cinema.

THE first power of attraction of a film springs from its technical qualities, which perform the prodigy of transferring the spectator into an imaginary world, or, in a documentary film, of bringing reality, distant in space and time, right before his eyes. To the technical process, then, belongs the first place in the origin and development of the Cinema. It preceded the film, and first made it possible; it also makes it every day more attractive, adaptable, alive. The chief technical elements of a cinema show were already in existence before the film was born; then gradually the film was taken under their control until it at length arrived at the point where it exacts from the technical process the invention of new methods to be placed at its service.

The reciprocity of influence between the technical process and the film has thus brought about a swift development towards

perfection, starting from the shaky retakes of a train arriving, to pass on to the animated film of ideas and feeling, at first with silent actors, then with actors speaking and moving in places filled with sound and music. Under the spur of effecting the complete transposition of the spectator into the unreal world, the film has asked of the technical process Nature's colours, then the three dimensions of space, and at the present time, is striving with daring ingenuity to place the spectator on to the actual screen.

In looking today at a film of forty years ago, it is possible to note the remarkable technical progress achieved, and it must be admitted that, by its qualities, a present-day film—even though merely a sound film in 'black-and-white'—appears like a magnificent stage-presentation.

BUT to a greater degree than from the technical finish, the attractive force and the importance of the film derives from the artistic element, which has been polished not only by the contribution made by the authors, writers and actors, chosen in accordance with severe tests, but by the undying rivalry established among themselves in world-wide competition.

From the simple visual narration of an ordinary incident, there has come to be carried on the screen, the progress of human life in its manifold dramas, tracing skilfully the ideals, the faults, the hopes, the ordinary happenings or the high achievements of one or more persons. A growing mastery of improvisation and of setting of the subject has made ever more alive and enthralling the entertainment which, in addition, equals the traditional power of dramatic art of all times and in all civilizations, nay, with a notable advantage over the latter, by the greater freedom of movement, the spaciousness of the scene, and by the other effects special to the Cinema.

BUT to understand thoroughly the power of films, and to make a more exact evaluation of the cinema, it is necessary to take note of the important part played in them by the laws of psychology, either in so far as they explain how the film influences the mind, or in so far as they are deliberately applied to produce a stronger impression on the viewer. With careful observation devotees of this science study the process of action and reaction produced by viewing the

(Continued on opposite page)

picture, applying the method of research and analysis, the fruits of experimental psychology, studying the hidden recesses of the subconscious and the unconscious. They investigate the film's influence not only as it is passively received by the viewer, but also by analyzing its related psychical "activation," according to immanent laws, i.e., its power to grip the mind through the enchantment of the representation.

IF, through one or the other influence, the spectator remains truly a prisoner of the world unfolding before his eyes, he is forced to transfer somehow to the person of the actor his own ego, with its psychic tendencies, its personal experiences, its hidden and ill-defined desires. Through the whole time of this sort of enchantment, due in large part to the suggestion of the actor, the viewer moves in the actor's world as though it were his own, and even, to some degree, lives in his place, and almost within him, in perfect harmony of feeling, sometimes even being drawn by the action to suggest words and phrases.

This procedure, which modern directors are well aware of and try to make use of, has been compared with the dream state, with this difference, that the visions and images of dreams come only from the intimate world of the one dreaming, whereas they come from the screen to the spectator, but in such a way that they arouse from the depths of his consciousness images that are more vivid and dearer to him. Often enough then it happens that the spectator, through pictures of persons and things, sees as real what never actually happened, but which he has frequently pondered over deep within himself, and desired or feared. With cause, therefore, does the extraordinary power of the moving picture find its profoundest explanation in the internal structure of psychic process, and the spectacle will be all the more gripping in proportion to the degree it stimulates these processes.

AS a result, the director is constantly forced to sharpen his own psychological sensibility and his own insight by the efforts he must make to find the most effective form to give to a film the power described above, which can have a good or a bad moral effect. In fact, the internal dynamisms of the spectator's ego, in the depths of his nature, of his subconscious and unconscious can lead him thus to the realm of light, of the noble and beautiful, just as they can bring him under the sway of darkness and depravation, at the mercy of powerful and uncontrolled instincts, depending on whether the picture plays up and arouses the qualities of one or the other camp, and focuses on it the attention, the desires and psychic impulses. Human nature's condition is such, in fact, that not always do the spectators possess or preserve the spiritual energy, the interior detachment, and frequently, too, the strength of will, to resist a captivating suggestion, and thus the capacity to control and direct themselves.

Along with these fundamental causes and reasons for the attractiveness and impor-



POPE PIUS XII, in St. Peter's Basilica, Vatican City, after his discourse last week on motion pictures. He is talking to Most Rev. Martin J. O'Connor, president of the Pontifical Commission for Motion Pictures, Television and Radio. Looking on are Goffredo Lombardo, center, head of Titanus Films, and Monsignor Albino Galletto, executive secretary of the Pontifical Commission.

tance of motion pictures, another active psychic element has been amply brought to light. It is the free and personal interpretation of the viewer, and his anticipation of the action's subsequent development; it is this which obtains, in some degree, the delight proper to one who creates an event.

AN EXHORTATION

"To you, so full of good will, let Us now address a confidential and fatherly word. Is it not timely that a sincere evaluation and a rejection of whatever is unworthy or evil be had from the start, and in a special way placed in your hands? The charge of incompetence or bias certainly could not be made, if with mature judgment that has been formed on sound moral principles, and with earnest intent, you reject whatever debases human dignity, the individual and common good, and especially our youth.

"No discerning person could ignore or deride your conscientious and well weighed judgment in matters concerning your own profession. Put to good use, therefore, that preeminence and authority which your knowledge, your experience, and the dignity of your work confer on you. In the place of irrelevant or harmful shows, present pictures that are good, noble, beautiful, which undoubtedly can be made attractive and uplifting at the same time, and even reach a high artistic level. You will have the agreement and approval of everyone of upright mind and heart, and above all the approval of your own consciences."

—POPE PIUS XII

From this element, too, the director draws profit, through apparently insignificant but skilful movements, as, for example, the gesture of a hand, a shrug of the shoulders, a half-open door.

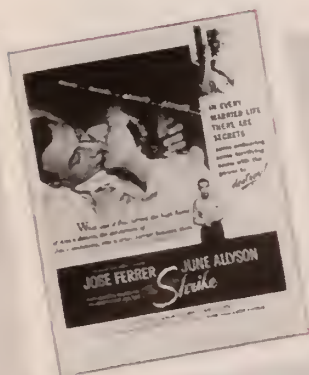
THE moving picture has thus adopted, in its own way, the canons of the traditional narrative—these, too, based on psychological laws—the first of which is to keep the reader's attention awake until the last episode, arousing him to foresee, to await, to hope, to fear, in a word provoking his anxiety for what will befall the personages who have already become, in some way, his acquaintances. For this reason it would be a mistake to give at the very beginning a clear and transparent outline of the tale or picture. On the contrary, the book, and perhaps more so the moving picture, because of its more varied and subtle means, draws its typical fascination from the urge, communicated to the spectator, of giving his own interpretation to the story, and which leads him, by the thread of a scarcely perceptible logic, or even through harmless deceit, to glimpse that which is indefinite, to foresee an action, to anticipate an emotion, to resolve a problem. Thus, through application in the film of this psychological activity of the viewer, the enchantment of the motion picture is increased.

Because of this inner power of the moving picture, and because of its wide influence on the masses of men and even on moral practices, it has drawn the attention not only of competent civil and ecclesiastical authority, but also of all groups possessed of calm judgment and a genuine sense of responsibility. . . .

[The entire discourse, only an excerpt of which is herewith published, comprises a text of approximately 4,000 words.]

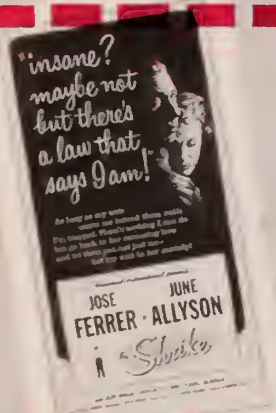
The Shrike

**IS THE PICTURE FOR
and UNIVERSAL HAS
THAT WILL REACH THEM ALL!**



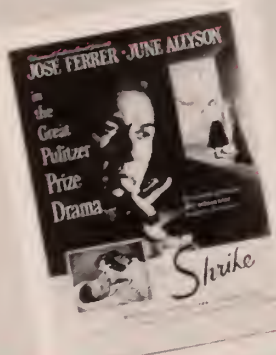
WOMAN APPEAL!

aimed straight at the hearts
of all women of all ages!



SHOCK APPEAL!

the sensational intimacy of the
great Pulitzer Prize play!



DRAMATIC APPEAL!

a man-woman story that will be the
most talked about picture of the year!



STAR APPEAL!

José Ferrer-June Allyson ...a sure fire
combination of top Box-Office power!

Don't Delay! Mail Your Nominations For Audience Awards

with

EVERY KIND OF AUDIENCE...
THE BIG PRE-SELLING CAMPAIGN

THE GREAT PULITZER
PRIZE DRAMA

PRE-SOLD

**IMPORTANTLY
IMPRESSIVELY
TO MORE THAN
75,000,000
READERS OF
LEADING
NATIONAL
MAGAZINES!**

Universal-International presents

JOSÉ FERRER **JUNE ALLYSON**

The Shrike

JOY PAGE • KENDALL CLARK • ISABEL BONNER

Directed by JOSÉ FERRER • Screenplay by KETTI FRINGS

Based on the play by JOSEPH KRAMM • Produced by AARON ROSENBERG

PHOTOPLAY

**RADIO-TV
MIRROR**

TRUE EXPERIENCES

**Motion Picture
AND TELEVISION MAGAZINE**

TRUE ROMANCES

LIFE

COMPANION

LOOK

**True
Confessions**

Redbook

TRUE LOVE STORIES

PARAMOUNT'S SALES DRIVE HONORS BARNEY BALABAN



Barney Balaban

For the first time in his 20 years as president of Paramount Pictures, Barney Balaban has permitted dedication of the company's annual sales drive to him. The Barney Balaban Drive will begin August 28 and will run 17 weeks, through December 24.

In announcing the drive, George Weltner, head of world distribution for Paramount, declared: "During the 20 years since he assumed the presidency of our company, Mr. Balaban has led us each year to greater and greater heights, until today Paramount proudly stands at the summit of our industry as the acknowledged leader. I know that exhibitors and theatre owners in every part of the country will join with every Paramount employee in this opportunity to express to Mr. Balaban the respect, admiration and affection which the entire motion picture industry feels for him and for Paramount."

Attractions which will be in release during the initial period of the drive will include: "The Seven Little Foys," in VistaVision and color by Technicolor, starring Bob Hope; "We're No Angels," Vista-

Vision and Technicolor, starring Humphrey Bogart, Peter Ustinov, Aldo Ray and Joan Bennett; "You're Never Too Young," Dean Martin-Jerry Lewis production in VistaVision and Technicolor; and Alfred Hitchcock's production in VistaVision and Technicolor, "To Catch a Thief," co-starring Cary Grant and Grace Kelly, filmed mainly in Europe.

"The Girl Rush," a Technicolor musical comedy in VistaVision starring Rosalind Russell, Fernando Lamas and Gloria DeHaven, has been designated the "Paramount Weeks Picture." "Paramount Week is traditionally the opening week of our annual sales drives," said Mr. Weltner, "and this year, because of the outstanding importance of 'The Girl Rush,' we have taken the unprecedented step of designating the first two weeks of the Barney Balaban Drive as Paramount Weeks, instead of confining it to the single week as heretofore."

Other properties which will be released during the latter period of the drive will include: "Ulysses," co-starring Kirk Douglas and Silvana Mangano, and filmed in Technicolor in Italy, "Lucy Gallant," VistaVision, Technicolor, co-starring Charlton Heston, Jane Wyman and Thelma Ritter, and Alfred Hitchcock's "The Trouble With Harry," co-starring John Forsythe, Shirley MacLaine and Edmund Gwenn, VistaVision, Technicolor.

Heading the drive as co-captains are Paramount home office executives E. K. O'Shea, Hugh Owen and Jerry Pickman.

legislation to give Federal courts authority to award less than treble damages in private anti-trust suits. Abram F. Myers, Allied States general counsel, was to appear in opposition.

Cinerama, Inc. Acquires Vitarama Corporation

Cinerama, Inc., equipment producing firm for the film process, has acquired Vitarama Corporation, Cinerama patent licensing company, it was announced last week by Hazard E. Reeves, Cinerama president. "The move is a step in consolidating Cinerama operations and simplifying corporate structure," Mr. Reeves said. He added a careful study of all Vitarama patents will be undertaken including those patents which are unrelated to Cinerama.

Telemeter Appoints Graybar

Graybar Electric Company will distribute all manufactured products such as antennae and electronic components necessary to toll TV equipment, Ampli-Vision, a division of International Telemeter, announced in New York Thursday.

Film Code's Value Cited By Kramer

HOLLYWOOD: Stanley Kramer praised the Production Code Administration here this week upon his return from a European tour in preparation for his next production for United Artists, "The Pride and the Passion." He said it is a far better instrumentality for regulating picture content than that enjoyed by any other film industry in the world.

Although it has certain faults in operation, as any constitution must have, he said, its written guidance is greatly superior to censorship, such as practiced in England, for example, which rests solely on the individual opinion of some appointed official vested with absolute power.

Mr. Kramer also said he believes the American industry, which maintains the Code and abides by it, should stand firmly on code-approved product against all pressures.

He will leave for Spain soon, preparatory to shooting operations on his new film next March.

New York Benefit Premiere Held for Hope's "Foy's"

The New York premiere of "The Seven Little Foys," Paramount picture starring Bob Hope, was held Wednesday night at the Criterion theatre for the benefit of United Cerebral Palsy. Many famous personalities from show business attended as well as the star and the seven youngsters who play the title roles. General James H. Doolittle, chairman of the premiere committee, presented Mr. Hope with the UCP's first "Humanitarian Award" in recognition of his contributions to the United Cerebral Palsy drive, for which \$40,000 was raised.

Ask Boston Papers for More Film Space

BOSTON: More space for news and pictures of local theatre interest is sought in Boston's four morning and four evening dailies, and four Sunday papers, by Hub theatre operators. In interviews with publishers, spokesmen are expressing appreciation of the national film news features, but are asking that more editorial and picture space be devoted to meeting acknowledged reader interest in current offerings of local theatres. More space for reviews and interviews with film personalities visiting the city is also sought.

Send Out Poll Brochures

The Council of Motion Picture Organizations put into the mails this week brochures and pressbooks designed to aid exhibitors in their preparations for the first annual COMPO national Audience Awards Poll, November 17-27.

Expect Trust Bill Signed

WASHINGTON: President Eisenhower is expected to sign into law shortly a bill setting a uniform four-year Federal statute of limitations on private treble damage anti-trust suits. The Senate passed the bill last week exactly as it had passed the House. The Senate also passed a bill raising the maximum fine for Sherman Anti-Trust Act violations from \$5,000 to \$50,000, which the President is also expected to sign.

Both exhibitors and distributors had supported the idea of a uniform limitations bill, but had differed on the length of time. Exhibitors wanted four to six years, while distributors suggested a two or three-year limit. At present, the time limit is governed by state law and ranges from one to 20 years.

Adolph Schimel, head of the Motion Picture Association's law committee, was scheduled to testify before a House Judiciary subcommittee this week in support of

*Only Once in a Decade
comes a Great Child Star
like* **TIM HOVEY!**

"The brightest juvenile
talent introduced to
the screen in years!"

MOTION PICTURE HERALD

"Unearths the type
of personality
Hollywood has been
frantically searching
for during the past
few years...in the
person of young
Tim Hovey!"

INDEPENDENT FILM JOURNAL

"Has the appeal
that Jackie Coogan
had long ago when
he appeared with
Chaplin in 'The Kid'"

HOLLYWOOD REPORTER

HAPPILY YOURS FROM UNIVERSAL INTERNATIONAL

The **PRIVATE WAR OF
MAJOR BENSON**

STARRING

Charlton **HESTON** • Julie **ADAMS**

with WILLIAM DEMAREST • TIM CONSIDINE

...and meet

PRINT BY *Technicolor*

TIM HOVEY (and lock up your heart
or he'll steal it!)

Directed by JERRY HOPPER • Screenplay by WILLIAM ROBERTS and RICHARD ALAN SIMMONS • Produced by HOWARD PINE

Don't Delay! Mail Your Nominations For Audience Awards



CEA IS PUTTING HOUSE IN ORDER



JOHN DAVIS, managing director of the J. Arthur Rank Organization, and Mrs. Davis, above left, are host and hostess at the Rank party given at the CEA convention at Llandudno, Wales, last week. At right are Robert Godfrey, new president of the CEA and Mrs. Godfrey.

by PETER BURNUP

LLANDUDNO, WALES: Doves of peace were to be observed on all hands here last week backstage and front-of-house during the four days' deliberations of CEA's general council.

Behind the scenes much was accomplished toward the association putting its momentarily divided and disordered house in order. The better informed and more responsible among the delegates very well knew that the way had been made clear for the universally desired rapprochement between J. Arthur Rank's organization and the association. But—irony though it be—no pact obviously could be signed during the time of mourning for Walter Fuller, the principal protagonist in the conflict between CEA and John Davis, chief Rank aide.

The general council immediately and unanimously adopted its officers' recommendation that Ellis Pinkney be appointed general secretary in succession to Mr. Fuller. Mr. Pinkney, a lawyer of distinction, had been carefully groomed by Mr. Fuller over the last seven years to the job of immense importance.

Sheckman Raises Issue

In the midst, however, of the seeming amity, acrimony developed over the resentment of Sol Sheckman, chief of the powerful Essoldo Circuit, that he can't book pictures in his first run situations for whose financing he contributes so handsomely under the Eady Levy.

Mr. Sheckman's general manager, Thomas Massicks, is a delegate to general council and the latter drew attention to a resolution still standing on the council's agenda and in these terms:

"That in view of the large sums which independent exhibitors pay to the British Film Production Fund to encourage the

production of British films, they should be entitled to be able to book on release an agreed proportion of all British films produced."

Mr. Massicks startled some by revealing that the Essoldo Circuit annually pays in excess of £250,000 to the Production Fund under the Eady Levy. He also announced that in common with Granada's Sidney and Cecil Bernstein his circuit wanted the levy to be made a statutory one and regulated by the Government. More importantly, Mr. Massicks went on to proclaim that the only answer to independent exhibitors' grievances in this Eady business was a revival of the Renter's Quota.

Face Product Shortage

In so declaring, Mr. Massicks put several cats among the peace doves; for the Renter's Quota had been dropped as part of the bargain negotiated with Eric Johnston following the lamentable Dalton *ad valorem* duties. Mr. Massicks suggests that the Renter's Quota be reintroduced so that Warners, for example, or 20th-Fox or Paramount be compelled by law to have on offer a given percentage of British-made films.

Exhibitors here are threatened with a shortage of product and, so the Massick argument runs, product shortage would be lessened with a Renter's Quota reintroduction but the grievances of people like Mr. Sheckman over Eady would be adjusted also if American distributors were compelled by law to have British pictures on offer.

There is, however, a considerable suggestion of shadow-boxing about general council's current tactics. The present Quota Act expires in 1958. Say lots of the industry's leaders: The Government can't have it both ways. If it is set on the sustenance of British production, it must drop one or other of its expedients—the Quota principle or the Eady

Levy. For, as is shown in the Essoldo example, they are mutually self-contradictory devices.

General council also adopted a motion that a committee be appointed to prepare an entirely new form of its constitution. The industry, as ABC's delegate Sydney Lewis aptly pointed out, has grown out of its fair-ground status but CEA is still ruled by regulations proper to the conditions of 30 years ago.

There'll be a new kind of CEA with international affiliations before long. Also, the Rank Organization will be back in the fold. At one of the Rank entertainments Robert Godfrey, CEA president, spoke in simile of the industry being a three-legged stool which was only as strong as any of its three legs.

John Davis in ending proceedings talked of democracy as the most exacting form of government but that he, like all of us, fervently believed in democracy. That long-awaited and urgently necessary rapprochement is to hand. But—as most of the elder statesman opine—it will be achieved through an over-riding organization which will embrace in some form or other not only exhibitors but producers and distributors too.

1,545 British Cinemas Got Quota Relief in 1954-55

LONDON: The annual report of the Cinematograph Films Council, out this week, reveals that the Board of Trade in the 1954-55 year granted quota relief to 1,545 cinemas and total quota exemption to 165 cinemas. Applications for relief from 345 houses were rejected, while 644 were granted relief in respect to the supporting programme quota. The present quota is 30 per cent for first feature pictures and 25 per cent for supporting features.

Kefauver May Ask for More Film Hearings

WASHINGTON: The Kefauver subcommittee studying juvenile delinquency may decide to have further hearings on the impact of motion pictures, according to James H. Bobo, committee counsel. He said the staff "still has a lot of research to do on the whole subject" and if further hearings are forthcoming, the committee will probably want to hear from spokesmen for independent producers. The subcommittee goes out of existence July 31 under present Senate action but Senator Kefauver said last weekend he will request shortly an extra six months to complete the investigation.

IATSE Seventh District Meeting in Tennessee

CHATTANOOGA: The 7th district of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators met here this week at the Hotel Patten for its 26th annual session. Richard F. Walsh, international president, was the principal speaker. Locals 140 and 259 were hosts to the 200 delegates from Tennessee, Alabama, Georgia, Mississippi, Louisiana, North Carolina, South Carolina and Florida.

Rank Move Aim to Hold British Grip

by WILLIAM PAY

LONDON: Chief factor behind J. Arthur Rank's dramatic announcement last week on the future control of the Odeon Group was undoubtedly his fervent desire to ensure that the Group remained in British hands even after his death.

Mr. Rank's statement began with a reference to recent press reports of 20th Century-Fox's bid to acquire a controlling interest in African Theatres, Ltd. A spokesman for the Rank Organisation, in fact, confirmed that although the 20th Century-Fox-Schlesinger negotiations were not the only reason for this move, the proposed South African deal certainly hastened public announcement of the Rank plans.

Has 50% Odeon Interest

African Theatres, Ltd., has a 50 per cent interest in Odeon Cinema Holdings, the controlling company of the Group. On the other hand, the Rank Group has a 25 per cent interest in African Consolidated Theatres. This Rank move obviously thwarts any foreign bid to gain power within the Group.

Another reason behind the move is believed to be the desire to escape death duties. The shares that gave Mr. and Mrs. Rank a controlling interest in the Odeon Group have been handed over to a charitable trust. This means that if Mr. and Mrs. Rank both live more than a year after the gift then the trust's money is free of death duty. The trust's money is also free from income tax and surtax.

Unofficial reports suggest that Mr. and Mrs. Rank's gift involves more than £2,000,000. Not surprisingly the announcement caused speculation on Mr. Rank's retirement but such suggestions were quickly discounted. Mr. Rank will remain active as chairman of the J. A. R. O. and the Rank milling combine.



Associated British Picture Corporation, Ltd., owners of the 400-strong A. B. C. circuit, report an excellent year's trading for the year ending March 31 last.

Preliminary figures show trading profits risen from £2,213,312 to £2,988,093 and at £1,025,399 the net profit is £460,115 higher. In addition, the directors recommend a final dividend of 12½ per cent together with a special bonus dividend of 10 per cent on the corporation's ordinaries. With the interim dividend already paid this makes a final of 30 per cent compared with 20 per cent for the previous year.



The Chancellor of the Exchequer is not prepared to set up a commission or departmental committee to inquire into the provisions of the Finance Acts relating to entertainments duty. That was the Govern-

Hollywood Scene

HOLLYWOOD BUREAU

The recently booming production activity slackened off only slightly, on completion of five pictures and start of three, to bring the shooting level to a still strong 38 at the weekend.

MGM's veteran and versatile Lawrence Weingarten started "The Tender Trap," in CinemaScope and Eastman color, with Charles Walters directing a cast headed by Debbie Reynolds, Frank Sinatra, David Wayne, Celeste Holm, Jarma Lewis, Lola Albright and many others.

Universal-International launched "The Square Jungle," with Tony Curtis, Pat Crowley, Ernest Borgnine, Paul Kelly and Jim Backus. Albert Zugsmith is the producer; Jerry Hopper is directing.

"Hired Guns" is the first production of the newly organized Gannaway-Ver Halen Productions, independent, which has Al Gannaway as producer-director and Angie Dickinson, Theron Young, Richard Arlen, Bruce Bennett, John Carradine and Lloyd Corrigan in the cast.

Starting Dates Set for Four Allied Artists Films

HOLLYWOOD: Lindsley Parsons, Allied Artists producer, has announced the starting dates, subject to availability of players, for the four films he will make by the end of this year. They include "The Come On," starring Barry Sullivan, August 2; "The Intruder," based on the novel by Helen Fowler, September 5; "Desperate Women," based on the novel by James D. Horan, October 3, and "Proving Ground," an original dealing with atomic tests, November 1.

Shelley Winters Forms Firm

United Artists has announced the formation of a new independent film production company, headed by Shelley Winters, to produce the screen adaptation of the Broadway play, "Wedding Breakfast," with Miss Winters as star. U.A. will release the picture.

ment's reply to a question from Labour M.P. Harold Wilson last week. Meanwhile, the film trade's plan for an all-industry tax committee develops. At the CEA's Llandudno convention last week there was much support for a completely new approach to the Chancellor for an entertainment tax remission.



William J. Gell's Monarch Film Corporation has decided to disband its British distributing organization. As from July 4, the physical distribution of the company's output will be handled by British Lion. The arrangement concerns only the United Kingdom. World sales will continue to be dealt with by Monarch from its head office in Wardour Street.

IN PRODUCTION:

STARTED (3)

INDEPENDENT (CinemaScope; Eastman Color)
Hired Guns (Gannaway-Ver Halen Prods.)

M-G-M U-I
The Tender Trap The Square Jungle

COMPLETED (5)

ALLIED ARTISTS (Bryna Prods.; CinemaScope; Color)
Son of Slade

UNITED ARTISTS U-I
Top Gun (Fame Pics.) Tarantula
The Indian Fighter The Girl in the Cage

SHOOTING (35)

ALLIED ARTISTS RKO RADIO
Bobby Ware Is Missing The Way Out (Todon Prods.)
Texas Lady (Holt-Rosen Prods.; Superscope; Technicolor)

ARC (American Releasing Corp.)
Apache Woman (Golden State Prods.; Superscope; Eastman Color)

COLUMBIA
Inside Detroit
1984 (Holiday Prods.)
Picnic (CinemaScope; Technicolor)
Joe Macbeth (Film Locations, Ltd.)
Survivors Two (Warwick; CinemaScope; Technicolor)

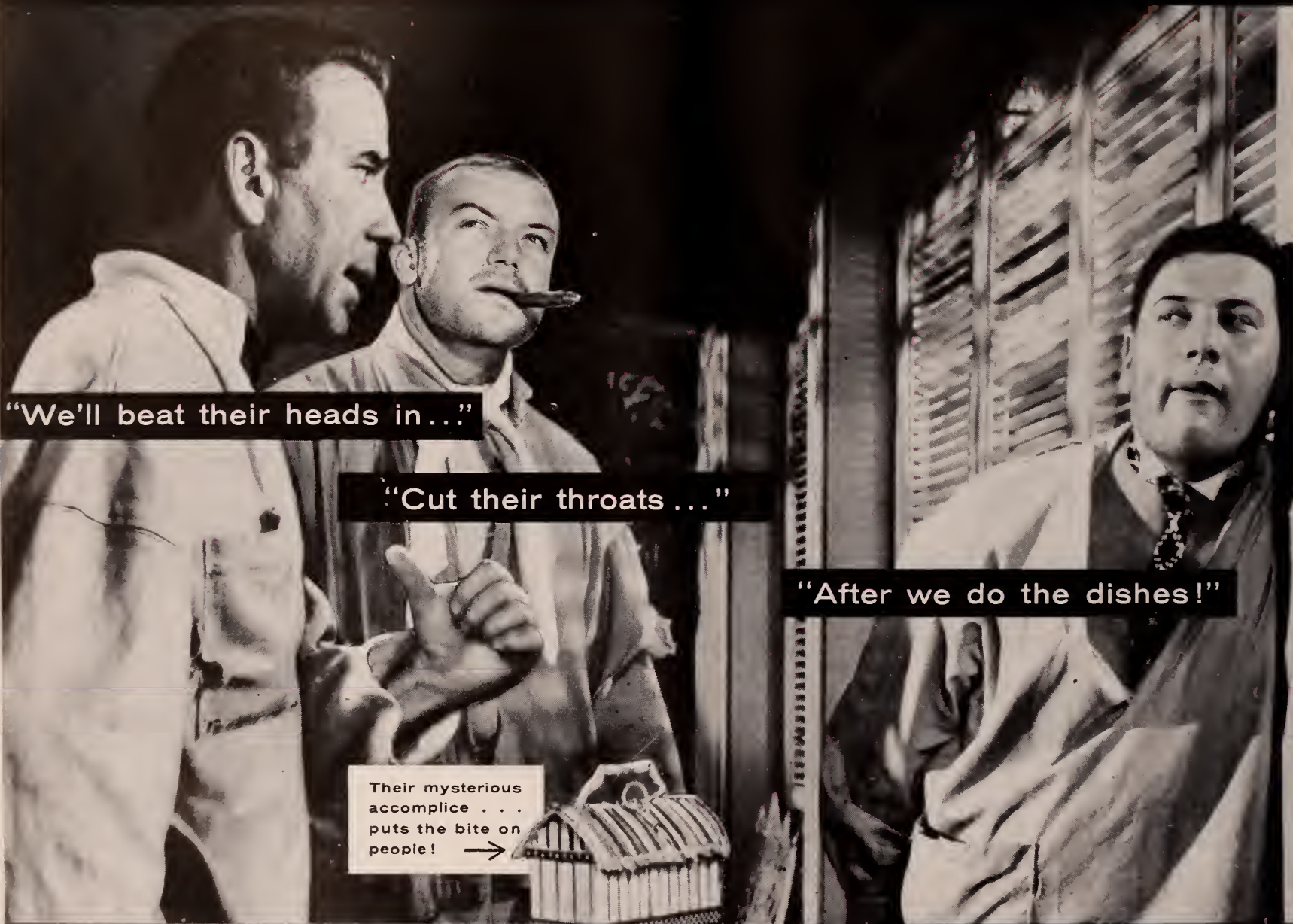
INDEPENDENT
Bombay Flight 417 (Paal-Filmistan, Ltd.; Eastman Color)
MGM
Forever, Darling (Zanra Prods.; Eastman Color)
I'll Cry Tomorrow
Guys and Dolls (Goldwyn; CinemaScope; Technicolor)
Tribute to a Bad Man (CinemaScope; Color)
Kismet (CinemaScope; Eastman Color)
Diane (CinemaScope; Eastman Color)
Bhowani Junction (CinemaScope; Color)

PARAMOUNT
Too Late, My Love (VistaVision)
The Man Who Knew Too Much (VistaVision; Technicolor)
Anything Goes (VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

WARNER BROS.
The Court Martial of Billy Mitchell (U. S. Pics.; CinemaScope; WarnerColor)
The Searchers (C. V. Whitney Pics.; VistaVision; Color)
Sincerely Yours (WarnerColor)
Giant (George Stevens; WarnerColor)
Miracle in the Rain

*3
Three-Time Losers*

...SET TO MAKE A
BLOCKBUST



HUMPHREY BOGART · ALD



VISTAVISION

MOTION PICTURE HIGH-FIDELITY

Color by **TECHNICOLOR**

BOXOFFICE KILLING FOR YOU...ANOTHER ER FROM PARAMOUNT...IN AUGUST!

Three Oscar-worthy performances from three big stars. They're blood-thirsty thugs with bad names to live up to – but they can't keep their good impulses down. "Paramount has itself a solid hit," raves Film Daily. "It's for top playdates!" reports Variety. "Should score at the boxoffice," shouts Showmen's. "A big commercial success," claims Hollywood Reporter. "Stand-out acting jobs," says M. P. Daily.

➡ Paramount theatre-previewed this tremendous VistaVision entertainment in 100 cities to terrific audience reaction. Every exhibitor who saw it was thrilled by its performance and boxoffice potential. Ask them.

JOAN RAY • PETER USTINOV

We're No Angels

JOAN

co-starring
BASIL

LEO G.

BENNETT • RATHBONE • CARROLL

Produced by PAT DUGGAN • Directed by MICHAEL CURTIZ

Screenplay by RANALD MacDOUGALL • Based on a play by Albert Husson

NBC-Korda Deal Stirs Up Toll TV Fire

The reported \$500,000 purchase by NBC of Sir Alexander Korda's forthcoming new picture, "Richard III," for a "one shot" as an NBC-TV "spectacular" next January, prior to its theatrical release, this week touched off a flurry of correspondence between two articulate spokesmen on either side of the toll television controversy.

Also this week, Federal Communications Commission approval was expected momentarily on a request for a two-month delay in the deadline for filing comments on subscription television briefs.

Many, Varied Comments

The Committee Against Pay-As-You-See TV last week asked that the deadline of July 11 be set back to September 9. The committee said the comments filed June 9 were so varied and so voluminous that more time was needed to study them accurately. The request for delay was agreed to by all.

The announcement about "Richard III," a VistaVision, color by Technicolor production starring Sir Laurence Olivier, prompted Paul MacNamara, of Paramount's International Telemeter Corporation, to wire Alfred Starr, co-chairman of the Committee Against Pay-As-You-See TV, that such a presentation of a motion picture, prior to its theatrical release, over free TV might make Mr. Starr think kindly of pay TV.

"On the contrary," answered Mr. Starr, "one of the most compelling arguments against licensing pay-as-you-see television is that you and Zenith and Siatron have nothing whatever to sell that is not now being given away or soon will be.

"The motion picture you referred to in your telegram is only one of the many important and expensive new programs for the coming fall season. Television had hardly come of age in its eight short years of existence, and there is absolutely no doubt that its programming will continue to improve rapidly in the years to come."

Big Films Not for TV

Mr. Starr also said that the pay TV forces had no chance of success with the public if they tried to sell films of scope and color over the TV screen. Their only chance of success, he added, would be if the film producers themselves starting making pictures for the limitations of the TV screen.

Meanwhile, the National Association of Radio and Television Broadcasters announced in Washington that it has set up a three-man committee to get across to Congress and to the American public its stand against toll television. The committee will help prepare the NARTB's answer for the FCC and will undertake "appropriate means for the full disclosure of pertinent facts and information to Congress and the American public concerning pay television."

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending June 25th were:

Albany: DAVY CROCKETT (B.V.); THIS ISLAND EARTH (U-I).

Atlanta: THE FAR HORIZONS (Par.); THE SEVEN YEAR ITCH (20th-Fox); THIS ISLAND EARTH (U-I).

Baltimore: LOVE ME OR LEAVE ME (MGM); SEVEN YEAR ITCH (20th-Fox).

Boston: DOCTOR IN THE HOUSE (Rep.) 5th week; INTERRUPTED MELODY (MGM) 4th week; THE LITTLE KIDNAPPERS (U.A.); LOVE ME OR LEAVE ME (MGM) 2nd week; THIS ISLAND EARTH (Univ.).

Buffalo: THE DAM BUSTERS (W.B.); LOVE ME OR LEAVE ME (MGM) 2nd week; SEVEN YEAR ITCH (20th-Fox) 2nd week; THIS ISLAND EARTH (Univ.).

Chicago: BLACKBOARD JUNGLE (MGM) 8th week; INNOCENTS IN PARIS (Tudor) 2nd week; INTERRUPTED MELODY (MGM) 3rd week; LADY AND THE TRAMP (B.V.).

Des Moines: THE GLASS SLIPPER (MGM) 2nd week.

Detroit: DAVY CROCKETT, KING OF THE WILD FRONTIER (B.V.); LOVE ME OR LEAVE ME (MGM); SEVEN YEAR ITCH (20th-Fox).

Hartford: BIG STREET (RKO) (Reissue); DAVY CROCKETT, KING OF THE WILD FRONTIER (B.V.); MAD AT THE WORLD (Filmakers); SEVEN YEAR ITCH (20th-Fox) 2nd week; THIS ISLAND EARTH (U-I); TO PARIS WITH LOVE (Cont. Dist.) 2nd week.

Indianapolis: DAVY CROCKETT, KING OF THE WILD FRONTIER (B.V.); LOVE ME OR LEAVE ME (MGM) 2nd week; SEVEN YEAR ITCH (20th-Fox) 2nd week.

Jacksonville: INTERRUPTED MELODY (MGM); MOONFLEET (MGM); PURPLE MASK (Univ.); SHOT GUN (A.A.).

Kansas City: BLACKBOARD JUNGLE (MGM) 5th week; LOVE ME OR LEAVE ME (MGM); SOLDIER OF FORTUNE (20th-Fox).

Memphis: THE COBWEB (MGM); THE FAR HORIZONS (Par.).

Milwaukee: MARTY (U.A.); WAYWARD WIFE (I.F.E.).

Minneapolis: BLACKBOARD JUNGLE (MGM) 8th week; LOVE ME OR LEAVE ME (MGM) 3rd week; THIS ISLAND EARTH (Univ.).

New Orleans: DAVY CROCKETT (B.V.); THE FAR HORIZONS (Par.); FIVE AGAINST THE HOUSE (Col.); LOVE ME OR LEAVE ME (MGM) 2nd week; A PRIZE OF GOLD (Col.); THIS ISLAND EARTH (Univ.).

Oklahoma City: AIN'T MISBEHAVIN' (Univ.); DAVY CROCKETT (B.V.) 4th week; HELL'S ISLAND (Par.); MAGNIFICENT MATADOR (20th-Fox) 2nd week; STRATEGIC AIR COMMAND (Par.) 5th week.

Philadelphia: DAVY CROCKETT, KING OF THE WILD FRONTIER (B.V.); END OF THE AFFAIR (Col.) 2nd week; THE FAR HORIZONS (Par.); INTERRUPTED MELODY (MGM) 2nd week; LOVE ME OR LEAVE ME (MGM); MARTY (U.A.).

Pittsburgh: THE COBWEB (MGM); DAVY CROCKETT (B.V.); GREEN SCARF (Asso. Artists) 9th week; LOVE ME OR LEAVE ME (MGM) 2nd week; THIS ISLAND EARTH (Univ.) 2nd week.

Portland: LOVE ME OR LEAVE ME (MGM) 2nd week; SOLDIER OF FORTUNE (20th-Fox) 4th week; STRATEGIC AIR COMMAND (Par.) 4th week; THIS ISLAND EARTH (Univ.); TO PARIS WITH LOVE (Cont. Dist.).

Providence: END OF THE AFFAIR (Col.); THE FAR HORIZONS (Par.).

Toronto: DAVY CROCKETT (B.V.); LOVE ME OR LEAVE ME (MGM) 3rd week; MARTY (U.A.).

Vancouver: A BULLET FOR JOEY (U.A.); MOONFLEET (MGM).

Washington: THE COBWEB (MGM); FOX-FIRE (U-I); LOVE ME OR LEAVE ME (MGM); MARTY (U.A.) 3rd week.

"Pearl" Foreign Premiere Set for London July 25

"Pearl of the South Pacific" will have its foreign premiere at the Gaumont houses in London, July 25, it was announced this week by Walter Branson, worldwide sales manager for RKO Pictures. It had its world premiere this week at the Fox theatre, St. Louis. The film was produced by Benedict Bogeaus, directed by Allan Dwan and stars Virginia Mayo and Dennis Morgan.

Venice Film Festival To Open August 25

This year's Venice Film Festival, the 16th, will open August 25 and run for 15 days. It will be preceded by the Seventh

International Festival of Children's Films and the Sixth International Festival of Film Documentaries and Short Subjects August 18. These will run eight days. Principal prizes will be the Grand Prize in gold, "Lion of St. Mark," four silver "Lions of St. Mark," and two "Count Volpi di Visurata" cups for best female and male performances.

Brandt Takes Drive-in

HARTFORD: Poquonock Drive-In Theatre Corp., newly-formed Connecticut corporation, has taken over the Bridge drive-in, Groton, formerly operated by the Associated Management Corp. Harry Brandt, New York theatre owner, is president; Richard Brandt, vice-president, and Vivian Gruber, secretary.

IT'S A HIT!

**FIRST OPENINGS...
SAN FRANCISCO...DENVER
...FRESNO...BIG AS
'CAINE'... 'WATERFRONT'
AND
COLUMBIA'S *BIGGEST!***

**IT CAME FROM
BENEATH THE SEA**

STARRING

KENNETH TOBEY · FAITH DOMERGUE with **DONALD CURTIS**

Screen Play by GEORGE WORTHING YATES and HAL SMITH · Technical Effects Created by RAY HARRYHAUSEN · Executive Producer SAM KATZMAN

Produced by CHARLES H. SCHNEER · Directed by ROBERT GORDON · A COLUMBIA PICTURE

Ohio Censor Fight Won— For Moment

COLUMBUS: The Ohio censorship fight appears to have ceased, temporarily at least, as the state legislature adjourned last week without enacting the new censorship bill. However, it seems certain that proponents will attempt to revive the measure in the next session.

A statement was issued immediately by the Independent Theatre Owners of Ohio, which urged exhibitors in the state to "place their reliance on the seal of the motion picture Production Code." It continued, "Inevitably there will be some pictures available which do not bear this seal. We urge that you screen these carefully and that you play nothing that would subject you or the motion picture industry as a whole to criticism."

The organization said the theatre owners should now be the sole judges of what is suitable screen entertainment for the public. It added, "We hope that you will join us in our pledge to keep the theatres clean and decent places of family entertainment, which is the objective of our industry." The statement also noted the new situation should also ease the print situation since prints may now be borrowed from out-of-state exchanges.

The Senate did approve a bill to prohibit the showing to minors of "obscene" films and those which contribute to juvenile delinquency and promote crime. It also bans the sale of obscene comic books.

Bowen Replaces Flick as New York Film Censor

ALBANY: Dr. Ward C. Bowen, chief of the Bureau of Audio and Visual Aids, State Education Department, New York, has been designated by Commissioner Lewis A. Wilson as acting director of the Motion Picture Division, effective July 1. He replaces Dr. Hugh M. Flick, who has been appointed executive assistant to the Commissioner. Dr. Bowen, associated with the department since 1923, served as acting director of the film division (censor) from 1946-1949 while holding his other position and will do so now.

Fall River Bishop Assails Salacious Pictures

FALL RIVER, MASS.: "Cleaning up the movies and literature is something you can do," Most Rev. James L. Connolly, Bishop of the Fall River Diocese, told a gathering at the graduation exercises of Mount St. Mary Academy here this week. He said it is up to the people to decide who will entertain them and what ideals they will tolerate in civic, social and political life. He condemned salacious films and added the Supreme Court makes decisions that are pleasing to the majority of the people rather than adhering to the law.

People in The News

MARK SHERIDAN, 20th Century-Fox Dallas branch manager, has been named southwest district manager with headquarters in Dallas. **WILLIAM B. WILLIAMS**, former city sales manager, will succeed him in Dallas.

ERIC A. JOHNSTON, MPAA president, went to the coast this week for two weeks. His schedule includes Seattle, Spokane and Hollywood.

ROSS HASTINGS, general counsel and executive at RKO Radio studios, will resign July 30, to open his own law offices. He has been with RKO since 1936.

MURRAY M. KAPLAN has been elected a vice-president of Artists-Producers Associates, Inc. He had recently been vice-president of Specialty Features.

J. RAYMOND BELL, public relations executive for Columbia Pictures, has been elected first vice-president of the New York Chapter of the Public Relations Society of America. He was also elected a national director.

W. J. SINGLETON, director of sales and services for Associated Screen News, Toronto, has resigned, effective July 31.

FRANK J. SHEA has joined Pelican Films, Inc. as vice-president in charge of sales. He was recently director of sales at John Sutherland Productions.

ROBERT W. SELIG, division manager for Fox Intermountain Theatres, was reelected to his eighth term as president of the board of trustees of the University of Denver.

Legion Approves 7 of 11 New Productions

The National Legion of Decency this week reviewed 11 pictures, putting three in Class A, Section I, morally unobjectionable for general patronage; four in Class A, Section II, morally unobjectionable for adults, and four in class B, morally objectionable in part for all. In Section I are "Day to Remember," "The Private War of Major Benson" and "The Tiger and the Flame." In Section II are "Lady Godiva," "Mau Mau," "Pearl of the South Pacific" and "The Scarlet Coat." In Class B are "Finger Man" because of "excessive brutality"; "Man Who Loved Redheads" because of "light treatment of marriage; suggestive situations"; "Seven Year Itch" because "the film treats in a flippant and farcical manner marital fidelity and is suggestive in costuming, dialogue and situations"; "Summertime" because it "tends to arouse undue sympathy for immoral actions; suggestive sequences."

Detroit Fox Manager Honored with Drive

DETROIT: J. J. Lee, 20th Century-Fox Detroit branch manager, will be honored on the 30th anniversary of his association with the film company with a week-long sales drive, July 10-16. All exhibitors in the Detroit area are invited to participate in "Joe Lee Week."

Atlanta WOMPI Installs New Officers for Year

ATLANTA: Mayor William B. Hartsfield was the principal speaker at the Variety Club where the Atlanta club of Women of the Motion Picture Industry installed its new officers for 1955-56. The new officers include Mrs. Stella Poulnot, president; Mrs. Evelyn Snow, first vice-president; Mrs.

Ernestine Carter, second vice-president; Doris Hones, recording secretary; Katherine Moore, corresponding secretary, and Edythe Bryant, treasurer. Delegates to the national convention in New Orleans, September 30-October 1, will be the new president and Mrs. Betty Rary.

Poe Gets Full IFE Power

by ARGEO SANTUCCI

ROME: Seymour Poe, named executive vice-president of IFE Releasing Corp., was given complete autonomy at a meeting of the board of directors of Italian Films Export here last week to select the Italian pictures which he believes to be suitable for U.S. distribution, as well as product from other countries.

Mr. Poe said IFE has been an experiment up to now and that as an experiment it was a success chiefly in publicizing the Italian film in the American area, although the gross receipts were not high. He added that very few pictures from any country abroad were successful in the United States.

According to Mr. Poe, the opposition to foreign films is not due to American audiences, but to the exhibitors who resist not because they are foreign but because they are so off the beaten path it requires a lot of difficult effort to successfully launch them. He said one of the chief aims of the new program of IFE is to establish good public relations with American exhibitors. Mr. Poe said although other than Italian films may be distributed, they will be selected only in the measure they can help the success of the Italian films which remain the main goal of IFE Releasing Corp., whose branch operations may be reorganized.

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**for your
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program**

...THE RIGHT TIME
...THE RIGHT ENTERTAINMENT

1

I COVER THE UNDERWORLD

starring

SEAN McCLORY • JOANNE JORDAN
RAY MIDDLETON • JACLYNNE GREENE



2

CITY OF SHADOWS

starring

VICTOR McLAGLEN
with JOHN BAER • KATHLEEN CROWLEY • ANTHONY CARUSO



3

Double Jeopardy

starring

ROD CAMERON • GALE ROBBINS • ALLISON HAYES



Check these NEW **70** minute features
with the Manager of your Republic branch

The National Spotlight

ALBANY

Patrons of approximately 60 drive-ins dotting the exchange district apparently will not participate in the Audience Award balloting, from Nov. 17 through Nov. 27. Few, if any, outdoor situations will be open that late. However, drive-in operators can submit nominations, in the categories of best pictures, best star performances, and most promising young personalities, for the periods ending Mar. 31, June 30 and Sept 30, co-chairman Harry Lamont has pointed out. . . . Joseph Andrek, new owner of the Riverside drive-in, Ogdensburg, has been conducting a contest to rename it. . . . Peter Papayanakos postponed the premiere of a drive-in between Potsdam and Massena until about July 1. . . . The Mohawk and Saratoga drive-ins held a Chevrolet car giveaway, June 28; Proctor's, Plaza, State and Erie, Schenectady, a Hudson giveaway, July 1—as part of Fabian Jubilee of Hits campaign. . . . Visitors included: Jack Harris, chief buyer for Walter Reade, Jr. Theatres; James Bracken, Stanley Warner zone contact manager; Charles and John Rossi, Strand and Paramount, Schroon Lake; Clarence Dopp, Northville, Poland and Frankfort.

ATLANTA

Clifton Droke and Tom Perdue are the new owners of the Mid-Way drive-in at Bluff City, Tenn. . . . Back at her desk after a spell in the hospital is Miss Hilda Knight, of the accounting department at Allied Artists. . . . Mrs. Polly Puckett, also of Allied Artists, is back after a vacation in North Carolina. . . . J. H. Edwards is the new manager of the Peachtree drive-in. He transferred from the Scott drive-in, Decatur, Ga. L. E. Waldrup was transferred from the Decatur theatre to Scott drive-in. George Huff is the new manager at the Decatur. . . . Sara Morgan has been added to the booking department at ABC Booking Service. . . . Lorene Winbley, Republic Pictures, and Mrs. Stella Poulnot, same company, have returned from vacations. . . . Mrs. Jannice Lindsay has purchased the Fox theatre, La Follette, Tenn., from Joe Martin. . . . The Georgia Theatre Co., owner and operator of the Modjeska and Miller theatres in Augusta, Ga., has taken over the Sky View drive-in, the Forest Hill and the Don Air drive-in there. . . . Mrs. George L. Parker, a veteran of 39 years in the motion picture industry in Jacksonville, Fla., was honor guest at a luncheon given by her friends at the Roosevelt Hotel there. . . . Homer Ricks, husband of Mrs. Mildred Ricks, of Film Row, died in his home in Atlanta.

BALTIMORE

The large amount of heavy rains that have been falling in this area have affected not only the indoor theatres, but the drive-ins as well. . . . Jack Fruchtmann, operating the Keith and New theatres here, came in to visit with his manager Nat Hodgdon. . . . W. Perkins, former assistant manager at the Patapsco theatre, is now the assistant at the

new Timonium drive-in, scheduled for opening around July 15. . . . Bill Downey has resigned as assistant manager at the Town theatre. Bill Avis, former student assistant at the Century and more recently with the Social Security Department, will replace him. . . . Jack Whittle, Avenue theatre, spent the weekend in Alexandria. . . . Mrs. Rhona Lee Tabor, daughter-in-law of Sam Tabor, Republic salesman, graduated from the University of Maryland. . . . F. H. Durkee, Sr., Durkee Enterprises, attended the graduation of his granddaughter at the University of Virginia. . . . Mickey Hendricks, Mayfair, was given a birthday party in the Variety Clubhouse by area film salesmen.

BOSTON

Film Exchange Transfer Company, largest New England film delivery service, started its trucks moving again after agreeing to a 15 cents an hour pay raise for drivers, pending signing of final contracts by units of Local 25, Teamsters Union. Some other concerns had already signed. . . . Robert Coyne, COMPO general counsel, explained to a group of New England exhibitors their part in the Audience Awards plan, at a meeting in the Bradford Hotel. . . . From Fall River 1,400 school children came to the Boston theatre for a special showing of "This Is Cinerama," which is to be replaced by "Cinerama Holiday" August 30, after an 87-week run. . . . Redstone Drive-In Theatres is seeking a license for a big drive-in on 30 acres of undeveloped land fronting on Bennington Street, East Boston, and Mayor Hynes has stated that he approves the project. . . . Melvin Davis, head booker at Republic, is engaged to Glenys Blumenthal of Portland, Maine. They plan to be married in the fall. . . . The State theatre, East Milton, has been leased by Robert Werner.

BUFFALO

Buffalo's newest drive-in, the Twin, opened last Friday night on Walden Avenue at Dick Road. . . . When Edward J. Wall, field representative, Paramount Pictures, was in town the other day conferring with Arthur Krolick and Charlie Taylor at the UPT executive office on promotion plans for "The Seven Little Foys," he also was passing out stogies in celebration of the fact that Mrs. Robert T. Wall, wife of his son, is the mother of a bouncing baby boy (Peter James) born in Brady hospital, Albany. . . . Edmund C. DeBerry, manager of the Paramount branch here is vacationing in Charlotte, N. C., for a couple of weeks. . . . Oscar Morgan, manager of Paramount's short subjects department, was in Buffalo last weekend conferring with the local sales staff. . . . Mrs. Robert M. Kallett, and her children, Michael Robert, Steven Lux and Douglas Edward, will arrive in Buffalo July 1 to be guests for the summer of Mrs. Kallett's parents, Mr. and Mrs. Elmer F. Lux, at their summer home in Waverly Beach, Ontario. . . . Jim Fater, recently a member of the Columbia sales staff, has rejoined the U-I

sales forces, with which he formerly was associated for several years. Fater will cover the Rochester-Syracuse territory. . . . Clarence Miller, recently a motel operator in Niagara Falls, has opened the Orleans drive-in on Highway 31, three miles west of Albion. . . . Ben Felcher, manager of the local Columbia exchange is vacationing at the Brown Health Resort in Garrison, N. Y.

CHICAGO

James Jovan, owner of the Monroe theatre and president of the Globe Film Company, wrote from Delphi, Greece, that he is still trying to find what is "wrong with the motion picture business." Mr. Jovan and his son, Constantine, are touring several European countries. . . . Irving Joseph, general sales manager here for Modern Film Distributors, left for an extended business trip in Cleveland, Cincinnati, Buffalo and New York. . . . Victor Vicks has been appointed to manage Harry Nepo's Roseland theatre. Vicks, who has had to discontinue coast to coast traveling in the interests of national publicity projects because of illness, was a Scribes Award winner last year. . . . The Palace, formerly known as the White Palace, has been redecorated and reopened by the former owner, Sinuel Roberts. . . . The Calo, another neighborhood theatre which has been closed for some months, was to open July 1 under the ownership of G & G Enterprises headed by Raymond Geraci and Harold Goldsmith.

CLEVELAND

Frank Gilfilen's new Tri-Vale drive-in at Coshocton was severely damaged by a dynamite explosion at 3:30 A.M. last Wednesday. Perpetrators of the vandalism are unknown by the FBI which is working on the case. Screen tower, screen, part of the projection booth and the concession building were destroyed. The theatre was built this spring to take the place of Gilfilen's nearby Skyway drive-in, taken over by the county for a new road. . . . Katherine Swilling, long-time Republic bookkeeper, is in St. Vincent's Charity Hospital for surgery. . . . M. B. Horwitz, head of the Washington circuit, returned from a whirlwind four-week European tour. . . . Harry Buck, manager of Shea's State theatre, Conneaut, is vacationing in New Hampshire with Tom Durkin substituting during his absence. . . . Mary Maxwell, Modern theatre secretary, is vacationing in Florida. . . . Ottmer J. Dangi has leased the Paramount theatre, Akron, and reopened it after being dark two years, on July 1st.

COLUMBUS

Three members of the I.A.T.S.E. local were presented gold 50-year cards at a commemoration dinner held at the Virginia Hotel. They are Morgan Johnson, Charles Dillon and Albert Trott. Richard F. Walsh, international president, made the presentations. . . . Abe Bernstein of United Artists

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was here in advance of opening of "Not As A Stranger" at Loew's Broad, booked to start July 8. . . . "Davy Crockett, King of the Wild Frontier" went into a second week at RKO Grand after a first week at RKO Palace. . . . Norman Nadel, theatre editor of the *Columbus Citizen*, was in New York last week to arrange details of the Citizen's fall "show-train" which will be going to New York.

DENVER

C. K. Beatty has opened Blackhawk, Colo., to films with a 200-seat New Central, running weekends at present, with another change later. . . . The Centennial twin-screen drive-in now using both screens, with one showing a first run and the other screen a subsequent. . . . Five Fox houses here offering string of ten children's shows this summer at \$1 for season for children. Single admissions are 20 cents with 50 cents for adults. . . . Following the death of Leo Bertolero, president Black Hills Amusement Co., Deadwood, S. D., these new officers were elected: Chas. Klein, president and treasurer; John Bertolero, vice-president, and Marguerite Bertolero, Leo's widow, secretary and assistant treasurer. . . . With Jack Felix as chairman, a meeting on the audience awards was held at the Paramount screening room. Managers were asked to get their nominations for autumn poll in by July 11. . . . Paula Nolan, manager's secretary, Universal, quitting to be with husband in Ft. Worth, Texas.

DES MOINES

The world premiere of "Night of the Hunter" is expected to be held at the Paramount theatre in Des Moines on July 26. Present for the festivities will be Paul Gregory, producer of the film and a former resident of Des Moines. . . . Earl Kerr was on the Row from his Colorado retreat, doing the booking for several of his theatres in the state. . . . Irwin Godwin, RKO head shipper, is vacationing. . . . Morrie Rosenblatt, Allied Artists salesman, is spending two weeks in New York on his vacation. . . . Dave Gold, Fox manager, and his salesmen have returned from a meeting in New York. . . . Chuck Laughlin, Universal salesman, is on vacation. . . . Dora Schinkel is working as an inspectress at Universal. . . . The Paris theatre in Afton was closed for 10 days while the owners took a vacation trip through the west. . . . The Memorial theatre at Thompson was reopened last week under the management of the Legion post. There are two program changes weekly. Wayne Bravick and Paul Sill, both former theatre managers, are handling the booking for the house which had been closed since April. . . . Max Shoemaker, owner of the Isis theatre in Tabor, has installed new equipment enabling him to show CinemaScope and other wide-screen pictures. . . . Al Myrick, owner of the Lake theatre at Lake Park, was host to theatre owners and managers in the area at a meeting which included a discussion of ways and means of keeping theatres open in small towns.

DETROIT

Way up north in Thunder Bay where Alice Gorham spends her vacations, a new drive-in started operation July 1. Floyd Chrysler is backing the 500-car spot with Wesley Benac and J. Totten operating. . . .

THEY CUT A BIG CAKE FOR CIRCUIT DOCTOR

PHILADELPHIA: Dr. Bernard L. Kahn, who this year is celebrating his 70th birthday as well as his 46th year as a doctor, Wednesday evening was



Dr. Bernard Kahn

guest of honor at a birthday-anniversary dinner at the RDA Club, arranged by the Stanley Warner Company. Dr. Kahn, assistant in dermatology and syphilology at the Philadelphia General Hospital since 1912, has for many years been the official doctor of Stanley Warner here.

Graduated in medicine in 1909, Dr. Kahn served his internship at Mount Sinai Hospital, Philadelphia (now the Albert Einstein Medical Center, Southern Division), from 1909 to 1910. He was chief resident from 1910 to 1911, and associate in dermatology and syphilology from 1911 to 1936. In 1912, he was made instructor in dermatology and syphilology at the Graduate School of Medicine, University of Pennsylvania, where he was retired as adjunct in 1954. He is well known for his civic, organizational and professional extra-curricula activities. Dr. Kahn's chief hobby is swimming, which he practices daily.

Clark Theatre Service boss William Clark is hunting in Wisconsin. . . . Donald McRae is now managing the River Rouge for Max Gealer. . . . The DeLuxe, operated by Elliott Fine and Adrian Rosen, is on the block. . . . National Theatre Supply is in the bidding for projection equipment for the Edsel Ford Auditorium nearing completion in the Civic Center. . . . Jack Share is the new manager at Dudelson Enterprises, coming here from United Artists' Cleveland office. . . . The expanding list of theatres being serviced by Clark Theatre Service necessitates expanding office space. Lloyd Turel has been added to the staff to handle bookings for the immediate Detroit area sub-runs. John Himmelein will handle outstate bookings. . . . Howard Reynolds, who formerly owned the Vogue and Family theatres, died in Grand Rapids.

HARTFORD

State Police Commissioner John C. Kelly has granted a permit to Atty. George LeWitt, New Britain theatre owner, for construction of a drive-in theatre at the intersection of Route 5 and Deming Rd., Berlin, Conn. . . . Joe Bronstein, manager of the East Hartford Family drive-in, and Mrs. Bronstein, the former Mary Shovak, have returned, following a brief honeymoon. . . . Henry Germaine, Paramount exchange manager in New Haven, and Mrs. Germaine are marking their 28th wedding anniversary. . . . Ann Lamo of the Webster theatre, Hartford, has returned from a New York and Connecticut shoreline vacation. . . . Ray McNamara of

the Allyn theatre, and Allen M. Widem, motion picture editor, Hartford *Times*, attended the Boston press reception set up by Paramount to honor Bob Hope and the latter's "Seven Little Foys." . . . Atty. Steven Perakos of Perakos Theatre Associates, New Britain, has been named to the board of trustees of the New Britain Branch of the American Cancer Society. . . . Ray McNamara, Allyn, has been elected a director of the Greater Hartford Cerebral Palsy Assn. . . . The Strand, Winsted, first run operated by Lockwood & Gordon, has resumed weekday matinees. . . . The Pine drive-in, Waterbury, is now screening its main feature first Sundays through Thursdays. Move was by popular request, according to manager Frank McQueeney.

INDIANAPOLIS

Lyle Cole, formerly manager of the Strand at Muncie, has succeeded the late Burrell J. Byrd as manager of the Ritz here. . . . A camera crew headed by Ralph Staub was here Thursday and Friday to film scenes at the Cerebral Palsy Clinic, sponsored by the Variety Club, for "The Heart of Show Business." . . . Dallas Schuder is showing "Davy Crockett, King of the Wild Frontier," on a 15-hour schedule at the Circle, from 9 A.M. to 12 midnight. . . . Earl Cunningham, south side exhibitor, has announced plans for a new shopping center. . . . Guy Craig, former Columbia branch manager now retired in Florida, and Otto Ebert, RKO branch manager at Detroit who advanced from Indianapolis, were film row visitors during the past week.

JACKSONVILLE

Forrest C. Wood's Southeastern Film Studio, which opened here several months ago with a fanfare of publicity, is being offered for sale at \$14,000. . . . Carroll Ogburn, Warner branch manager, spent a week covering the area to introduce his new salesman, I. F. Dolid, to Florida exhibitors. . . . F. T. Summerlin has acquired the Capitol theatre, Homerville, Ga., from Mrs. Lucy Shapiro. . . . Alec Newman, U-I auditor, is here from New York City to set up a new records system at the local branch office. . . . Jerry Earnest has been transferred from the local Florida theatre to the management of the Rialto theatre, Orlando. Billy Wall, former manager of the Rialto, is now an assistant to George Krevo, manager of the local Palace theatre. . . . E. Wulfekuhler has been remodeling and re-equipping his Dixie drive-in theatre at DeLand. . . . The Delray theatre, Delray Beach, has been closed for the summer months. . . . Mrs. Joseph L. Pappy, the mother-in-law of Dunbar Morrow, stage manager of the Florida theatre, died in a fire at her home. . . . Buford Styles, U-I branch manager, is serving actively as area chairman for the Will Rogers Memorial Hospital fund drive.

KANSAS CITY

The board of directors of the Motion Picture Association of Kansas City, Missouri, met recently at the Muehlebach hotel to discuss the annual stag outing to be held at Hillcrest Country club September 19, and also to hear a report from A. Cole on the Sam Abend Memorial Shelter at the Boys' Camp near Lees Summit, Missouri, which has been completed and will be dedicated August 9. . . . Mr. Harold Lyon, of Para-

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(Continued from preceding page)

mount, with his family is motoring to Minnesota for vacation. . . . Mr. Harold Hume, of 20th Century-Fox, has just returned from fishing at Kenora, Ontario, Canada.

LOS ANGELES

Bernie Cobb, who recently resigned his sales post at RKO, has joined the Columbia Pictures office. . . . A new drive-in, the Big Sky, opened in San Diego June 22, with stars and members of the industry in attendance. Open air theatre has a 2,000 car capacity and boasts the largest screen in California (60 ft. by 120 ft.). Wade E. Allen is the owner, and the buying and booking assignment has been given to the Judy Poynter office. . . . A new widescreen and CinemaScope lenses have been installed in the Rustic theatre in Idyllwild, nearby mountain resort. The Rustic is operated by Mr. and Mrs. Glen Froelich. . . . Hugh Owen, in charge of western distribution for Paramount, concluded a three-week stay on the coast and headed for a meeting in Atlanta enroute back to New York. . . . Oscar Amons has shuttered his Beaumont theatre in Beaumont. . . . Morrie Sudman, 20th Century-Fox branch manager, is sporting a new Buick. . . . There was plenty of excitement on the Row when a high-tension wire snapped and draped itself across the roof of Ida Schreiber's car. Police and a maintenance squad finally fixed things so the Southern California Theatre Owners Association executive secretary could climb into her car without danger of being electrocuted.

MEMPHIS

Lloyd T. Binford, 88-year-old chairman of the Memphis and Shelby County Board of Censors, will ask the City Attorney about having an alternate censor serve when a board member is not present if the present board is unable to agree on whether or not to ban Universal's film, "The Naked Dawn." . . . A well-known theatre exhibitor, V. E. Crawford, who owned and operated Jeran and Von theatres at Booneville, Mass., and had served his community as mayor of Ashland and state representative, died in a Booneville hospital last week. Mr. Crawford was 60. . . . MGM's film, "The Cobweb," did 50 per cent above average business during its first week at Loew's State to lead the first runs in Memphis. . . . A. F. Rossie, owner of New Roxie theatre, Clarksdale, Miss., is on a three months' visit to his native Lebanon. He came to America 35 years ago and this is his first trip back home. . . . J. C. Beasley, manager, Strand theatre, Memphis, is on vacation. . . . Mrs. C. E. Matthews, wife of C. E. Matthews, National Theatre Supply Co., is in Baptist Hospital at Memphis for surgery. . . . Leon Roundtree, Valley at Water Valley and Holly at Holly Springs, Miss., was in town on business.

MILWAUKEE

The Lyric theatre at Stevenspoint, operated by Gran Enterprises, has been closed for an extensive remodeling program. A whole new front is being added to the theatre with a new box office booth to the side instead of in the middle. The 550 old seats of theatre will be replaced with 500 new ones. The rest rooms will also be refinished in modern design. Weinberger of Minneapolis has done the designing and the Globe

Construction Co. of Stevenspoint the physical work. . . . R. P. Williams sold the Sun theatre at Brodhead to Bobbie Soplien. . . . Ray Johnson is taking over the Fern theatre here from Barney Sherman. . . . The Climax theatre here is installing CinemaScope. . . . Angelo Provinzano, chapter president of the Italian Civic association, was on hand when the association honored five 1955 high school graduates at the annual awards dinner where each received scholarships. . . . Tax liens totaling more than \$24,000 were filed in federal court this week against the former operators of the Century and the Atlantic theatres here. Named by the Milwaukee office of the internal revenue service were John R. Freuler and Mrs. Loraine Walker, both of Glencoe, Ill., and Mrs. Gertrude Hammelman of Shorewood, Wis.

MINNEAPOLIS

"Blackboard Jungle," in its ninth week at the loop Gopher, has broken all house records. . . . Ralph Pielow of Quad-States Theatre Service, buying and booking combine, is vacationing in the Black Hills in his new Buick hardtop. . . . Peter Boosolis is the new student booker at Warner Bros. . . . Don Swartz, operator of Independent-Lippert exchange, was in Kansas City on business. . . . Irene Rogers, a stenographer, is a new addition to the staff of Independent Film Service. . . . Marilyn Miller, daughter of branch manager LeRoy Miller, is the receptionist at Universal-International for the summer. . . . Howell Owens, MGM office manager, is vacationing at his home in Tennessee. . . . Cathy Talvey, branch manager's secretary at Columbia, is vacationing on the North Shore of Lake Superior. . . . Wally Bloom is celebrating the fifth anniversary of his Sunset drive-in theatre at Alexandria, Minn. . . . Jim Douglas is the new manager of the Lake theatre at Willow Lake, S. D. . . . George L. Turpen has taken over operation of the Quinn theatre at Quinn, S. D. . . . Work has started on a \$10,000 remodeling program at the Lake theatre at Wood Lake, Minn.

NEW ORLEANS

Paramount Gulf Theatres closed the sub Alamo, Vicksburg, Miss. . . . The Round-Up drive-in Lake Charles, La., operated by Southern Amusement Company is closed temporarily for remodeling. . . . Abe Berenson, president Allied Theatre Owners of Gulf States; Gaston J. Dureau, Jr. president Paramount Gulf Theatres, and C. J. Jimmy Briant, MGM branch manager, comprise the exchange area committee which will poll activities for the National Audience Awards election to be held Nov. 17 to 27. . . . Russ Bovin, Loew's District manager, was in New Orleans to discuss plans with manager Rodney Toups regarding presentation of films for the summer season at Loew's State. . . . Haywood Hanna assumed ownership of the Tone theatre, Cantonment, Fla., from Fred T. McLendon Theatres, Union Springs, Ala. Hanna formerly managed the circuit's Milton, Milton, Fla. . . . Ann Schenck of Lazarus Theatres is vacationing on Mississippi's Gulf Coast. . . . Carroll Puciatto, Carroll Pictures, New York, visited with Milton and Mamie Dureau at Masterpiece to discuss a deal for the distribution of the company's new product. . . . Mr. and Mrs. Bill Terrell, Roseland, La., were at Stevens booking and buying for their theatre in Amite, La.

OKLAHOMA CITY

Mr. and Mrs. H. A. Garrett have been named managers of the Circle drive-in theatre, in Oklahoma City. . . . Beryl Johnson has been named manager of the Del drive-in theatre, Oklahoma City. . . . The Tower theatre, Oklahoma City, has installed new deep cushion seats. A children's show was held there June 18 when every child got a prize. . . . The Plaza theatre, Oklahoma City, held a "spook show," June 18. Admission was free to all kids with six Pepsi-Cola caps. The "Friendly Frankenstein" was there in person. . . . The film "Smoke Signal" was playing at the McLoud, Okla., Avon theatre when it burned Monday night.

PHILADELPHIA

William Israel, who left his booking post with Allied Artists, returns to the theatre management field to supervise the six theatres of the A. M. Ellis chain in the Northeast section of the city, including the new Ellis which is being renovated at a cost of over \$100,000. . . . William Goldman, head of the William Goldman Theatres, resigned as a member of the board of directors of Hahnemann Medical College and Hospital here. . . . Charles Beaky, former assistant manager of the Arcadia, is the new manager of the Trans-Lux. . . . Max Slavitz bought the closed Rialto, West Chester, Pa., as a real estate investment. . . . The formation of Brian Cartoons, Inc., in conjunction with the commercial and television film production firm of Louis W. Kellman Productions was announced. The new firm will produce special color theatrical cartoons for national and international distribution.

The Renninger at Schuylkill Haven, the first drive-in in Schuylkill County, was opened, operating six nights a week. . . . Bob Murrin named central city relief manager for the Comerford houses in Scranton, Pa. . . . The city's German-language film house, Stanley Warners' Lindley, has closed for the summer. . . . Lou Fortunato succeeds Franklin O. Pease as manager of the Park. . . . Roy Sullender was appointed sales representative for the local exchange area for Hallmark product. . . . DeLuxe Buying and Booking Service is now handling the Hazelton drive-in, Drums, Pa., and the Refowitch, Free-land, Pa.

PITTSBURGH

"End of the Affair" will follow the current "Three Cases of Murder" in the Squirrel Hill with Louis de Rochemont's "The Great Adventure" also set here. . . . The phenomenal "Green Scarf" goes a tenth week in the Guild art house with the management not even posting "final week" notices yet. . . . Bob Hope will do only one show the night of July 6 on the Stanley stage in connection with his "Seven Little Foys" plugging. . . . The Penn gets "The House of Bamboo" the week of July 1, one of the first 20th Century-Fox pictures ever to play the big de luxer before it gets the world premiere of "We're No Angels" on July 8. . . . The David Kimelmans (he's the local Paramount branch manager) celebrated their 30th wedding anniversary. . . . More than 175 mayors and burgesses have been invited to meet with Pittsburgh's Mayor David L. Lawrence in connection with the current "Cinerama Holiday Tri-State Area Week."

(Continued on opposite page)

PORTLAND

Guild theatre manager Marty Foster left for San Francisco and Los Angeles on business trip. . . . John Peterson has resigned as manager of Modern Theatre Supply here and purchased Interstate Theatre Supply which he is now operating. . . . Richard Lange, RKO branch manager, is suffering from arthritis. . . . Lassie and pal Jeff will appear at the Mollala Buckaroo July 2-4. . . . A. C. Lyles has returned to the film capitol after two weeks here. . . . Hamrick city manager Marvin Fox is back at work after a week's vacation.

PROVIDENCE

The Avon Cinema brought back Laurence Olivier, in "Wuthering Heights." . . . Rhode Island's wonders are the subject of a 13-minute movie, "The Many Faces of Rhode Island," being distributed throughout the country, in an attempt to build up tourist trade to this state. . . . The Uptown, neighborhood house, presented for the entertainment of their predominantly Italian trade, the first local showing of the first Italian musical-comedy film made in color. "Tarentella Napolitana," with English sub-titles for the non-Italian patrons, enjoyed a lucrative four-day run. . . . E. M. Loew's Providence drive-in is again sponsoring a team in the top Providence Amateur League. Currently in sixth place in the standings, the nine which has won two games and lost four, has been seriously handicapped because several of their 1954 stars have gone into the Armed Forces. However, with the season comparatively young, and judging by the brand of baseball demonstrated in their last two starts, the Loew-team may still get up to the top. . . . The Quonset drive-in is featuring free pony rides for the kiddies.

ST. LOUIS

A drive-in movie benefit for the Imperial, Mo., boys' baseball team was booked June 29 at the 61 drive-in theatre at Pevely, Mo., and the sale of tickets was heavy. . . . The merchants of DeSoto, Mo., and the Collins theatre of that city, have arranged to conduct a shopping center at the theatre for an indefinite time, to stress the desirability of DeSoto as a shopping center. A free show will be given every Saturday for children. . . . The Fox Illinois and Times theatres in Jacksonville, Ill., have been conducting a "Shop and Show" night during which they furnished entertainment for the kiddies on Friday nights while the parents do their shopping. . . . The 61 drive-in theatre at Festus, Mo., now is showing pictures on a new wide CinemaScope screen and is open every day. . . . Marvin Gebhardt has leased the Electric theatre in Glasgow, Mo., and has taken over its operation. Air conditioning has been installed and a general renovation and remodeling program is under way. . . . The Camdenton drive-in theatre at Camdenton, Mo., has just been opened for the first time in two years.

TORONTO

The Odeon Better Management Contest of 26 weeks finished up with Wannie Tyers, manager of the Hyland, Toronto, steaming into first place in showmanship and attendance to win a \$350 prize. He was followed by Frank Lawson, of the Danforth, and Barry Carnon, Fairlawn, both of Toronto. . . . Ben Sommers, State theatre, Winnipeg,

heads the newly-elected executive of the Manitoba Motion Picture Exhibitors Association, succeeding S. Richard Miles, also of Winnipeg. . . . Al Duguid, manager of the Academy, Lindsay, was a Kiwanis luncheon speaker. . . . J. C. Kennedy, manager of the Roxy, Cornwall, has been transferred by National Theatre Services to the Roxy, Burlington. . . . Head of the advertising agency representing the Motion Picture Association of America in the Canadian Cooperation Project, John A. MacLaren, died in Miami at the age of 63. . . . CHUM's Phil Stone, who recently became regional public relations head for the Red Cross, is doing his "In Town Tonight" program from the lobby of Loew's here. . . . New use of theatres closed is that of the Giant Auction Sale at the Variety here, while the Vogue theatre plays host to a Sunday night Western Jamboree.

VANCOUVER

British Columbia projectionist union No. 348 has moved into its two-story office building on Seymour St. Under the British Columbia liquor act, the union is privileged to carry on business of a cocktail bar and lounge for its 175 members and friends. . . . Jack Armstrong, manager of the Paradise, Vancouver, is moving to Victoria to manage the 850-Plaza. He replaces Norman Reay who is moving to Vancouver to join the booking department of Odeon at the district office. . . . Frank Smith, Sr., of the Kerrisdale, and treasurer of the projectionists union, is hospitalized for surgery. . . . Guy Upjohn, Odeon executive, is here from Toronto and is expected to be looking over the Pacific division for the next two months. . . . Don Barnes, from London, England, is assistant at the Odeon-Vogue. He is taking over from Ed Newton who will act as relief manager for Odeon during the summer holidays. . . . Jack Stewart, of the Dominion, and Ernie Sauer, manager of the Odeon, North Vancouver, are on vacations south of the border. . . . Ross Beesley, ASN representative in British Columbia, has flown up the Alaska Highway, north of Whitehorse, to film the activities of the Army Engineers who are responsible for the maintenance of the Highway. The footage will appear in newsreels.

WASHINGTON

District commissioner Robert L. McLaughlin was made an honorary member of the Variety Club of Washington, and was presented his membership card at a luncheon with the Variety Club board of governors. . . . Michael Siegel has been named sales representative for the Kay Film Exchange. . . . Tom Baldrige, MGM, was reelected chairman of the United States Junior Chamber of Commerce's War Memorial Fund board of trustees. . . . Co-Chairmen Sam Galanty, George A. Crouch and Albert W. Lewitt have selected the date of August 26 for the Variety Club golf tournament and dinner dance. It will be held this year at the Manor Country Club in Norbeck, Maryland. . . . The Super-Chief drive-in celebrated its third anniversary with many prizes given to patrons. . . . Joseph C. Nickels, assistant chief industrial engineer for the United States Post Office Dept., has been approved for Associate membership in the Variety Club. . . . Jake Flax, Republic Pictures branch manager, visited accounts in Richmond and Roanoke.

Find Teens Drop Off in Patronage

LOS ANGELES: A survey by the research department of National Theatres in six of its neighborhood theatres here revealed that teen-age patronage is dwindling and 62.9 per cent of the total audience were between the ages of 21 and 40.

In a breakdown by age groups, it was announced in the circuit's house organ, *Showman*, that 7.7 per cent were in the 1-11 age bracket; 16.3 per cent, 12-20 years; 41 per cent, 21-30 years; 21.9 per cent, 31-40 years; 7.5 per cent, 41-50 years, and 3.4 per cent, 51-60 years. Only one per cent of the patrons were over 60 years of age.

The survey also revealed that 76.7 per cent had television sets and that comfort with 30.7 per cent was the main reason why patrons liked a particular theatre. The average distance driven by a patron to a circuit theatre was 3.9 miles and 54.5 per cent said they had attended a theatre within the week. It was found that 46.9 per cent said they liked foreign films.

When asked how they obtained information on current programs, the breakdown was: newspapers, 69.9 per cent; theatre fronts, 15.3 per cent; word-of-mouth, 7.8 per cent; trailers, 6.5 per cent, and telephone 3.3 per cent.

Big Bronstein Drive-in Opens in Hartford July 8

HARTFORD: Richard Smith of Smith Management Co., which will operate the 2,070-car Meadows drive-in theatre under a 30-year lease from the A. J. Bronstein interests, has invited Broadway and Hollywood personalities to attend the opening July 8. The half-million dollar project will have a screen measuring 126 feet wide and 50 feet high. Mr. Bronstein, who heads North Meadows Realty Corp. of Hartford, indicated that he and his associates are negotiating for additional outdoor theatre sites in Connecticut. "We have the utmost confidence in the future of the drive-in theatre field," he said, "and are prepared to expand our operations in the immediate future."

Museum Shows UPA Cartoons in Exhibit

An art exhibit and a series of film showings featuring the works of United Productions of America, creators of animated films for Columbia Pictures release and commercial use, opened at the Museum of Modern Art, New York, last week, for two months. The exhibit will be the first in 10 years devoted by the museum to the art of the motion picture and will mark the first time in 15 years a display has been centered on animated or cartoon films. Cartoons will be screened daily, and an exhibit will feature historic and modern animation devices.

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Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



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NEW EQUIPMENT

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NEW SURPLUS HOLMES PARTS: EE14070 vertical drive shaft w/5 gears, 5 ball bearings \$9.75; Intermittent Movements (less flywheels) \$49, pair; Starwheel-sprocket assembly \$10 each; 1000W T-20-C-13 Mogul Pref. Lamps \$25 dozen (\$3.95 each). S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEND PROJECTION THROW-SCREEN SIZE, we'll compute your CinemaScope requirements free. Combination pair Cinematic IV adjustable anamorphic lenses and pair Snaplite Series II prime projection lenses, all for \$595. Buy on time with \$200 down. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

FOR REAL SAVINGS—TRY STAR! Pair Simplex Rear Shutter Mechanisms, rebuilt and used two weeks, one year guarantee, \$295 pair; Century Intermittents, new, \$89.50; Western Electric 208 Soundheads, rebuilt, \$195 pair; Pair Simplex SP Projectors, rebuilt, Strong Arc Lamphouses, Rectifiers, Amplifier, etc., \$1,195; Ashcraft or Strong Lamphouses, rebuilt, new metal reflectors, \$489.50 pair. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

DRIVE-IN EQUIPMENT

PAY \$200 DOWN—PLAY CINEMASCOPE! CINEMATIC IV adjustable prismatic Anamorphic Lenses plus Snaplite Series II prime lenses, all for \$595. Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd, New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today, \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911, 662 pages, cloth bound, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

ART REEVES 35MM RECORDING OUTFIT, \$5,000 value—\$495.00; Eastman Developing Machines, \$295.00; Mitchell tripod freehead, \$375.00; Moviola 35mm composite sound/picture \$495.00; Escalator Tripod for heaviest TV or Movie Cameras on 3-wheel dolly, \$295.00; Motorized Dolly with 2 seats, takes heaviest cameras, \$195.00; Rolling Stand multiple floodlights holding 12 bulbs, \$180.00 value, now \$29.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Workshops A Big Help, Says Simons

With the last in the series of MGM Ticket Selling Workshops concluded in San Francisco 10 days ago, Mike Simons, MGM director of customer relations, returned to New York last week with the confidence of a man who has seen a job well done.

Information gleaned at the workshops already has been put to practical use and exhibitors who attended one or another of the 24 "laboratories" now are cashing in on the promotional ideas brought forth at the sessions, said Mr. Simons. He also said that MGM has no plans at present to conduct any more sessions in the next year. He, however, will address the Famous Players Canadian convention for circuit managers August 4, in Toronto, explaining the workshop agenda.

"Young people in exhibition and many new theatre owners in the business now have benefited enormously by the ideas presented by 'old showmen'," the MGM official said. Exhibitors are back at work selling pictures, installing the latest screen equipment in their theatres, and doing things

which sell tickets, he added. Included in the latter, he said, is the "new slant" on television which many exhibitors received at the workshops. Exhibitors, he said, "now are utilizing this medium in selling their presentations to the public."

Film Men Across Nation Meet on Audience Poll

The Council of Motion Picture Organizations-sponsored Audience Awards campaign, and its promotion, are the subjects of a series of current and projected "grass roots" meetings of exhibitors and distributors in various key areas of the country. Denver area film men met at the Denver Club, Denver, last week for a conference sponsored by Frank H. Ricketson, Jr., Pat McGee and Jack Felix. Similar meetings were held Wednesday this week in New York City and Thursday in St. Louis, Oklahoma City and Boston. In July more meetings will be held in New Haven, San Francisco, Charlotte and Milwaukee.

Long Is Named to Head U. S. Overseas TV Program

WASHINGTON: Frederick A. (Ted) Long, veteran broadcasting and advertising executive, have been appointed head of the overseas television activities of the U. S. Information Agency. Theodore C. Streibert,

U.S.I.A. director, said Mr. Long's appointment was the first step in a planned expansion during the coming year of U.S.I.A. television service to overseas stations to more than double present levels. Since January Mr. Long has been executive vice-president of Continental Pictures, Inc., New York. In 1953 and 1954 he was director, vice-president and general manager of United Artists Television Corp., producing and distributing TV film programs. Prior to that he was with CBS and a number of advertising agencies. Expansion plans include putting out the present weekly news-reel twice a week, having special regional editions instead of just one worldwide edition, and for the first time the production of special TV films and kinescopes on various themes and objectives of the information program.

Lamb, RKO Manager in Seattle, Dies at 65

SEATTLE: Edward A. Lamb, 65, branch manager here for RKO, died June 23. Mr. Lamb became a booker and salesman with Pathe in Seattle in 1924, and joined RKO when the two organizations merged. In 1929 he became manager of RKO's Portland exchange, and a year later was assigned to manage the Seattle exchange. He is survived by his wife, Zella M. Lamb, and also his brother.

Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

"Elder Citizens" Could Recapture a Lost Audience

STANLEY SUMNER, a partner in the operation of the University theatre, Cambridge, Mass., is back in the mail with further recommendation of a plan for "Elder Citizens"—which we praised on this editorial page when he originally proposed it last November. We've always been in favor of "Old Folks' Matinees"—and the subject has been referred to often, both before and after the Cambridge demonstration. It has long been popular in England, where the idea is known under the descriptive title of "Darby and Joan Clubs"—from the legend of an old-age couple devoted to each other. And in England, they have special tickets for pensioners.

In Cambridge, also, the plan was tied to the Red Feather campaign and old people had the benefit of special admission prices when they were identified by the agency, with a ticket to be carried to the box office. We believe there is a vast waiting audience of older people, in every situation across the land, who need and deserve special handling, for shows that would attract as many or more than children's programs.

We don't particularly like the notion of making identification necessary, based on welfare or pension payments from any agency. Why should there be any inference that these old couples are "on relief?" Certainly, they don't earn as much or have as much as they did in their prime, but they need entertainment as much, and the blessed privilege of being themselves, away from the family and with their own kind. We think any old couple of retirement age, sixty-five or thereabouts, should have the benefit of "two-for-one" admission prices, and preferably on occasions that were distinctly NOT children's matinees. They would be grateful if they could avoid the special shows for children.

Let's see some examples of special matinees in midweek, programs somewhat more mature than the Saturday bill, and "no children admitted"—so the old folks wouldn't find the youngsters underfoot. Believe me, they would appreciate it. Older

THREE-TO-ONE AGAINST

The New York Herald-Tribune, in its syndicated TV-Guide, issued as part of the Sunday paper, conducted a poll of their readers asking a vote on whether or not they would be willing to pay for special television programs on any kind of "meter" basis. Twenty-four percent said "Yes"—with reservations. Seventy-six percent said "NO"—with emphasis.

That's a particularly illuminating reply to a questionnaire, from a metropolitan audience, who can usually afford better things and are accustomed to paying for them. When it came to "how much"—there was great divergence of opinion, with those willing to pay at all averaging a total of \$2.46 each week, which is astonishing. The lowest bid was 25c and the highest was \$35—which was probably a freak. Most voters wrote in their opinions, some of them caustic, and with considerable emotion. "An outrageous idea"—exclaimed one perturbed viewer.

We like to speculate on the future of this interesting by-play in the public interest, convenience and benefit. For instance, if they drop coins in slots to see first-run movies, then why not drop in 10% more to pay amusement tax—or else take the tax off theatres? Will television always be tax-free, on the public air? Or—why not pay a "juke box" license, if you have a juke-box in your home? New York is looking for additional tax income, and they never overlook an opportunity.

folks like romantic pictures, which the kids call "mushy"—they like pictures for grown-ups, not the typical juvenile fare. They want to meet and see and talk to each other, as friends who gather as members of a movie club, at your theatre. In England, they give them tea and cakes—and it is a big audience factor in many circuit theatres.

THE WORKSHOPS have been completed, but there are no present plans for MGM to conduct any more of the seminars, according to Mike Simons, who came right back to his busy desk in New York after the San Francisco finale, in spite of our efforts to promote a vacation for him. Now, we're waiting for pictures from Santa Fe, Seattle and San Francisco, in one last fling at the pictorial side of these constructive sessions. Ivan Ackery and Charlie Doctor were down from Vancouver to attend the Seattle meeting, heading another Canadian delegation from across the border.

But we may tell what has been a well-kept secret. MGM will take the Workshops to Canada this Fall, at the request of John J. Fitzgibbons, president of famous Players-Canadian, and Mike will open this part of the agenda with an address at the company's convention to circuit managers, in Toronto, on August 4th. And we will venture one small prediction of things to come—the interest of Arthur Loew in the great success of the Workshops in this country will result in a reasonable facsimile of the seminars in England, and perhaps on the Continent, next year.

THE EDITOR of the Service Bulletin of the West Virginia Allied Theatre Owners Association says that folks are staying at home more—and it's not all on account of television, according to his spare-time research. He thinks television plays a relatively small part in the trend. Most people pick their programs closely, and will drop anything scheduled for something that's a little more "off beat."

He believes, in his neck o' the woods, there is a genuine trend to stronger family ties, that may be a delayed reaction from the wars. More young people are becoming interested in church work and civic affairs. Parents are taking more of an interest in their children, and topics of family conversation have changed.

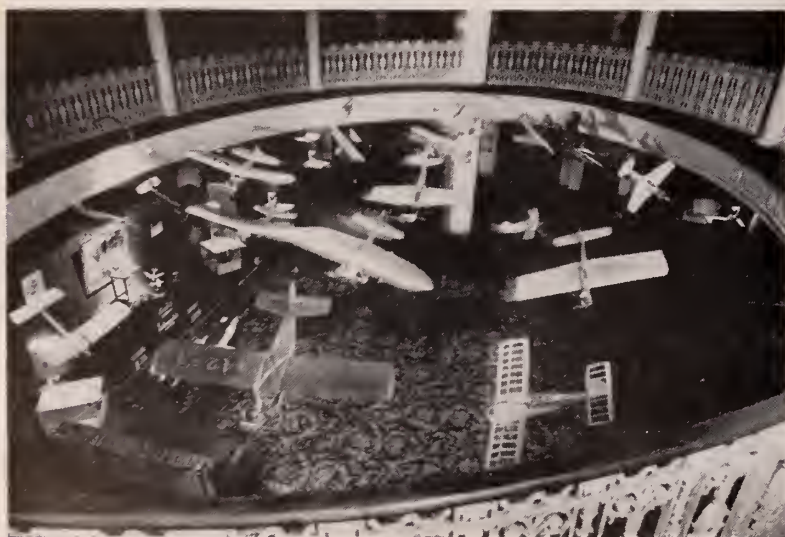
—Walter Brooks



AIR LIFTED over the Miami premiere of "Strategic Air Command" was this press conference in a KC-97 taking off for the SAC base for lunch. Included in the group are Bob Batten, manager of the Beach theatre; Harry Margolsky, Gables theatre, with Howard Pettengill and Al Glick, from the strategic advertising and publicity headquarters of Florida State Theatres, at the Olympia theatre in downtown Miami.



40,000 of these posters, prepared and planted by the Air Force Recruiting Service, provide all the necessary headlines for this page of pictures on Paramount's "Strategic Air Command."



The air was full of model planes, flying low over the lobby at mezzanine level, as one of the ideas developed by Leonard Worley, manager of the Madison theatre, Peoria, Illinois.



There were many military parades, so we show you one of the smallest, but nevertheless most effective streets stunts, put on by Eddie Miller, manager of the Paramount theatre, Buffalo, using just three ushers, carrying a banner.



JUST BECAUSE it's the Air Force is no reason for leaving out the girls. At left, "Miss Air Power" is selected at the Orpheum theatre, Seattle; and at right, Dick Osgood of WXYZ interviews the baton-twirling American Legion champions in the lobby of the Michigan theatre, Detroit.



Showmen in Action

Walter Tremor, manager of the Florida theatre, St. Petersburg, Fla., sends in a whole copy of the *St. Petersburg Times* with a sensational front-page picture of Jimmy Stewart, starring in "Strategic Air Command"—which was made in Florida, with cooperative advertising and publicity throughout the issue.

Ralph Stitt, manager of Schine's Rialto theatre, Amsterdam, N. Y., is another who is doing an outstanding job with "Strategic Air Command." The Air Force brought in a sound truck from Albany, which covered the entire trading area. Ralph was made Honorary Recruiting Officer, complete with scroll and credentials, with his recruiting office in the lobby. The Air Force brought in their own flood lights for the premiere.

Joe DeSilva, manager of Schine's Playhouse, in Canandaigua, N. Y., suggested to a local dentist that he give the children theatre passes instead of candy, as a reward for good conduct while having their teeth fixed. Even the dentist is pleased—for the kids buy candy at the theatre with the cash they have over—and it pulls out all the new fillings, just as originally planned.

Rock Salzer, manager of the State theatre, St. Petersburg, Fla., sends in a picture of his colorful theatre front with 3-dimensional display designed by an artist who makes many New York displays. It looks entirely different with each change of bill, and appropriate art.

Ken Carter, manager of the Madison theatre, Richmond, Ky., who is right down there in the Davy Crockett country, really got a bang out of his campaign for the "King of the Wild Frontier." Lots of merchandising tieups from friendly and cooperative dealers. He made a cut-out of "Davy Crockett" from the 24-sheet, eight feet tall!

Ernie Emerling has written a by-line column for local papers throughout the Loew's Theatre circuit, stressing safety as a topic of importance to managers and municipal authorities. The *Hartford Times* ran a special safety section, in which the column was featured, with credit to the national director of advertising and publicity for the chain.

Bob Sweeten, manager of the Center theatre, Denver, had the Fred Astaire Dance Studios, the *Rocky Mountain News* and a local TV station all excited about the "Slue-foot Dancing Contest" as promotion for "Daddy Long Legs." News pictures of contenders hit the air and the front pages.

Tony Masella, manager of Loew's Poli Palace theatre, Meriden, Conn., promoted a cooperative full page newspaper ad for "The Prodigal."

Close to 2,000 youngsters, all with "Davy Crockett" furs and fever, gathered outside the Fox theatre in Phoenix, Ariz., an hour before the 10 o'clock opening of their morning show, with the police and fire department—and the news photographers, to help restrain and report the event.

Fox theatre cashiers in Denver are holding their own beauty contest, and we see pictures in the Fox *Showman* that could be used here. Any reader of this Round Table knows that the combination on our picture file is something like 36-22-35.

Colonel Bob Cox, Kentucky zone manager for Schine's theatres, sends us an outline of something sensational done for Allied Artists' "Kiss Me Deadly" at the Bel Ali theatre, Lexington, which required talent in the ballyhoo bracket. The University of Kentucky cooperated with the pitch which puts the picture over—they had plenty and to spare.

Jake Weber, manager of Schine's Liberty theatre, Herkimer, N. Y., had a request some time ago from the sixth grades in local schools, to have a joint theatre party to celebrate the end of the school year. They also requested that the concession counters be open, since they were loaded with currency! The two classes bought 54 gift books of tickets with their own funds, one for each of their members.

Fred R. Greenway, manager of Loew's Poli Palace theatre, Hartford, Conn., had a shapely model touring downtown streets and parks with advertising sign for "Naked Amazon."

Fox West-Coast "Showman" prints a picture of a crowd gathered in front of a theatre, with the headline: "An accident, a fight? No, it's showmanship!" Just dancing on the sidewalk as promotion for 'Prom Night' at the Grand theatre, DeQuoin, Illinois, in Hollywood premiere style.



"J. C." continues to cash-in, for MGM's contest winners. Above, James Micheletti, salesman, presents a check for a first-prize "Julius Caesar" campaign to George McCormack, owner of the Skyline theatre, Canon City, Colorado; Eddie Mackins, booker, gives second prize check to Jesse Lund, manager of the State theatre, Aliquippa, Pa., and right, Merf Evans, is rewarded for his campaign at the Lakewood theatre, Lakewood, Colo., by Frank Jenkins, MGM field man.

Special Italian Exhibit Is Appreciated In Rome

ROMA: Una speciale manifestazione ha accompagnato quest'anno la 29. ma edizione dell'assegnazione annuale dei Premi Quigley, una specie di Oscar per i direttori di sale cinematografiche istituito dal "Managers' Round Table" del Motion Picture Herald, Nuova York.

Collegata al concorso che è chiuso il 2 maggio, era stata allestita una speciale esposizione del materiale pubblicitario e propagandistico per il lancio in Italia di cinque film di produzione italiana.

From "Informazione Cinematografica Italiana, Roma," widely quoted in the Italian trade press.

Arthur Alperin, manager of the Colonial theatre, Southington, Conn., is testing the effectiveness of his newly-installed phone answering device by mentioning the name of a local resident at the end of the phone message, with a month's pass for two if person mentioned calls at the theatre. A heavy bordered ad across two lower newspaper columns announces the give-away.

Nyman Kessler, manager of the Stanley-Warner De Witt theatre, Bayonne, N. J., sends a tear-sheet to show full-column reporting in the *Bayonne Times* of his 25-minute speech, delivered to the Rotary Club, on the subject, "Hollywood, the Motion Picture Theatre, and the Community." All of which comes under the heading of good public relations as they should be promoted, for profit—for the local theatre.

Mel Jolley says that, to date, the *Hamilton Spectator*, wonderfully cooperative newspaper in his town, has given more than \$2,500 in prizes to members of its sponsored "Junior Press Club"—which is another name for Mel's childrens' show at the Century theatre, Hamilton, Ontario. This is in addition to unlimited publicity, plenty of free space, every week. He says, *The Spectator* is happy, I'm happy, the children are happy, and attend our theatre every week to have lots of fun together."

CONTENDERS FOR QUIGLEY AWARDS

4 Showmen Promoted in Pittsburgh

D. A. ALLAN
Metro, Perth, Aust.

TED ALLEN
Rivoli
Hempstead, N. Y.

MARK ALLING
Golden Gate
San Francisco, Cal.

KERMIT W. ALLUM
Majestic
Evanston, Ill.

JOHN BALMER
Mayfair
Asbury Park, N. J.

FRED BARTHOLDI
Drive-In
Eatontown, N. J.

JOHN BEE
Odeon
Worcester, Eng.

W. H. BELLE
Laurelton
Laurelton, N. Y.

F. J. BICKLER
Wisconsin, Milwaukee

H. G. BOESEL
Palace, Milwaukee

J. W. BONNICK
Regal
Halifax, Eng.

JOSEPH BOYLE
Poli, Norwich, Conn.

J. BRADLEY
Midway
Forest Hills, N. Y.

JIM BROWN
Nortown, Toronto, Can.

A. BUCKLEY
Capitol, Bolton, Eng.

HARRY BURKE
Community
Saratoga Springs, N. Y.

BARRY CARNON
Fairlawn, Toronto, Can.

EDELBERTO CARRERA
Trianon, Havana, Cuba

ART CAULEY
Paramount
Peterboro, Can.

RAYMOND CHARLES
Regal, London, Eng.

FRED CHIVERS
Capitol, Sydney, Aust.

J. D. CLARK
Gaumont
Sheffield, Eng.

JOHN CLARK
Broadway
Haverstraw, N. Y.

H. CLAYTON-NUTT
Broadway, Eccles, Eng.

FRANK CLEWS
Olympia
Glasgow, Scotland

E. J. CLUMB
Riverside, Milwaukee

J. COUMATIS
David Marcus, N. Y.

R. J. CRABB
Lyric
Wellingborough, Eng.

TED DAVIDSON
Majestic
Perth Amboy, N. J.

GEORGE DAVIE
Palace, Toronto, Can.

W. E. DENNIS
Cla Zel
Bowling Green, Ohio

MIKE DORSO
Community
Kingston, N. Y.

W. V. DWORSKI
Harris, Findlay, O.

JOHN M. ENDRES
Calderone
Hempstead, N. Y.

ROBERT FERBER
Colony, New York

PAUL FLODIN
Paramount Films
Stockholm, Sweden

ED FORCE
Brandeis, Omaha, Nebr.

HOLLY FULLER
Skyway, London, Can.

HARRY GABRIEL
Town, Miami, Fla.

M. C. GLENDY
Majestic
La Salle, Ill.

DIANE GORDON
Oritani
Hackensack, N. J.

MEL HABER
Carib, Miami, Fla.

JAMES J. HAYES
Cinema, Buffalo, N. J.

BILL HERTZ
Granada, Ontario, Cal.

SAM HORWITZ
Harbor, Brooklyn

B. JANKOLOVICS
Paramount Films
Brussels, Belgium

JOSEPH JARVIS
Gilbert Stuart
Providence, R. I.

R. A. KEETEN
Littleton
Littleton, N. C.

MARGE KEINATH
Jackson
Jackson Heights, N. Y.

GEORGE KEMBLE
Kingston
Kingston, N. Y.

MICHAEL KING
Nortown,
Toronto, Can.

ARNOLD KIRSCH
De Luxe, New York

LOU KLINGER
Squire
Great Neck, N. Y.

GEORGE KRAUS
Variety, Buffalo, N. Y.

D. E. LACEY
Regal, London, Eng.

A. LA HAYE
Gaumont, London, Eng.

RALPH LANTERMAN
Community
Morristown, N. J.

FRANK LAWSON
Danforth, Toronto, Can.

MEL LAWTON
Prince Edward
Sydney, Australia

G. LENNOX
Regal, Stirling, Eng.

BILL LESLIE
Roxy,
Georgetown, Can.

B. C. LEWIS
Regal, Dursley, Eng.

JOHN LORENZ
Pascack,
Westwood, N. J.

LOUIS LUTZ
6 Mile Uptown
Detroit, Mich.

A. S. MC DONALD
Carlton
Red Bank, N. J.

LILLIAN MC VEIGH
Manhasset
Manhasset, N. Y.

TONY MASELLA
Palace, Meridan, Conn.

H. S. MOH
Paramount Films
Hong Kong

DOUG. G. MURRAY
Kings, Montrose, Scot.

G. NELSON
Teaneck, Teaneck, N. J.

VIERI NICCOLI
Paramount Films
Rome, Italy

JACK PARDES
Park, Morristown, N. J.

CHAS. PEMBERTON
Payret, Havana, Cuba

JACK PLUNKETT
Paramount Films
Paris, France

LESTER POLLOCK
Loew's
Rochester, N. Y.

GEORGE ROBERTS
Empire,
Birmingham, Eng.

TED C. RODIS
Astoria, Astoria, N. Y.

ANTHONY ROSATO
Playhouse
Great Neck, N. Y.

ROBERT ROSEN
Bismarck,
Bismarck, N. D.

W. S. SAMUELS
Texas, Dallas, Tex.

ANTONIO SASTRE
Paramount Films
Mexico, Mexico

MATT SAUNDERS
Poli, Bridgeport, Conn.

L. SCHAIN
Park Plaza, N. Y.

H. G. SCHENK
Paramount Films
Berlin, Germany

IRVIN SCHMETZ
Forest Hills
Forest Hills, N. Y.

I. SCHWARTZ
Crotona, New York

F. W. SMITH
Center, Monroe, N. C.

JOHN L. SMITH
Ritz, Edinburgh, Scot.

ROBERT SOLOMON
Victoria, New York

SOL SORKIN
Keith's, Syracuse, N. Y.

T. STAMATIS
Bayside, Bayside, N. Y.

ESTELLE STEINBACH
Garfield, Milwaukee

P. C. STEVENSON
Palace, Lancaster, Eng.

EVAN THOMPSON
Fox, Hackensack, N. J.

JOE TOLVE
Capitol
Port Chester, N. Y.

D. TORRES
Riviera, New York

P. E. TRELEAVEN
Strand, Brandon, Can.

WALTER TREMOR
Pheil
St. Petersburg, Fla.

WANNIE TYERS
Hyland, Toronto, Can.

A. S. VELASQUEZ
Paramount Films
Manila, P. I.

T. W. VERNON
Gaiety, Leeds, Eng.

L. P. WARD
Savoy, Swindon, Eng.

B. WIGGLESWORTH
Metro, Brisbane, Aust.

LEO WOODS
Bronxville,
Bronxville, N. Y.

Promotion of four Stanley Warner showmen and realignment of theatre districts were announced by M. A. Silver, Pittsburgh area zone chief. The selections are in line with the company's policy of advancement from the ranks, effective immediately.

In the changes, Henry Burger, advertising director, becomes district manager for the 14 Pittsburgh city houses, the Stanley downtown, and the deluxe Squirrel Hill art house, in Squirrel Hill. A veteran of 21 years' service with the circuit, Burger will continue to serve in an advisory capacity to the advertising department, in addition to supervising the in-town theatres. Phil Katz, Burger's assistant, has moved into the post as advertising-publicity head. Phil has been with the company for 12 years, starting as a manager of the 375-seat New Oakland in 1943 and moving in four years to the Enright, largest neighborhood house in America. He was the zone's top showman four years' running and assumed his assistant publicity post in the downtown office the latter part of 1951. His assistant will be Jules Curley, of the circuit's Haven Theatre, Olean, New York, a career veteran of 27 years. Along with his managing affiliations, Curley has also been in the advertising departments of the company in Philadelphia and Newark. Byron F. Moore, who had been temporarily overseeing the city of Pittsburgh theatres, in addition to supervising 11 Main Line theatres, takes on Stanley Warner houses in Washington, Ambridge and Donora. More popularly known as "Dinty," he first came to Pittsburgh in 1939.

The Pittsburgh zone office of the Stanley Warner Management Corporation is a busy "Ticket Selling Workshop" that operates all the year round—days, nights, Sundays and holidays, for a showman's work is never done.

NOTICE TO QUIGLEY AWARD CONTENDERS

Contenders listed on this page, and others, are asked to note that none can be listed more than once in the same quarter. Thus, if you were listed in the issue of May 28th, you are considered as a contender without further notice. We haven't space to list names more than once for the second quarter, which ended June 30th. As it is, we have listed 182 names and have more than fifty campaigns held over, because we have too many entries to handle for the judging, now scheduled for July 22nd. The Quigley Awards are the most sought-after prizes in any showmanship competition in motion picture industry, and have been, through more than 21 years.

Interstate's Teenage Idea Advertised

Interstate theatres, who announced their own "intermediate" admission price plan for teen-agers in the 12-through-17 age bracket recently, have put the idea into current use, with large display space, as shown in the reproduction of the circuit's advertising for "Seven Little Foys" at the Majestic theatre, in Dallas, in the adjoining columns. It will be especially noted that the virtues of the picture and the attraction of the plan for junior admissions get almost equal display in this half-page space.

Under the plan, laminated plastic cards of identification are sold to teen-agers at \$1.00 each, good for one year, and durable enough to stand the test of constant use. Holders of the special card will be entitled to the special intermediate price scale and these youngsters will see almost twice as many films for the same amount of money they previously had to pay for "adult" admissions. The cards will be renewable until the 18th birthday is reached, and of course, there will be new card-holders at age 12, coming up. The circuit is blanketing the state of Texas with strong display advertising, radio and TV exploitation, lobby displays screen trailers, etc., with stress on the price angle and the value of the identification cards to ticket holders, in seeing the cream of the crop of current pictures in circuit theatres.

Promotion for Bowling Scores a Strike

All-out promotion for a new Paramount short subject, "High Score Bowling," was slated by the National Bowling Proprietors, whose annual convention was held recently at the Schroeder Hotel in Milwaukee. A preview of the exciting one-reeler showed men and women stars in action. Following the convention, delegates returning to their own communities will urge local theatre managers to make the film available to local bowling addicts. The proprietors of local alleys will promote the film with cooperative advertising.

LOOKING FOR
SOMEONE TO
MAKE YOUR
SPECIAL
TRAILERS
GOOD AND
FAST?

Then Try
FILMACK
(You'll Be Glad You Did)

1327 S. WABASH, CHICAGO • 630 NINTH AVE., NEW YORK

HE'S ON HIS WAY TO DALLAS!

THE WORLD'S GREATEST, GRANDEST ENTERTAINER

BOB HOPE

ON THE STAGE ★ IN PERSON
OPENING DAY ONLY—FRIDAY—AS AN
ADDED ATTRACTION WITH HIS NEW MOVIE

FRIDAY
AT
INTERSTATE'S

ONE WEEK
ENGAGEMENT
FOR THE
MOTION
PICTURE

A SEVENTH HEAVEN OF ENTERTAINMENT

Paramount presents
The Seven Little Foys

Here's the wonderfully warm, richly human story of the grandest family you've ever met. They'll give you a happy feeling right down where you really live!

Color by
TECHNICOLOR

starring
BOB HOPE
as *Eddie Foy*

co-starring
MILLY VITALE
with GEORGE TOBIAS
ANGELA CLARKE
Produced by Jack Rose
Directed by Melville Shavelson

WALT DISNEY'S
DAVY CROCKETT
KING OF THE WILD FRONTIER!
IS STILL THRILLING
EVERYBODY AT THE
MAJESTIC
SEE IT NOW BEFORE
IT'S TOO LATE!

HERE'S HOW YOU SAVE

WHEN REGULAR PRICE IS	YOUR MOVIE DISCOUNT CARD ADMITS YOU FOR
50¢	35¢
60¢	35¢
65¢	40¢
70¢	40¢
75¢	40¢
85¢	45¢
95¢	45¢

BRING APPLICATION and \$1.00 WITH YOU IN PERSON TO ANY INTERSTATE THEATRE!

BOYS and GIRLS
12 through 17 YEARS OF AGE!

GET YOUR **MOVIE DISCOUNT CARD** NOW AT ANY INTERSTATE THEATRE

MAJESTIC • PALACE • TOWER • CIRCLE • ESQUIRE • FOREST
• INWOOD • LAKEWOOD • VILLAGE • WILSHIRE

SAVE UP TO **50% EVERY TIME**
YOU SEE A MOVIE!
only \$1.00

INTERSTATE THEATRES

★ ★ ★ YOUR MOVIE DISCOUNT CARD IS GOOD for a WHOLE YEAR! ★ ★ ★

This is a rather large cut to run in our limited space, but we felt justified, since it shows you all the copy in sufficient size so you can read the small type. Note how the fine art of ticket selling is combined with the proper selling approach for the picture, plus the personality of the star, on tour.

50,000,000 times a day . . .

IT'S A MATTER OF PREFERENCE —

Coca-Cola is first choice at cup machines*



1. In the growing cup vending business, Coca-Cola outsells all other soft drinks combined.



2. The thousands who select Coca-Cola at cup machines want their favorite beverage in your theatre too.



3. When you meet this demand, you turn proven preference into profit.

SELL
Coca-Cola
REG. U.S. PAT. OFF.
**for extra
profit**



Of theatres handling beverages
more than 3 out of 4 sell Coke!

*1954 surveys by Alfred Politz Research, Inc.

Better Refreshment Merchandising

CANDY..POPCORN..BEVERAGES..FOOD..AUTOMATIC VENDING

GEORGE SCHUTZ, Director . . . CARL R. MOS, Associate Editor

How Concessionaires Operate in Theatres

FROM SMALL AND tentative beginnings—in many cases consisting only of tiny, makeshift units placed in some obscure corner of the lobby—the refreshment service in motion picture theatres has grown over the years into an important and indeed *vital* accessory of the industry. And as it has grown it has become an increasingly complicated business requiring its own unique methods and techniques of operation if it is to achieve its highest profit potentiality.

It is on this theory—that the refreshment set-up is a “business” separate and distinct from all other phases of theatre operation and one requiring highly specialized skills in administering it—that the concessionaire offers his services to motion picture exhibitors. In return for a share of the profits the concessionaire ordinarily assumes complete responsibility for operating the theatre’s refreshment stand—from installation of equipment facilities to the hiring and supervision of personnel.

In the case of the ABC Vending Corporation, which has the refreshment concession for a large number of indoor and drive-in theatres throughout the country, service begins with the design and construction of the stand itself. The importance of this factor was emphasized recently in an interview by Charles L. O’Reilly, ABC’s chairman of the board, who explained that it was his company’s policy in going into a theatre to build an *entirely new stand*, or,

if this should not be advisable for any reason, to remodel the existing stand extensively.

In building a new stand major consideration is given to selecting a conspicuous and advantageous location and also to fitting its design into the theatre’s general decor, Mr. O’Reilly pointed out. In some instances, he said, this has even involved removing seats in the rear of theatre auditoriums in order to acquire sufficient space for the most desirable location.

Once the physical stand has been readied, then equipment must be selected and installed. There is no standard blueprint for such arrangements adopted by ABC, Mr. O’Reilly explained, each situation requiring individual study for the best plan. It is largely a matter of fitting the equipment

Telling some of the methods and techniques of refreshment merchandising adopted by concessionaires for the theatre field, as exemplified by practices of the ABC Vending Corporation.

into the available space in such a way as to provide an attractive layout and one designed for convenient and expeditious handling by the personnel hired to operate the stand.

In one typical indoor installation (pictured on the following page) the candy case has been placed between popcorn warmers on either side, and ice cream is dispensed from a freezer behind the counter. In other installations, however, where space permits, ABC has introduced in recent years self-service ice cream freezers placed in front of the stand. (Their experiments with these latter units, which have met with great success, were described in *MOTION PICTURE HERALD* of June 11th.)

POPCORN WARMERS PREFERRED

The use of popcorn warmers at the stand, in preference to popping machines, is now a standard practice with the company. They have found from experience, Mr. O’Reilly stated, that preparing popcorn in advance insures a more consistent quality in addition to relieving stand personnel of the popping so they can devote more time to other duties.

At the theatre pictured soft drinks are sold from an automatic vendor placed away from the stand. In other installations, however, drinks are sold over-the-counter from manually operated machines. This depends, of course, on the amount of space

Concessionaires Service Both Types of Theatres

Approximately 24% of the refreshment stands in indoor theatres in the United States are leased to concessionaire organizations and about 14% of drive-ins. This was disclosed in the 1955 survey of refreshment service methods conducted by *MOTION PICTURE HERALD*.

Of the indoor theatres 14% are circuit operations and 10% are independently owned, the survey revealed.



Showing above a typical indoor theatre stand installation of ABC Vending, indicating the placement of equipment with the long glass candy case between two popcorn warmers. Ice cream is sold here from a freezer behind the counter and soft drinks are dispensed from an automatic coin machine located away from the stand. Note also the recessed display case built into the right side.

again and the preference of local patrons.

That question of patron preference is one to which ABC naturally gives a great deal of study, Mr. O'Reilly said. In the matter of brands of candy, for instance, what is extremely popular at one theatre may not sell at all at another theatre a few blocks away! The reasons for this are not always apparent, and all the concessionaire can do is to supply each operation with what is most in demand there.

Determining that factor is one job of

ABC's statistics departments, which study sales and inventory reports prepared regularly for each theatre serviced. These reports are thoroughly checked, and if a particular item shows a decline at a theatre, then it is replaced by another which might be a new item, since ABC often introduces these and watches their reception carefully.

Incidentally, approximately 70% of the candy sold at ABC stands consists of national brands, the rest being regional.

How many different types of refreshment products will be sold at a theatre beyond the staples of candy, popcorn and soft drinks is an individual matter, according to Mr. O'Reilly, and there can thus be no generalizations. He did state, however, that experience has shown the number should not be too great—and this is particularly true in the drive-in field. Most of the refreshment business there must be done within 10 or 20 minutes, he pointed out, and there is not so much patron indecision when the variety is limited.

A DRIVE-IN SET-UP

Geared for speed in this respect and others is ABC's set-up for the 2000-car Westbury drive-in at Westbury, Long Island. Service there is in cafeteria style with six separate lanes, each of which is stocked with identical merchandise and equipped with individual cashier stands.

The hot foods are prepared in advance in the kitchen and then delivered to self-service counter units. In the arrangement of merchandise at each counter first in line are the hot items, including frankfurters, pizza pies, french fried potatoes, and shrimp

rolls. This section is followed by popcorn and then ice cream. Both hot and cold beverages are at the end of the line.

In addition to buying top-quality food products and efficient equipment in which to prepare all of them, ABC further seeks to insure high standards by hiring expert chefs. And their work is also supervised by other chefs whose job it is to visit the drive-ins during operating hours and check on the quality of the food. These supervisors may visit the same theatre as many as three times an evening, and no one is advised in advance of their coming.

EMPLOYEE TRAINING PROGRAM

The work of other personnel is also subjected to this careful scrutiny. Attendants are not left on their own at the stand until they have undergone five weeks of special training, consisting of two weeks of preparation and three weeks of supervised activity in the theatre.

To take care of all these details of administration and supervision, ABC maintains general offices in 44 key cities throughout the country. It is there that large supplies of merchandise are kept from which the theatres are supplied by the company's own trucks. It is from these bases also that the company's maintenance crews service all types of refreshment equipment in theatres.

Ordering for the individual theatres is done according to a carefully worked out system. Each operation is supplied with an inventory that is about 25 to 30% over its average weekly sales. Special allowances are made, of course, for holiday periods.

Candy Sales for 1954 Over Billion Dollars

Candy sales in the United States reached a record high in 1954, going over the billion dollar mark by 19 million dollars, according to a report for that year recently issued by the U. S. Department of Commerce, Washington, D. C.

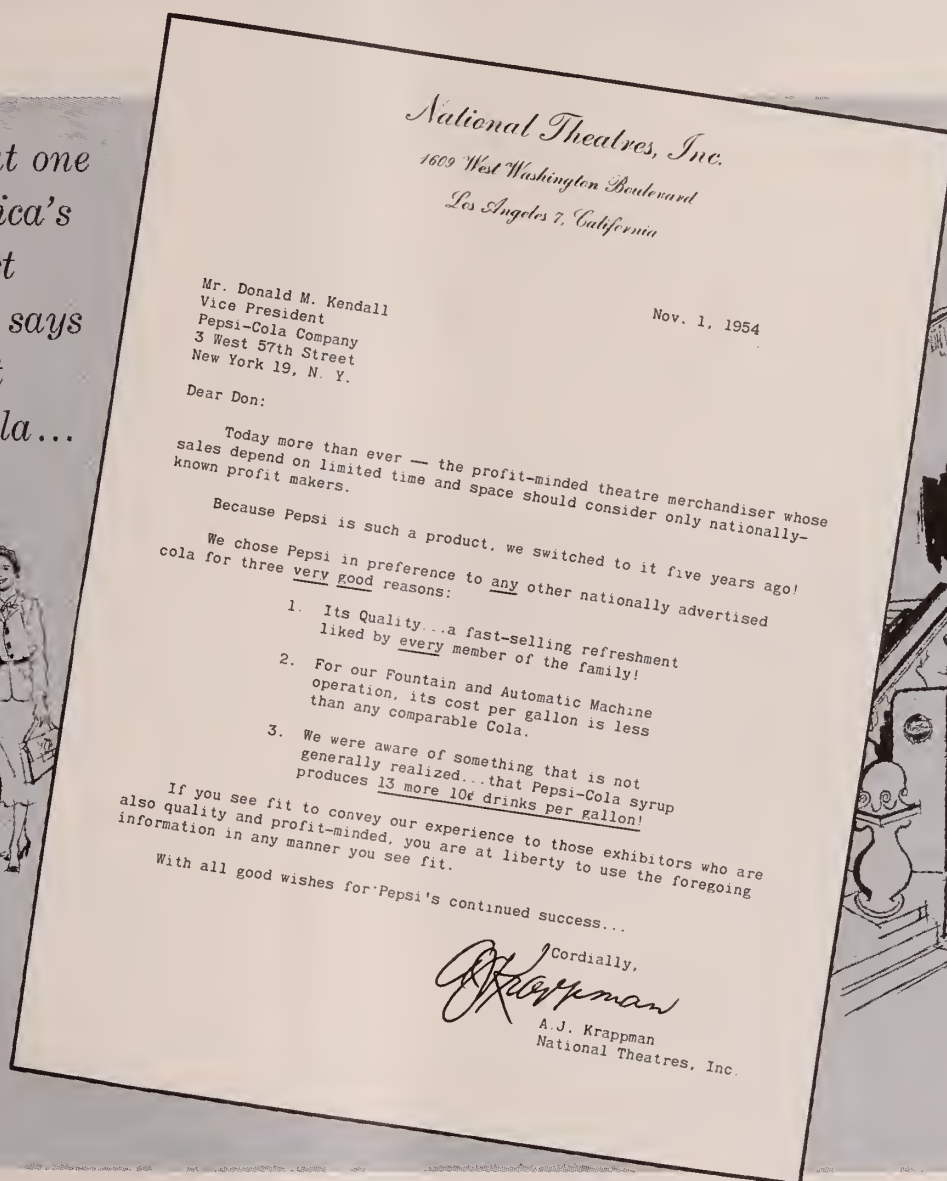
The record reflects mainly an increasing population and higher prices, it was pointed out, since poundage produced decreased 51 million pounds compared with the year before and per capita consumption declined to 16.5 pounds, the lowest in a 15-year period.

The record sales were achieved, however, despite the handicap of a drop in chocolate production as the result of critically high cocoa bean prices for most of 1954. There was a decrease of 13% in total cocoa bean use during the year as many manufacturers experimented with the use of confectionery coatings in an effort to maintain profits in the face of high cocoa prices.

Sales of 10c bars increased nearly 8%, it was stated, while 5c bars declined more than 3%. The nickel-size bars still represent 70% of the bar goods market, however.

New beverage trend gives progressive theatre operators highest refreshment profits

Read what one
of America's
biggest
operators says
about
Pepsi-Cola...



...and the same is happening in theatres all over the country!

Check your own operation.

Refreshment space is limited. Traffic must turn over fast. To get the top return from your refreshment space, *sell the brands in the biggest demand*. Pepsi-Cola is the fastest growing beverage in America. It turns refreshment space into sales for you at a faster rate than ever before in soft drink history.

Pepsi can boost your beverage sales and profits all along the line!

Write today for full details.



*The Light
refreshment*

Pepsi-Cola Company, 3 West 57th Street, New York 19, New York

only
popsit plus
gives you
all these
advantages

Compare these advantages	POPSIT PLUS	BRAND "A"	BRAND "B"
Pure Peanut Oil (most easily digestible vegetable oil)	✓		
Butterlike Flavor	✓		
Requires No Melting	✓	✓	✓
Flash Point Over 650°	✓		
Always Ready-to-Pour	✓	✓	✓
Fries Potatoes, Chicken, Shrimp	✓	✓	✓
Fewer Than 5 "Duds" Per Pound of Corn Popped (average)	✓		
THE SCORE	7	3	3

Popsit Plus is the biggest selling popping oil in the entertainment industry — preferred by more theatres, carnivals and outdoor operators because it does the biggest job! The distinctive butterlike flavor sells and resells your popcorn for you. Popsit Plus is the safest of all oils to use, easiest to measure and store — versatile, too, for every frying requirement.

If you haven't used Popsit Plus, you're missing a "sure thing".

Arrange for a free trial . . contact your local distributor today!



popsit plus!

Liquid Popcorn Seasoning
made by

C. F. Simonin's Sons, Inc.

Phila. 34, Pa.

*It's Digestible!
Made Only
of
Pure
Peanut Oil*

People & products

by Carl R. Mos

• • •



AN OUTSTANDING piece of public relations was Hershey's half hour over the NBC-TV network's Hallmark Hall of Fame program on Father's Day. In telling the story of Milton S. Hershey, it revealed little known facts about the founder of the giant chocolate company: that he was an impoverished Pennsylvania farm boy; that he failed at least three times in the candy business; and that he was nearly 40 years old before he achieved success.

At this point, Mr. Hershey, himself childless, was able to express his lifelong interest in children in concrete form by endowing a school for orphans at Hershey, Pa., in which more than 1000 boys are currently enrolled.

Many candy companies have a long family-owned history. Perhaps they, too, might advantageously use some human interest mixed with the more obvious "sell."

SALES STIMULANTS

NATIONAL THEATRES' house organ, *Showman*, consistently plugs refreshment merchandising. Current emphasis is on cool stand decorations for summer. Among those illustrated are: A crepe paper lattice work in pastel colors across the front of the stand—inexpensive but effective—at the Senator, Oakland; a swaying palm tree decoration featuring "King Size" drinks at 19c at the Orpheum, Spokane; a silver foil decoration on back bar and counter, so attractive that it brought a 3c-per-person increase in sales over a two-week period at the Tower in Oakland.

Most elaborate was the New York Roxy's tie-up with the Barton candy chain during Children's Week, opening session of Walt Disney's "Lady and the Tramp." Here's the 7-point program:

Prominent display of picture title and theatre name in Barton's 400 and 500 line newspaper ads; (2) radio commercial spots averaging 15 spots per week for two weeks; (3) 150,000 Children's Week enclosures in candy boxes; (4) tie-in window displays in all 58 of Barton's New York stores; (5)

(Continued on page 54)

MERCHANDISE MART

★ *news of products for the theatre
refreshment service and their manufacturers*

New Manley Popcorn Machine Introduces Special Features for Automatic Control

A NEW POPCORN machine, incorporating a number of recently developed features designed to give the popping operation a more completely "automatic" control for increased efficiency, has been announced by Manley, Inc., Kansas City, Mo. Called the "Manley Vistapop," the machine is also equipped for visual merchandising with a cover of pyrex glass (3,000° F. and $\frac{3}{8}$ -inch thick) through which patrons may watch the popping.

First of the new mechanical features is a change in the electrical controls, which have been designed in this model to govern the heat of the kettle "automatically within a few degrees." This feature makes it possible to pop popcorn without regard for fluctuations in the electrical supply, accord-

Manley machine is in the warming pan. Heating is supplied by forced air blown upward through the working popcorn. In this model the temperature of the air and thus the popcorn is thermostatically controlled. In this way popcorn is heated evenly, it is stated, and there are no hot spots at the bottom of the corn bank to pull seasoning to one side of the kernel. Furthermore, tests of the warming pan have shown it prevents soggy popcorn, according to the manufacturer's report.

Other features of the new unit include an increase in depth which is designed to give the interior of the machine 126 more square inches of working area than in older models. The width has been held constant, it is pointed out, so that it will fit into the same space in refreshment stands as previous machines. The front is sloped slightly from waist-height both upward and downward to give it a modern contour.

Further mechanical devices to increase the ease with which the machine can be operated include an automatic seasoning pump and a push-button for emptying the kettle. The only hand operation remaining is that of the putting the popcorn and salt into the kettle, it is pointed out.

Good Season Seen for Ice Cream Business

CONTINUED high employment, an indicated hot summer, and comparatively high prices for competing desserts, all point to a good season for the ice cream business this summer, according to Harry Bresler, president of the Cook County Ice Cream Manufacturers Association and general manager of the Bresler Ice Cream Company, Chicago. The association represents about 25 ice cream manufacturers in Cook County.

Competing desserts during the summer are primarily such fresh fruits as peaches, strawberries, and apples. Late frosts have seriously impaired the peach and straw-

berry crops in the South Central States and it is expected that these fruits will be comparatively high in price this summer.

Mr. Bresler said that ice cream is one of the few processed foods that have shown an appreciable drop in price in the past year. The price of ice cream dropped 25% about a year ago following a cut in the government support price for milk.

The weather bureau predicted that the month of July will be hotter than the like month in 1954, and the Farmer's Almanac indicates above average temperatures.

With all of these factors at work, Mr. Bresler said, Cook County ice cream producers could top last year's production by as much as 10%. "However, this is not to say that ice cream sales will become less competitive," he pointed out. "The ice cream manufacturer who expects this increased consumption to drift his way is in for a big disappointment."

Regardless of natural and economic conditions, ice cream sales will depend heavily on these factors: first and foremost, *a good product*; second, a competitive and attractive price; third, an eye-catching package; fourth, point-of-purchase displays.

The Bresler firm will inaugurate its summer sales drive with the introduction of a new flavor—Grenadier Black Cherry, featuring large black cherries in ice cream. Mr. Bresler says the flavor is designed for those who have "a taste for something different."

Hot Beverages' Vendor With All-Dry Ingredients

A NEW coin-operated beverage vendor, designed to serve up to 12 cups per minute of hot coffee and hot chocolate, made from all-dry ingredients, has been announced by Apco, Inc., New York. The new unit, called the "CoffeeShopee," is said by the manufacturer to incorporate a number of special features not included before in hot beverage vending machines.

Among such items is an *extra* selection of coffee with cream and *double sugar*. In addition the machine offers button-type post-selection designed to give the patron the type of drink he selects *after* inserting the coin. This is contrasted, it is pointed out, with dial-type machines with which "the patron must be alert to dial first, before inserting the coin; otherwise he will get the prior selection, no matter what he dials for after dropping his coin."

The new dispenser is designed to serve



ing to the manufacturer, who states this has been a major problem with older models. In addition, he points out, it is designed to eliminate another variable that can effect popping volume: the operator's opinion of proper heat.

Another change introduced in the new



Best way to catch your public's eye

In the *public eye* for more than 30 years!

Constant national advertising of constant

quality makes CANADA DRY Beverages

the choice of millions at home

—and away from home.

Give them the flavor they like -



The name they know



Promoting Food Specialties at Drive-in Theatres

FOOD SPECIALTIES have shown great strides as a refreshment product for the drive-in field in recent seasons, and among those items which have met with outstanding success are the shrimp rolls and turkey "Steamrollers" (roast diced turkey baked in a bun) manufactured by Flavo-Rite Foods, Inc., Bronx, N. Y. These foods are now a staple in over 1,000 drive-ins throughout the country, according to a report by the company.

The Flavos shrimp rolls are a mixture of shrimp, celery and seasonings encased in a noodle jacket. They are delivered frozen, and the manufacturer suggests that part of them be stored in the freezer and a supply for two or three days be placed under normal refrigeration. The shrimp rolls must be thawed out in the refrigerator for at least 24 hours.

Preparation after thawing is simple, requiring only deep frying at approximately 375° Fahrenheit for about two minutes or until they are crisp. After draining they are inserted in the individual serving bags provided and placed in a bun warmer.

The Flavos turkey "Steamrollers" consist of roasted dark and light meat turkey, natural gravy and green peas baked and sealed in a bun. Also delivered frozen, they need only be inserted in the individual glassine bags provided and placed in a bun warmer until heated throughout. (At a temperature of 200° Fahrenheit, this requires from 25 to 30 minutes.)

Much of the credit for the quick popularity achieved by these specialties is attributed by theatre operators to the merchandising material to promote them supplied by the manufacturer. The material includes a film trailer to be run during intermission periods and permanent display signs for the refreshment stand area.

Animated and produced in color, the trailer runs for 20 seconds, giving a narrated sales message in concise form. The display signs include one for the shrimp rolls which is in four colors on heavy plastic so that it may be lighted from behind for an added eye-catching effect. It features a large reproduction of the product. One for the turkey specialty, also in four colors, is made of metal and illustrates and describes the item. It also has a reproduction of the dispensing bag for additional identification.

In addition to these signs the company is now offering one developed with the cooperation of the Pepsi-Cola Company, which ties in that beverage with the shrimp rolls. Made in four colors, it pictures two shrimp rolls (with one opened to illustrate the ingredients) alongside a cup of Pepsi-Cola. (For other signs see top photo.)

A further means of promoting these products has been devised by the Berlo Vending Company. It is a special transparent display piece in color which is placed on the superstructure of the warming equipment from which the items are sold.

Considered as especially effective in increasing "impulse" sales are the colorful individual bags in which the two



Various stand signs and streamers provided by Flavo-Rite Foods, Inc., to promote its shrimp rolls and turkey "Steamrollers" include the Pepsi-Cola tie-in streamer (shown in photo above at upper left); the shrimp roll point-of-purchase sign available in paper or plastic (upper right); the "Steamroller" paper streamer (middle right); and a metal back bar or counter sign (lower left). Also shown are the individual glassine bags supplied with both products and two film trailers. Below two of the stand signs are shown as installed at the Bucks County drive-in theatre in Johnsville, Pa.



foods are packaged. And it has also been found that placing the frying equipment in full sight of the customers at the stand helps to stimulate appetites for the shrimp rolls.

hot chocolate and five types of coffee: with cream and sugar, with cream, black, with cream and double sugar and black with sugar. The machine also features a plastic door embellishment, illuminated from within, with copy designed to help merchandise the drinks.

NEW "DAVY CROCKETT" GUM

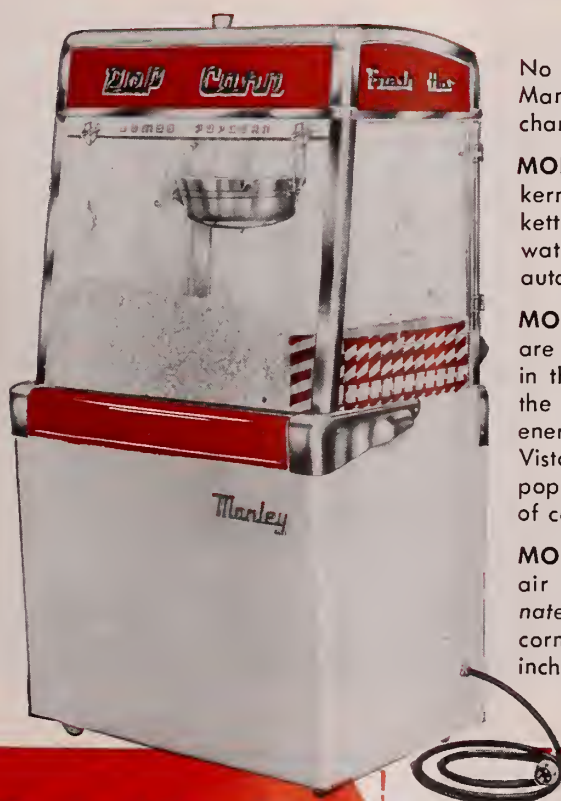
A special "Davy Crockett" chewing gum, authorized under an exclusive license by Walt Disney, has been placed on the market by Topps Chewing Gum, Inc., Brooklyn, N. Y. The Disney contract grants the

company the right to use the name "Davy Crockett" in its picture-card chewing gum packs.

Topps will offer full color, giant-size cards picturing scenes from the Disney film which stars Fess Parker in the role of the famed frontiersman.

THERE'S **MORE** IN THE MANLEY *VistaPop*[®]

Customers See **MORE**
 Buy **MORE**
 You Get **MORE** Popping Volume
MORE Quality Control
MORE Sales
MORE Repeat Sales
MORE Profits



No matter how you look at it, you get MORE in the all new, Manley VistaPop Popcorn Machine with the exclusive merchandising feature — the VistaPop kettle.

MORE EYE APPEAL . . . Customers can actually see the kernels of hot popcorn jumping around inside the VistaPop kettle. They can see them being popped into crisp, mouth-watering goodness. And when they see this, they just automatically buy!

MORE VOLUME . . . with controlled popping volume, you are assured that you will get the maximum volume inherent in the corn itself. Controlled heat eliminates guesswork on the part of the operator as well as fluctuations in electrical energy supply — both known profit robbers. A group of 20 VistaPop kettles were tested for 14 months and always popped within 7% of each other in dollar yield per lb. of corn!

MORE TASTE QUALITY . . . thanks to new, exclusive "hot air conditioning." The warming pan of the VistaPop eliminates soggy popcorn. Even where humidity is extremely high, corn is kept fresh, hot and crisp. All this *plus* 126 more square inches of working space.



MANLEY, INC.

1920 Wyandotte St.,
 Kansas City 8, Mo.

Don't Be Satisfied
 With Anything Less . . .

Get **MORE** Sales, Profits!
INVESTIGATE THE NEW
MANLEY *VistaPop*

MAIL THE COUPON NOW!

MANLEY, INC. Dept. MPH-755

1920 Wyandotte Street • Kansas City, Missouri

☐ Send me information on how I can make **MORE** money with a Manley VistaPop.

☐ Without any obligation, have a Manley representative call on me.

Name _____

Address _____

City _____ Zone _____ State _____

New Display Case for Ice Cream Specialties

A DISPLAY CASE for merchandising ice cream specialties, designed especially for theatres "having a minimum floor space available," has been announced by the National Market Equipment Company, Royal Oak, Mich. Styled with a



enclosed plexi-glass superstructure for visual display, the unit measures 27 inches wide by 30 deep by 51 high.

Fabricated of heavy-gauge steel and fully insulated, the case is completely self-contained and operates on 100 or 200 volts. Product is removed from the unit for customer service through a panel in the rear.

Frozen Pizza Pies Packed Four to Box

QUICK-FROZEN pizza pies, individually packed four to the box, have been added to its line of frozen food products by Nino Food Products, Inc., Newark,



N. J. The pies are trade-named "Pizza Snax." Of the four pizzas in each box two are topped with anchovies and two with Mozzarella cheese and all with tomato sauce. They require only heating before serving.

DRINK SALES DOUBLED WITH SPECIAL STUNT



Seeking new means of increasing fountain sales of Pepsi-Cola at Famous Players' Paramount theatre in Peterboro, Canada, manager Arthur E. Cauley came up with the idea of marking the cups with numbers and offering as prizes cartons of the beverage. He took this plan to his local Pepsi-Cola distributor, who cooperated enthusiastically by decorating the stand as shown above, complete with an electric sign and special display stand (at right) and supplying 16 cartons of Pepsi each Saturday for two weeks. He also provided the promotional sign which reads as follows: "Hey Kids! Free—carton (6 bottles) of Pepsi-Cola. You may have a prize-winning cup—look on the bottom for the red number." Fountain sales of Pepsi were doubled, Mr. Cauley reports, and at no cost to the theatre!

CHILDREN'S CONTEST BOOSTS POPCORN SALES



With the arrival of spring Freeman Skinner, manager of Famous Players' Paramount theatre in Halifax, Nova Scotia, decorated his snack bar as shown above and also announced a new promotional contest for younger patrons. The aim of the contest, which was run for eight weeks, was to attract more children to the Saturday matinee shows and at the same time to increase the sales of popcorn. The stunt was set up this way: Upon entering the theatre each Saturday the children were given a sports crest for their blouses or jackets and were informed they could secure additional crests with each purchase of popcorn at the stand. At the end of eight weeks, the boys and girls attending the theatre with the largest number of crests pinned on them were eligible for the following awards: first prize, a bicycle (shown at left above); second prize, a baseball bat and gloves for a boy and a raincoat and hat for a girl. (These gifts were promoted from local sporting goods and children's wear stores.) As a third prize, theatre admission tickets were offered. Winners were selected by a panel of judges on the stage at the matinee show. During the period of the contest popcorn sales increased nearly 30%, according to Mr. Skinner's report.

SodaShoppe
Smashes all theatre
drink sales
records!

Grosses and
"Average cents-per-
person" jump
60%
and more!

Apco's SodaShoppes
are used in such national chains as

RKO-Loew-Paramount
Randforce-Interstate
Century

as well as in thousands of leading
independent theatres and
other chains.

Dual Cup Station Theatre Model **SODASHOPPE**

For the larger house. Features two cup stations, two coin inserts, and serves two people at one time. It handles twice the customers in *half* the time to double your profits during peak loads at picture breaks! It's a sensational producer indoors as well as in Drive-Ins.

Vends 6 carbonated and 4 non-carbonated drinks. Has 2000 cup capacity, 2800 drink syrup capacity. Also available in the popular 8-Drink model featuring 5 carbonated and 3 non-carbonated drinks.

6-Drink SodaShoppe

The standard of the industry — pulls more sales than any other type of cup dispenser anywhere near its class. Its tremendous interior illuminated plastic door embellishment sparks impulse buying to build up 30% to 80% extra sales!

Vends 4 carbonated and 2 non-carbonated drinks.
Has 1200 cup capacity and 2400 drink syrup capacity.

There is an Apco SodaShoppe to fit the requirements of every type and size of theatre. Get the facts — write for literature on the complete Apco Line and check with your operator or concessionaire to be sure he installs the SodaShoppe model designed for **YOUR** theatre — and watch your earnings zoom!



3-Drink SodaShoppe Jr.

Specially designed for the smaller theatre. It has all the service free features of every SodaShoppe. Allows for considerably bigger profits per patron!

Vends 2 carbonated and 1 non-carbonated drink. Has 1000 cup capacity, 1250 drink syrup capacity.

APCO, INC.

1740 Broadway, New York 19, N. Y.

Gentlemen: Please send me complete information on:

- ☐ Dual Cup Station Theatre Model SodaShoppe
- ☐ 6-Drink SodaShoppe ☐ 3-Drink SodaShoppe Jr.
- ☐ Complete Apco Line ☐ Name and address of nearest SodaShoppe operator

Name _____

Address _____

City _____ Zone _____ State _____

**Fill Out
Coupon and
MAIL TODAY!**

APCO, INC.

The World's Foremost Pioneers of Beverage Dispensers
1740 Broadway (at 56th St.) N. Y. 19, N. Y. PLaza 7-3123
Regional Sales Representatives Throughout The United States

COCA-COLA HOSTS AT ST. LOUIS WORKSHOP



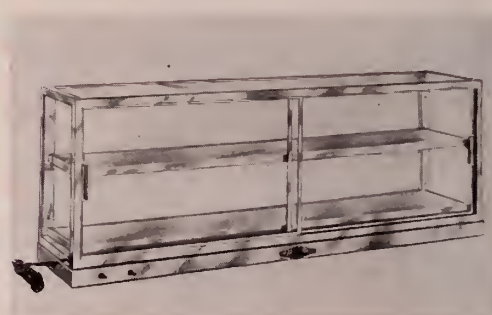
Playing luncheon hosts to the 304 exhibitors attending MGM's 21st Ticket Selling Workshop at the Chase Hotel in St. Louis, Mo., recently, was this group from the Coca-Cola Company, shown with Edward Arthur of the St. Louis Amusement Company (second from left). From left to right are Charles Bourdais, national entertainment representative for Coca-Cola, with headquarters in Atlanta; F. E. Riggs, division sales manager in Chicago; Bill Pfeffer, theatre representative and Don Alrutz, district manager from the company's St. Louis office.

Heated Display Cases For Prepared Foods

TWO HEATED display cases, designed to keep prepared foods uniformly warm and fresh without burning, charring, or drying out, have been placed on the market by Heat-O-Mat, Inc., Newark, N. J. One type, the "all-purpose" case, is constructed to contain rolls and buns, chicken, meats, and casserole dishes, in addition to pies and pastries, for which the second type is designed exclusively.

Called the "Heat-O-Mat," the units will become sufficiently warm within three minutes, it is stated. They are thermostatically controlled at 200° Fahrenheit, and have easily removable "shatter-proof" glass shelves. They are constructed of stainless steel.

The "all-purpose" case measures 50



The all-purpose "Heat-O-Mat."

inches long, 12 wide and 18 high with 6 inches between shelves.

The pie and pastry case measures 25½ inches high, 13 wide and 13 deep with 3½ inches between shelves.

Better Refreshment Merchandising Advertiser's Index and Inquiry Coupon

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

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2—CANADA DRY GINGER ALE, INC.	48-49
3—THE COCA-COLA COMPANY	42
4—MANLEY, INC.	51
5—THE PEPSI-COLA COMPANY	45
6—C. F. SIMONIN'S SON, INC.	46

REFERENCES FOR ADDITIONAL INQUIRY:

100—Beverage dispensers, coin	109—Custard freezers	118—Popcorn machines
101—Beverage dispensers, counter	110—Films, snack bar adv.	119—Popcorn warmers
102—Candy bars	111—Food specialties	120—Popping oils
103—Candy Specialties	112—French fryers	121—Scales, coin operated
104—Candy machines	113—Grilles, franks, etc.	122—Soda fountains
105—Cash drawers	114—Gum, chewing	123—Soft drinks, syrup
106—Cigarette machines	115—Gum machines	124—Showcases
107—Coffee-makers	116—Ice cream cabinets	125—Vending carts
108—Cups & containers, paper	117—Mixers, malteds, etc.	126—Warmers, buns, etc.

INQUIRY COUPON

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

Name Theatre

Address

People and Products

(Continued from page 46)

counter display cards in all Barton stores; (6) over 100,000 entry blanks for prizes distributed in all Barton stores, sent to Barton's mailing lists, distributed in schools and at the Roxy; (7) 40 x 60 display in Roxy lobby.

Climax was drawings for grand prizes in the Roxy Rotunda (also the locale of the Roxy's refreshment stands) with stars of the stage show making the awards and lending glamour. Top prize was a trip to Hollywood for a family of four.

Quite a stunt—but definitely adaptable to other "downtown" theatres.

Too successful! When Eddie Fisher, Coca-Cola's singing star, was giving his final concert at Monte Proser's plush New York night club, La Vie, the place was packed. So jammed, in fact, that even Coke's prexy, Bill Robinson, barely got a table—and that hardly large enough for one of the new, jumbo-size bottles.

MOTION PICTURE
HERALD

Better Theatres

***Adapting theatres
to Wide-Screen's
full potential***

JULY 1955

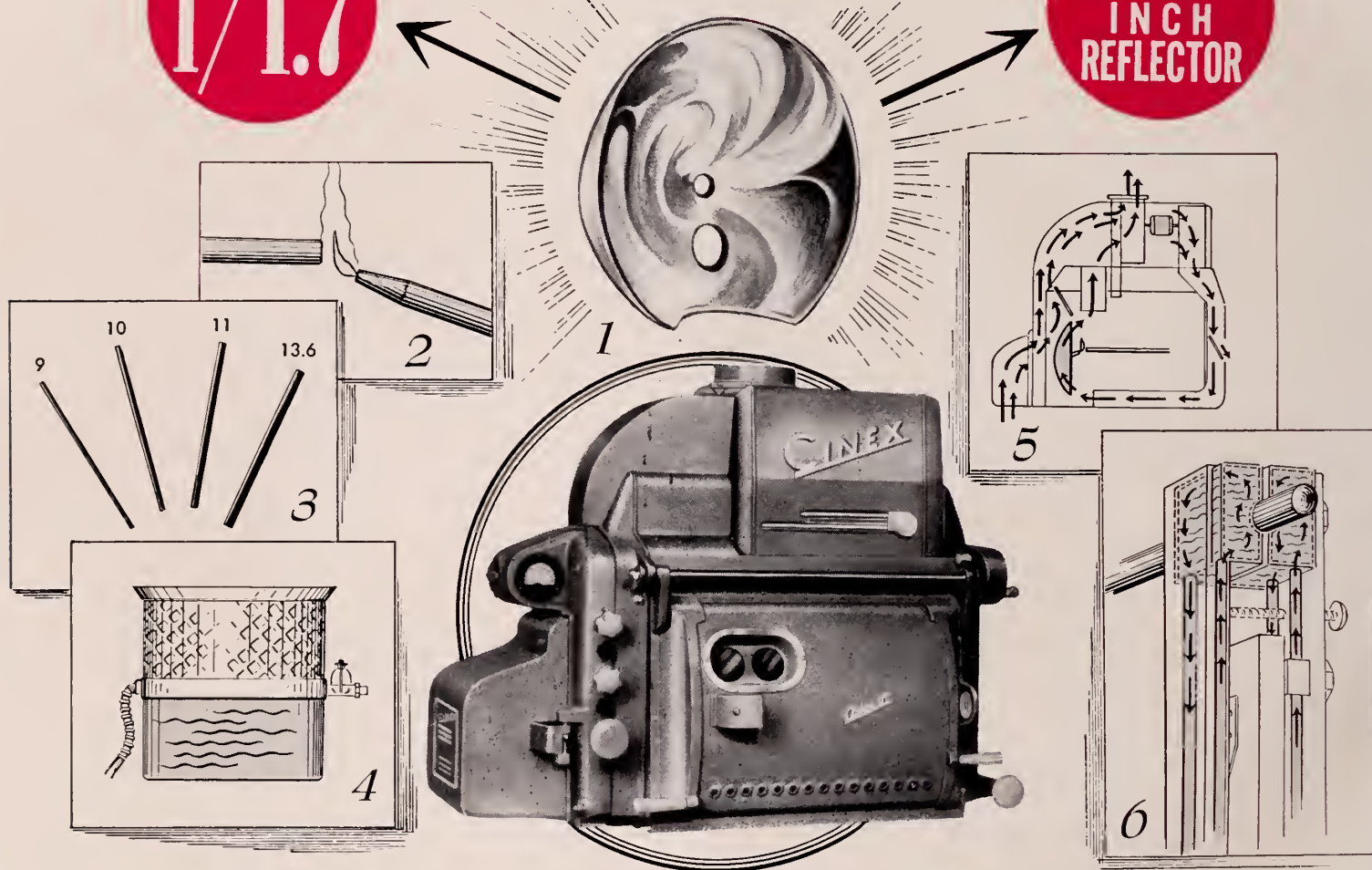
THE WORLD'S
MOST POWERFUL
PROJECTION LAMP!

ASHCRAFT CINEX

MORE LIGHT

f/1.7

**18
INCH
REFLECTOR**



1 F 1.64—18 in. High Speed Precision Focus Bausch & Lomb Reflector. Collects and projects the maximum light. Perfect coordination with F 1.5—F 1.8 or F 1.7 High Speed Projection lenses.

2 High Powered — Low Angle — Super Brilliant—Magnetically Controlled Arc produces more light of source than can be obtained from conventional high angle, uncontrolled arcs.

3 While the standard 11 mm carbon is recommended at 118 to 130 amperes, the Cinex lamp can be operated with every size carbon from 9 mm to 13.6 for special wide aperture applications.

4 The Cinex lamp does not rely upon air cooling alone. An automatic—dependable water recirculator maintains the carbon contacts at exactly the right temperature for optimum operation.

5 Complete circuit forced air injection into lamphouse through duct system and complete forced exhaust permits use of higher arc currents—protects reflector and maintains low operating temperatures.

6 Heavy duty—water cooled carbon contacts allow perfect high current conduction to rotating positive carbon. Contacts are maintained at low temperature at all times.

MONEY CAN'T BUY THESE ASHCRAFT FEATURES IN ANY OTHER LAMP!

U. S. Distribution through INDEPENDENT THEATRE SUPPLY DEALERS

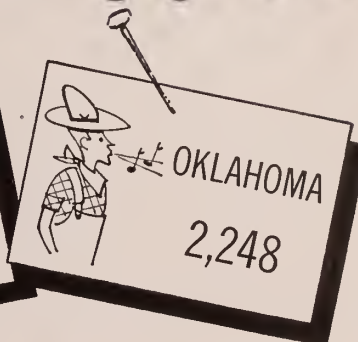
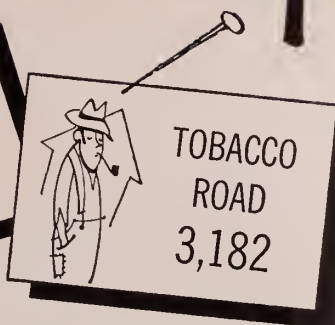
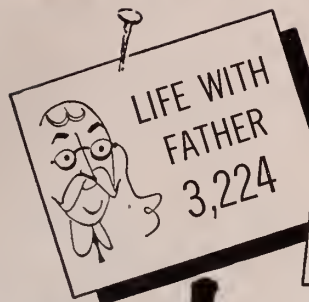
Foreign: WESTREX CORPORATION

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C. S. ASHCRAFT MANUFACTURING CO., INC.

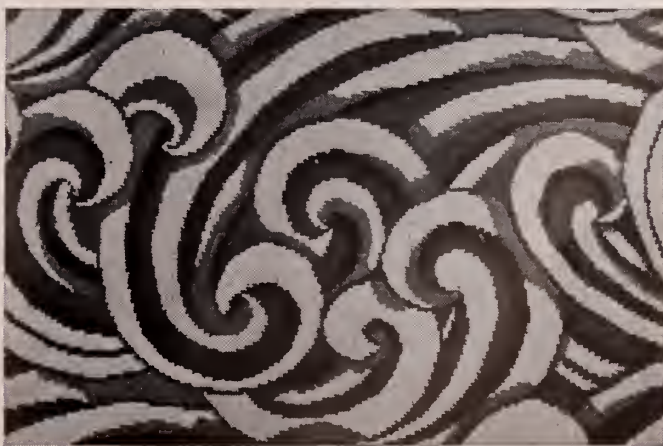
36-32 THIRTY-EIGHTH STREET, LONG ISLAND CITY 1, NEW YORK

Broadway's Longest Runs



and **GULISTAN CARPET**

... playing the Radio City Music Hall since its opening. Over 168 million people have seen and comfortably walked on its superb installation. Like Radio City Music Hall, your theatre, too, can have a specially designed carpet. Or choose from such outstanding designs as these below. For full details see your Certified Gulistan Dealer. Or write Contract Division A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York 16, N. Y.



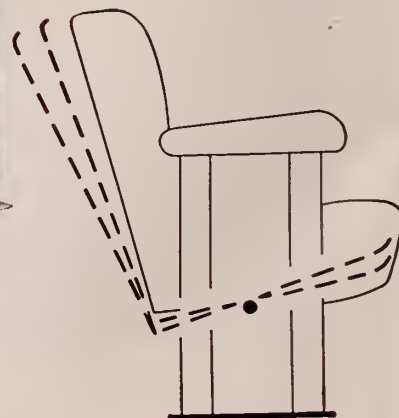
MADE IN THE U. S. A. BY AMERICAN CRAFTSMEN • A. & M. KARAGHEUSIAN, INC., 295 FIFTH AVENUE, NEW YORK 16, N. Y.

HOW TO FILL YOUR NIGHT, AFTER NIGHT,

All over the country, theatre operators are finding the luxurious comfort of AIRFLO Rocking Chair Loges paying handsome dividends in box office receipts. The unique spring base of the AIRFLO permits the whole chair to maintain a scientifically correct pitch of seat-to-back regardless of how the patron shifts his weight or position. Here is solid comfort that invites your patron to sit back and relax . . . and come back again. Let a Heywood-Wakefield representative give you complete details about AIRFLO, America's finest theatre chair.



The reclining "rocking chair" action of the exclusive Heywood-Wakefield spring base mechanism.



AIRFLO

Rocking Chair Loges

ENTIRE THEATRE AFTER NIGHT



A Choice of Two Luxurious Cushions

The New "CONTOUR" Formed Rubber Cushion

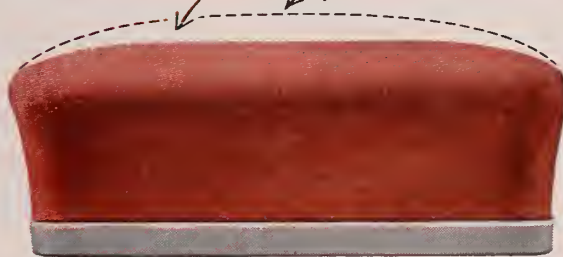
*Fits
the Contour*



The new CONTOUR conforms to the contours of the occupant's body . . . assuring utmost comfort regardless of how he shifts his weight or position. Extra comfort is provided by the resiliency of three inches of formed rubber over helical construction springs.

The New "SIT-IN" Coil Spring Cushion

*Sit In
not Sit On*



The occupant sits deep down in, not high up on, this wonderfully comfortable spring coil cushion . . . whether he sits in the middle, on the side or way back in the seat. Sixteen coil springs of varying gauge steel wire are so placed to insure feather-soft comfort over the entire seat.

Heywood-Wakefield, Theatre Seating Division, Menominee, Michigan. Sales Offices: Baltimore, Chicago, New York



Scene from "The Seven Year Itch," 20th Century-Fox CinemaScope Production.

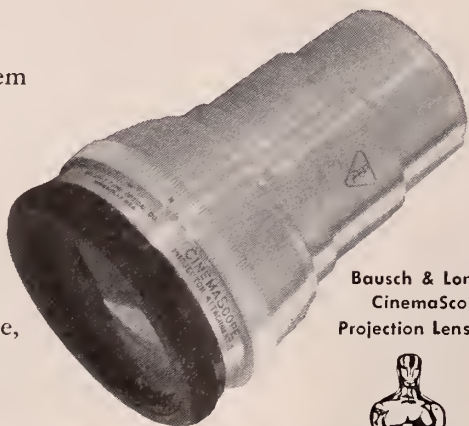
**Gross more
every week
with your**



Bausch & Lomb
Super Cinephor
Projection Lenses

PERFECT-PICTURE PAIR

Count on Marilyn to bring them in . . . and count on your B&L Perfect-Picture Pair to bring them *back*, week after week, to enjoy today's clearest, brightest full-screen views. Complete line for all projectors . . . for theatres and drive-ins . . . for Wide Screen, CinemaScope, SuperScope.



Bausch & Lomb
CinemaScope
Projection Lenses

**SEE THE BIG DIFFERENCE
ON YOUR OWN SCREEN
IN FREE DEMONSTRATION**

Write today for demonstration, and for Catalog E-123. Bausch & Lomb Optical Co., 67943 St. Paul St., Rochester 2, New York.

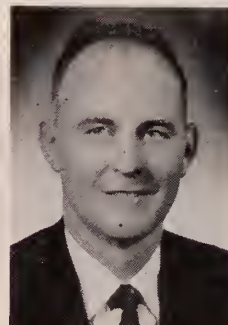
ACADEMY HONORARY AWARD FOR OPTICAL SERVICE TO THE INDUSTRY



About People of the Theatre

AND OF BUSINESSES SERVING THEM

William T. Saxon has been appointed employment supervisor for the Ampex Corporation, Redwood City, Calif., manufacturers of theatre



William T. Saxon

sound systems and other equipment, including magnetic tape recorders, according to an announcement by George I. Long, president. For the past four years Mr. Saxon was employment supervisor at Chrysler Corporation's San Leandro, Calif., plant and previous to that he worked with the Contra Costa county welfare department in Martinez, Calif., for

one and a half years. Before that he was employed by the State Compensation Insurance Fund in Oakland, Calif., for more than a year. During World War II he served as a lieutenant with the U. S. Navy for four years in the Pacific Theatre as an executive officer on a destroyer escort. He is presently residing in Santa Cruz, Calif., with his wife and two daughters.

Harold J. Leitch has been transferred by the Berlo Vending Company, Philadelphia, from his post as branch manager in Cumberland, Md., to the same position in Scranton, Pa. His wife, Mrs. Betty Leitch, is stand manager for Berlo at Fabian's Mohawk drive-in, Colonie, N. Y. Mr. Leitch handled stands for Berlo at various theatres in the Albany, N. Y., area before his promotion last winter to the Cumberland position.

R. C. Mullins of Bronson, Fla., has purchased the New drive-in at High Springs, Fla.

John J. Scully, Jr., formerly manager for E. M. Loew Theatres of the West End drive-in at Allentown, Pa., has been appointed district manager for the circuit in the southern New England area.

William Lambert has been named manager of the Eckel theatre in Syracuse, N. Y.

John Wolfberg, formerly active in theatre exhibition in Denver before moving to California, has returned to that city to take over the Vogue, which he will continue to operate as an art theatre.

Robert Demshky has returned to the post of manager of the Centennial theatre in Denver, from which he resigned last year.

Mitchell Kelloff has purchased the Valley theatre in Fowler, Col., and the Ord in Ordwar, Col., from Schumour Theatres.

Sal Adorno, Jr., formerly assistant general manager of the M & D Theatres circuit, has

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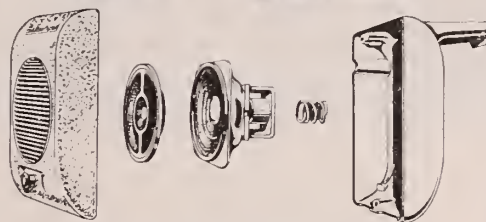
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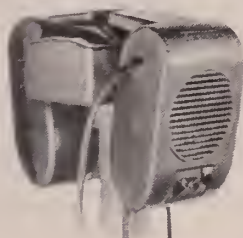
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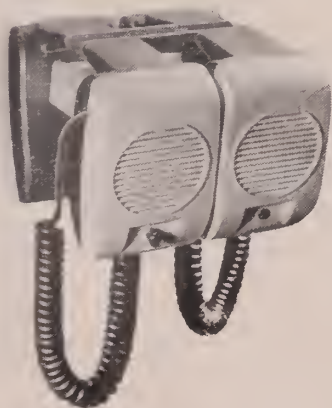
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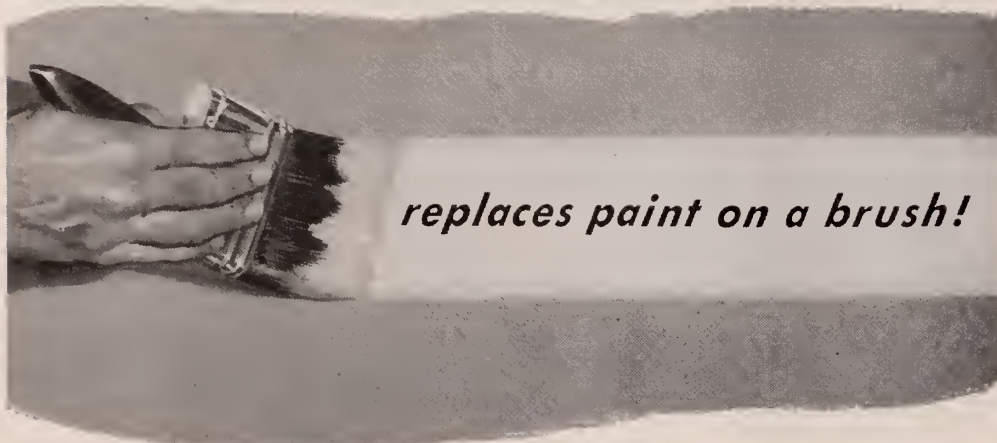
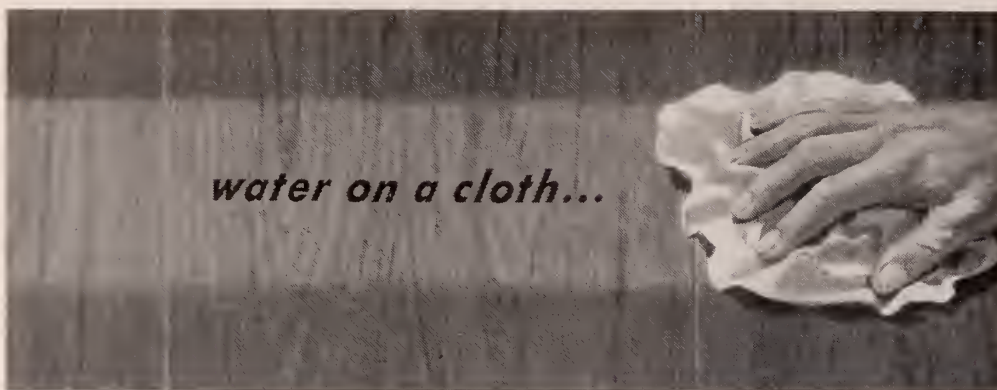
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opened his own drive-in theatre, the Middletown, on Route 9, Middletown, Conn. The screen is 120 feet wide and 52 feet high. Mr. Adorno will operate the drive-in theatre himself.

Ampex International has been formed as a new division of the Ampex Corporation, Redwood City, Calif., manufacturer of magnetic tape recording and theatre sound equipment, according to an announcement by *George I. Long*, Ampex president. The new division is designed to expand Ampex' business to countries outside the United States, Mr. Long declared. Named as managing director of Ampex International was *T. Kevin Mallen*, vice chairman of the Ampex board of directors, presently located in Europe. Assisting him from the Redwood City plant is *Harrison Johnston*, director of the new division. In outlining the program for development of Ampex International, Mr. Johnston said that sales offices will be set up in other countries, with the first new office scheduled for London, England. Mr. Mallen and Mr. Johnston have recently conducted surveys in several countries overseas and in Latin America to study the best methods of reaching potential customers. Mr. Mallen has been with Ampex Corporation since 1949. Prior to that he was with International Business Machines. Mr. Johnston has been with Ampex since 1951 and prior to his new appointment was general sales manager. Before that he was with General Electric.



Harrison Johnston

Aladdin Enterprises, Los Angeles, which is headed by *Harry Popkin*, *Kenneth Chantry* and *Jack Y. and Izzy Berman*, has announced the construction of a new drive-in in Santa Ana, Calif., with an opening tentatively scheduled for August 15th. The new operation is the tenth drive-in for the circuit and its second with a 2000-car capacity.

Harry Zumar has been appointed manager for Sterling Theatres in Las Vegas, Nev.

August Nardom, formerly assistant manager at the Victory drive-in, Los Angeles, has been appointed manager of the Cherry Pass drive-in near Hemet, Calif.

Oscar K. Fine of Evansville, Ind., has purchased the Bard theatre in Louisville, Ky., from the estate of the late *Chris Thodis*. Mr. Fine will operate the theatre himself.

T. R. Pemberton, owner of the Ritz theatre in Bisco, Ark., has reopened it following remodeling. The theatre had been closed about a year.

Gordon Hutchins, owner and operator of the State theatre in Corning, Ark., has purchased the 64 drive-in at Russellville, Ark., from *Henley Smith*.

Irwin Sklar, operator of the Crest theatre in Oceanside, Calif., has announced he is taking over the Margo theatre there when *Fred Siegel's* lease on the property expires in August. Mr. Siegel will continue to operate his Palomar theatre and has begun construction of a new theatre in the town.

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Better Theatres

For JULY 1955

GEORGE SCHUTZ, Editor

Attitudes of Staff—and Boss

Dan Krendell's alert "Ballyhoo," house organ of the Famous Players Canadian circuit, recently observed an instance of staff rudeness that is extreme but illustrative of a condition which theatre management has allowed itself to get into more and more deeply as broad problems of the business have mounted, tending to submerge details. He tells of a patron—a man—who approached a girl usher recently and remarked that he had just seen an excellent picture.

"Well," replied Miss Usherette, "I guess you were just lucky!"

The patron then asked her for the names of pictures that were to be shown in coming weeks. The comely lass responded:

"Mister, I only work here. I don't book the pictures."

Mr. Krendell has some sprightly things to say about that, but we're going to let the moral emerge as it may, except to remark, as the fellow did concerning a railroad, that to allow conditions which could produce an incident like this one is a helluva way to run a theatre.

For some reason—perhaps the above damsel's reference to the "excellent picture" as a lucky break for the patron—we are reminded of another condition that is no help in the industry's efforts to recapture public enthusiasm for motion picture entertainment. The condition is this: There are too many people in exhibition—owners and managers included—who don't care much for motion pictures themselves!

Well, one may say, it's their *business*, it's not their amusement. They can't see pictures the way the public is supposed to. Granting that one connected with theatre operation has a different point of view from that of the public, he also has an interest in pictures far more vital than that of the public, one that should make him want to take a positive attitude toward

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BETTER THEATRES is published the first week of the month, with each regular monthly issue a bound-in section of *Motion Picture Herald*; and in an annual edition, the *Market Guide Number*, which is published under its own covers in March as *Section Two of the Herald*.

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Ray Gallo, Advertising Manager. HOLLYWOOD: Yucca-Vine Building; HOLLYWOOD 7-2145. CHICAGO: Urban Farley & Co., 120 S. La Salle St.; Financial 6-3074.

each new production, eager to find qualities of humor and pathos and beauty which, *giving him a bang*, he can recommend to his public with enthusiasm.

There is more to the negative psychology than the "inside" point of view. It also involves a habit of questioning whether a picture is worth the rental. Another element of it may be a kind of vocational snobbery, a feeling that to get a kick out

of a picture on your own screen is to be naive. Pictures are for the public to enjoy, not for those in the business!

Nevertheless, we wonder if it is really any disgrace for a theatre man to be a movie fan. One thing is sure: It's pretty hard to sell a picture effectively if one gets a feeling of being "in the know" from calling it a "dog."

—G. S.

Adapting Theatres to the Full Potential of the Big Picture

THE BIG PICTURE has become a permanent factor of cinematography. Prior to 1953, the average projected picture at indoor theatres had a width of 18 feet; it is very likely that the average has now doubled, with many regular theatres projecting a picture far wider than 36 feet.

This increase has been effected, of course, with 35mm film. Various types of "enlarged picture" projection systems have been introduced or placed under development since Cinerama convinced the industry of favorable public reaction to a large screen image. So far, only Cinerama uses film wider than 35mm, and even so, its "panoramic" image is realized in three sections. But Todd-AO

will shortly exploit its process employing 70mm, while other methods contemplate widths running from that measure down to 55mm. Additionally, VistaVision's longitudinal print, with horizontal projection, produces essential conditions of film wider than 35mm.

This situation suggests an evaluation of the methods being used and in prospect for realization of the "big picture," with particular reference to certain questions of exhibition which are inherent in this departure from the squarish little image of previous practice.

Is standardization possible and desirable, or are different systems for different

An examination of trends and objectives in the continued development of wide-screen technique, with consideration of wide-film and the role of the seating plan . . . and submitting the idea of an interim "all-purpose" film.

By **BEN SCHLANGER**

Theatre Architect and Consultant

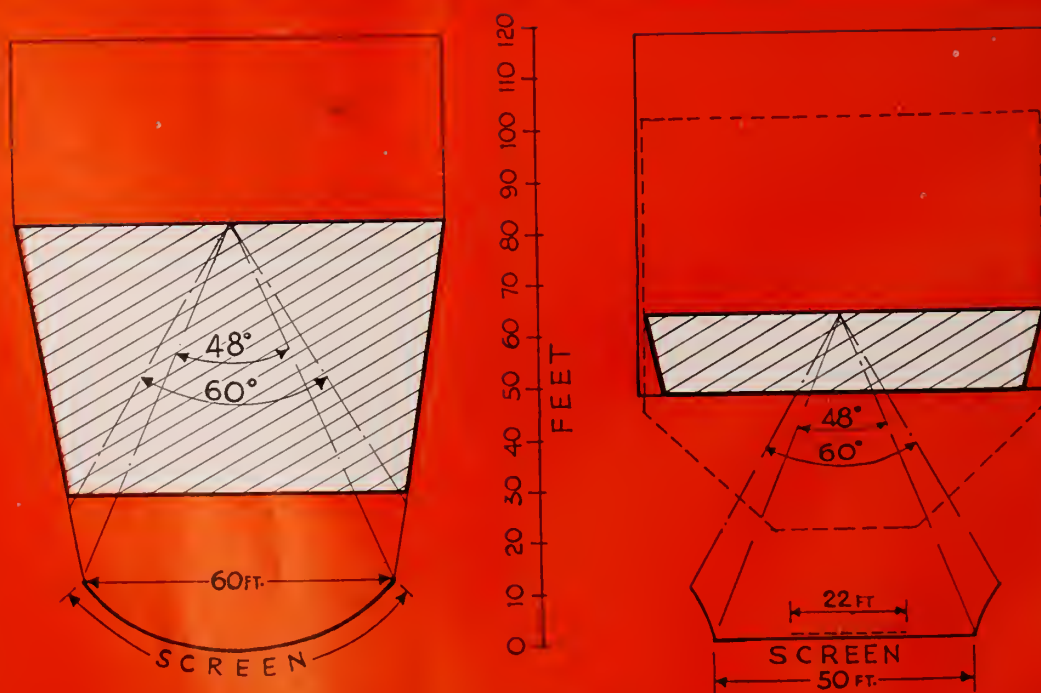
"classes" of exhibition preferable and feasible?

Do different types of story material call for different systems of cinematography, therefore of projection?

Is there an important relationship between the projection system and the size and design of the auditorium?

To appreciate the issues that these questions present, it is necessary to review

FIGURE 1—Showing the effect of increased film width and screen sizes on theatre seating patterns. In the right hand diagram the solid outline seating pattern shows the desirable seating area for a 50-foot screen image projected from 35mm film. The dotted outline pattern shows the desirable seating area for a 22-foot screen image. The small shaded area in this righthand diagram is the very limited seating area (white background) from where the viewer can enjoy an "at-the-scene feeling." This scene is obtained from a much larger seating area (left-hand diagram) when 70mm film is used with a 60-foot curved screen. The 60° angle in both diagrams indicates the angle of vision the patron normally and naturally encompasses (no unusual movement of the head or eyes). Any seat placed to the rear of the 60° angle exposes the physical structure of the auditorium to the viewer, reducing the "dominant" effect of the screen image. The shaded area in the lefthand diagram shows the preferred area for optimum effect with 70mm film. The 60° angle includes 12° of luminous screen surround, which gives the effect of an obscure peripheral trail-off, making the image seem even larger and aiding in its domination of perception.



earlier practice. Until the avalanche of "new techniques" in 1953, an acceptable set of circumstances existed for one standard method universally employing 35mm film. These circumstances were:

(a) Theatres built throughout the world with auditorium seating having the first row quite close to the screen—a distance not greater than the picture width; and having the last row at a distance at least six times the picture width (the maximum distance actually recommended under the old conditions was as much as 5.2 times the picture width).

(b) Cinematographic technique based on the viewing conditions cited in (a), with the close-up a principal device of dramatic portrayal so as to attain effective acuity for remote viewing locations.

(c) Acceptable resolution of the film photograph at a distance from the screen so little as 15 feet because of the relatively small magnification factor, since picture widths were usually under 20 feet and practically never more than 25 feet.

"BIG PICTURE" VALUES

Under these conditions of the art, a world-wide motion picture industry developed. It long was a formula of success in the amusement business, but I believe that the overworking of this formula had as much to do with the drop in attendance eventually suffered by the industry as competition from other recreational media, led by home television.

Wonderful story material, with superb direction and casting, undoubtedly can assure a popular production even with the old formula; however, subjects having powerful appeal inherent in the very story material are few and far between. That is true of all media of public entertainment. Many things more than a story usually must go into a production, be it a stage play, a book, or a TV program, to make it worth the risk of the investment in it.

It seems obvious that the "big picture" already has given the motion picture greater impact, yet the industry has only started to learn how to take advantage of it. The technique now in development will prove before long, in my opinion, substantially as important an advance in the art of the screen as sound was.

There have been growing pains, of course, and there are more to come. Many problems remain. It is the purpose of this article to examine some of them, to see how they may be dealt with for the various new techniques.

At the outset, let us observe what the "big picture" is as a function of these techniques. There are a number of advantages to the art in the increase in scale represented by the format that has come to be known, perhaps more for convenience than

(Continued on page 20)

Wide-Screen with a Luminous Surround



Screen with surround of the new La Rampa theatre, Havana, Cuba (other photos on following pages).

WIDE-SCREEN INSTALLATIONS structurally associated with synchronous type luminous surrounds, both designed by Ben Schlanger as consulting architect for the new La Rampa theatre in Havana, Cuba, and for the remodeling of the Five Points theatre in Jacksonville, Fla. Both screens are about 40 feet wide, with the surrounds adding approximately 12% to the visual field (Figure 1 of the adjoining article is of interest in this connection). No movable maskings were employed in these screen installations. Both picture width and position of the top of the picture are constant regardless of projection system used. The aspect ratio for non-anamorphic projection is 1.77-to-1; for anamorphic it is 2-to-1, leaving unused strip across the bottom of the screen (area of which audience is least conscious). Mr. Schlanger comments: "It is not possible to have a contiguous surround lighted by reflection of the picture light, so as to maintain the surround in the same color temperature as the picture, when movable maskings are used; the surround, of course, has the very purpose of eliminating such bold picture-framing borders." These surrounds are fabricated of cement asbestos wallboards on steel framework, with the boards covered in canvas, which is painted the same tone as the screen surface. Colored light is projected on the screen during intermissions.

Screen and surround built into the Five Points theatre, Jacksonville, Fla.



Theatre Above Stores Reached By Lobby Ramp

Picturing the La Rampa, new 950-seat playhouse in Havana, Cuba, of modern design with a distinctive plan combining street lobbies with theatre location over commercial space required by site values.

Architect: GUSTAVO BOTET, Havana.

Consulting Architect: BEN SCHLANGER, New York.

Acoustical Consultant: DR. CYRIL M. HARRIS, New York.



■ The front of the La Rampa is a simple composition of rectangular forms largely of fluted stone with entrance to the theatre brightly marked out from adjoining businesses by a marquee with fascias of silhouette attraction panels and a back-lighted soffit of translucent material combining fibre glass and plastic. The box-office is recessed in right vestibule wall.

■ The La Rampa is located in a new business section of Havana and is owned and operated by a Havana company headed by Dr. Ventura Dellunde. Contemporary in architectural styling throughout, with an auditorium almost purely functional in design, the La Rampa presents an architectural scheme of general rather than local possibilities of application, except for a plan of approach from street to theatre-proper occasioned by the economic advisability of locating the auditorium at a second-story level. An airlines office adjoins the vestibule (above) on one side, a restaurant is on the other. The vestibule leads into a lobby containing a sunken garden-like lounge, which is encompassed by a railed ramp (right) giving access to auditorium.



■ The auditorium of the La Rampa seats 950, with only 300 on the main floor, the rest in a stadium section. Chairs throughout are Heywood-Wakefield upholstered in dark green nylon. Both walls and ceiling are 3/16-inch perforated asbestos board backed by mineral wool, and air space intervenes between the acoustic wool and the structural wall, giving the asbestos board diaphragmatic action, with the board variously braced to give different frequency response. Further, wall boards

form splayed panels to break up sound reflection directionally, and the ceiling is similarly splayed. The screen is built into the auditorium design, with synchronous luminous surround (see page 13). Photo at left looks across auditorium in front of screen, showing bottom surround panel curved to floor. With a Raytone "white" screen, a 42-foot picture is lighted by Strong lamps at 115 amperes.



■ Pictured below is the women's lounge of the La Rampa. This and the men's lounge are located on opposite sides of the building, and with the stadium form the theatre area above the commercial space. The lounges are reached from a landing where the ramp turns to the auditorium entrance. The lower righthand photo looks toward the landing, the lefthand photo from the landing.



Remodeled . . . for Modern Decor and Archless Screen Setting



Following a fire at the Kenmore theatre in Boston last winter which severely damaged the screen end of the main auditorium, owner Louis Richmond decided to remodel the entire theatre. The transformation, designed by William Riseman, Boston, is pictured here. The theatre seats 700 on two floors.

FRONT AND VESTIBULE: Except for the semi-circular marquee, the front of the theatre was completely remodeled with the walls refaced in semi-glazed brick. The centrally located box-office (above) was removed and a new one built into the middle of a curved side-structure (right) which hides stairs leading to the manager's office and the projection booth. The box-office is flanked by two 8-foot high brass panels extending a few inches outward from black mosaic strips above and below. The floor here has been covered with rubber matting in a reddish-brown color.



LOBBY: From the front doors (visible in "before" view above and "after" view at left) entrance is made into a small lobby to the right of which are ten stairs leading down into the main auditorium. Directly beyond the lobby is the foyer-lounge. The new lobby flooring is white vinyl plastic tile; the ceiling grey plaster and the walls white cork tile combined with charcoal plaster.

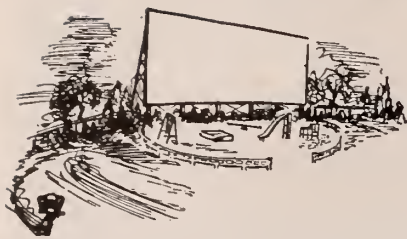
FOYER-LOUNGE: Separating the foyer-lounge, which also serves as an art gallery, from the lobby is a wooden planter (right) with smaller bronze boxes mounted on six green steel bars reaching from ceiling to floor to make a semi-screen of flowers. Stairs at the right of the lounge lead up only six flights to the balcony entrance doors. In the lounge (below) the wall opposite the main entrance doors is covered with a charcoal-colored drape and the others are of white cork tile, contrasted in sections with charcoal plaster. On the street side is a tall, narrow picture window. The floor here is covered with an Alexander Smith carpet.



AUDITORIUM: From the downward stairs off the lobby, entrance is made through Chinese red doors into the main auditorium, the fire damage to which is pictured at right. In the remodeling (below) the stage and proscenium arch were eliminated and a new screen curtain installed extending all the way from the floor to a recess in the ceiling and almost the full width of the front. The new screen is a Walker, 30 by 15 feet. The auditorium walls were repainted in cocoa and the ceiling refinished in beige California stucco acoustical tile. New aisle carpeting is an Alexander Smith; the theatre was reseated throughout.



The Drive-in . .



★ A regular department devoted to the design, equipment and operation of outdoor theatres.

REMODELING

For example, the Fresh Pond drive-in at Cambridge, Mass.

THE DRIVE-IN division of motion picture exhibition has reached an age which calls for remodeling, partly to overcome the effects of use, but also to meet standards and conditions of operation which have overtaken it. Adaptation of the screen and projection facilities to wide-screen technique of course is sparking the program of revision which got well underway early this year, but this activity is also being accompanied by changes elsewhere for improvement of appearance, better handling of traffic, more effective exploitation, and expansion of refreshment facilities—in some cases, expansion of car capacity as well. The Fresh Pond drive-in at Cambridge, Mass., of which George MacLaughlin is managing director, is essentially typical of the kind of revisions being made. What Mr. MacLaughlin has done at the Fresh Pond is pictured on this and the opposite page.



■ The remodeling program of the Fresh Pond drive-in included increase in capacity and erection of steel additions to the screen tower, extension of the refreshment building, repaving of drives and ramps with black-top, addition of exits so as to reduce clearance time, and improvements to the landscaping, consisting chiefly in the planting of a row of poplar trees and of red climbing roses along a pole fence. Ramp area was added along one side, increasing the capacity from 1100 to 1350 cars. This of course moved the axis of the parking space, so extension of the screen was greater on one side than the other, and a new booth (pictured at left) was built to center the ports on it. The new screen is 120 x 48 feet, is curved on a 383-foot radius (projection throw), and has a tilt placing the top 48 inches from the perpendicular. It is fabricated of Robinson-Q interlocking decking and surfaced with marine flat white paint. Projectors are Simplex; lamps, Peerless HyCandescent.



Refreshment building of the Fresh Pond showing main entrance and one of the additions.

■ To provide service facilities primarily necessitated by the increase in car capacity, an addition was constructed on each side of the refreshment building of the Fresh Pond drive-in. With a cafeteria type service system, the additions provided two more lanes. Each of the new lanes has its own doors for entrance from outside, allowing service to be restricted to the central section, or to that area plus one side, as patronage indicates. The new sections are of the same construction as the original building, with walls of concrete blocks having wood louvered ventilator strips along the eaves, and a roof of wood planking laid on rough-hewn timber beams and covered with asphalt roll roofing. Inside the beams and planking are left exposed and are stained. Asphalt tile flooring covers the cement slab. Besides service at the refreshment stand, the Fresh Pond uses car hops with "buffeteria" carts offering popcorn, cold drinks and frankfurters. Besides pizza pie, which is generally a big-seller at drive-ins in this part of New England, a popular food item at the Fresh Pond is hot pastrami, which is sold in a 40-cent sandwich. Instead of large pizza pies prepared on the premises in an oven and cut into four servings, the Fresh Pond offers a frozen kind that comes in a 6-inch size and is heated in an electric warmer. Three drinks are sold—non-carbonated orange, Coca Cola and Hires root beer—over the counter. The location of the Fresh Pond, says Manager MacLaughlin, in an area where parking space is a common problem—a 20-minute drive from downtown Boston and half that time from the center of Cambridge—sometimes brings people to it as much for its refreshment service as its screen attractions.



Interior of the Fresh Pond refreshment building, looking from original central section to new righthand lane (above) and down this lane (below) towards its entrance.



1000-CAR DRIVE-IN ON ROOF OF SHOPPING CENTER



A drive-in becomes part of huge shopping center, and in a most novel manner, in plans for a countryside market at Dover, N.J. The shops will be under one roof, and the drive-in will be constructed upon it. To be an operation of Walter Reade Theatres, the theatre will have a capacity of 1,000 cars. Its area will be used as a parking "lot" for the shopping center during the day. Walter Reade, Jr., head of the circuit, has announced that a fully-

equipped restaurant will occupy the center of the upper deck, to be operated during the day for service to shoppers as well as at night for drive-in patrons. The screen will be over 100 feet wide and in front of it will be a children's playground. The designer's sketch reproduced above offers a general conception of the plan, which provides for ramps to the upper deck from ground-level entrance plaza and drives along the sides.

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Adapting Theatres to the Big Picture

(Continued from page 13)

clarity, as "wide-screen." But basic to them all is *domination of the field of vision*.

The viewer should not be "picture"-conscious. Instead, he should essentially feel as though he were at the scene. When the screen has physical relationships to the auditorium like those of a good-sized painting to a living room, it is just that—a picture on a wall. This artificial, unconvincing quality of a motion picture performance is the more damaging to the illusion as smallness in actual dimensions is supplemented by a bold, rigid frame and, further, by points of light and architectural forms that intrude into perception of the picture from beyond the screen. Making the picture wider is incidental to making the screen *bigger*, and making the screen bigger is *one* of the factors of a visually dominant picture.

Under the practical conditions of a theatre an audience must be seated at widely varying distances from the screen. Obviously, the closer to the picture a person may sit, the greater the potential sense of presence he may have. In order to realize the objective of visual domination in a higher degree for a majority of the audience, seating should tend to be near the screen rather than distant from it (see *Figure 1, page 12*).

AUDIENCE DISTRIBUTION

Over-magnification of the film photograph is a fundamental barrier to this. With the 35mm film frame of the standard projection blown up to a screen image from around 35 to as much as 65 feet wide, the picture does not have definition for enough forward viewing positions for the sense of presence to be fully exploited. A very sizeable amount of space at the screen end of the auditorium is not effectively useable, whereas most of it should contain a large portion of the best viewing positions.

Increase in the size of the film photograph, with such emphasis on width as natural vision indicates, allows comparable increase in the scale of the projected image with less magnification. It is not, of course, width of film frame alone which makes possible a "dominant" image. The problem starts with the seating capacity of an auditorium, which in turn dictates the size of the picture.

Actually, then, the matter of going to film wider than 35mm is not something to be considered only in connection with cinematographic and projection mechanics; what the width might better be proceeds very importantly from the prevailing range of picture sizes indicated by *seating capacities*.

To illustrate this, one may say (and there are grounds for use of these amounts)

that one millimeter of film width is required for each foot of projected image in order that the picture may be sufficiently resolved from the viewing locations at which the performance area actually or virtually fills the field of vision.

The 35mm film, with vertical projection, cannot meet these conditions of "presence" except for an audience too small to be commercially feasible, unless the admission price were extraordinarily high. In most cases, the seating capacity requires a picture at least 45 feet wide for "domination" and "presence" to be the forces they *ought* to be in theatrical exhibition of motion pictures. For a picture size of this order, however, the photograph of 35mm film for vertical projection is overly magnified for efficient use of the forward portion of the auditorium.

There is another reason besides "presence" for placing the center of seating as close to the screen as possible. This is derived from the natural relationship of viewing angle to camera angle. Wide-angle cinematography is inherent in "wide-screen" technique. Viewing positions are the better—are capable of producing more realistic perception—the closer their angle comes to camera angles. The angle for camera and for viewing should be wide enough to make the peripheral areas of the picture a realistic part of the whole screen image, as they would be in comparable perception of real life. The trend already is in this direction.

For this realistic effect it is further desirable to restrict the number of focal lengths employed in cinematography; two camera angles are preferable to three, and one to two, in contrast to past practice, which has employed lenses of numerous focal lengths for a rapid-fire sequence of close-ups, middle-shots and long-shots. This continual variation of course has had the great virtue of overcoming practicably the limitations of the relatively small screen, which compelled close-ups for effective perception of detail, which in turn required interpolation of longer shots to maintain the whole scene. "Wide-screen" technique, on the other hand, allows perception of detail without loss of the scene as a whole, and for a more natural shift of viewpoint, thus creating conditions most congenial to the spectator's "role" of *witness*.

ADVANTAGE OF WIDER FILM

To all of these considerations of the "big picture" format a larger film photograph is better adapted than that available in 35mm film, unless an anamorphic system, or horizontal projection, is regularly employed. The process which contemplates

(Continued on page 40)

Better Projection

A Department on PROJECTION & SOUND

Conditions Necessary for Optical System Efficiency

By GIO GAGLIARDI

THE EFFICIENCY of any projection system is directly related to the manner in which the following problems are solved.



GIO GAGLIARDI

(a) *What part of the total light radiated by the carbon crater is collected by the lamp-house condenser or reflector?*

(b) *What portion of the light collected by these condensers and reflectors actually goes through the film gate?*

(c) *What proportion of the light going through the film gate enters the projection lens and is delivered to the screen?*

(d) *What percentage of the light delivered to the screen is reflected back to the seating areas of the auditorium?*

At the present time carbon arcs are the principal sources of projection light, and there seem to be three general groups of lamps which are used with certain types of lamphouse magnifying systems.

The first group is the suprex, or copper-coated non-rotating, carbons, which are used with ellipsoidal mirror type lamphouse optics. These systems have a range of 45 to 80 amperes and can produce up to 15,000 lumens.

The second group consists of the 13.6mm rotating carbon used with a lens type condensing optical system. These carbons have a normal range of 125 to 185 amperes, and some special types have been used up to 270 amperes. They can produce 23,000 lumens and may be pushed up to 30,000 at the extreme current ranges.

The third group consists of the 10mm and 11mm rotating carbons, used with the large reflector type lamps. These systems have a current range of 90 to 135 amperes and can produce from 20,000 to 30,000

lumens when the larger reflectors are used. It is possible that this type of lamp may be designed to use the 13.6mm carbon at higher currents and thus make available even greater quantities of light.

As may be seen from the above, there are two optical systems generally used in present day lamphouses. The lens, or condenser, type; and the mirror, or reflector, type. Both accomplish the same task: to collect the light radiated from the carbon arc crater and to project a magnified image of this crater either upon the film aperture gate or upon the projection lens rear element.

LIGHT COLLECTION ANGLES

The efficiency of a lamphouse optical system depends upon the size of the angle of collection from the crater, and the angle of projection to the film gate. Figure 1 shows this principle for both reflector and condenser type lamps. Angle Θ , the light collecting angle for an 18-inch reflector lamp is approximately 150 degrees, while angle Θ' for a condenser type lamp is about 90 degrees.

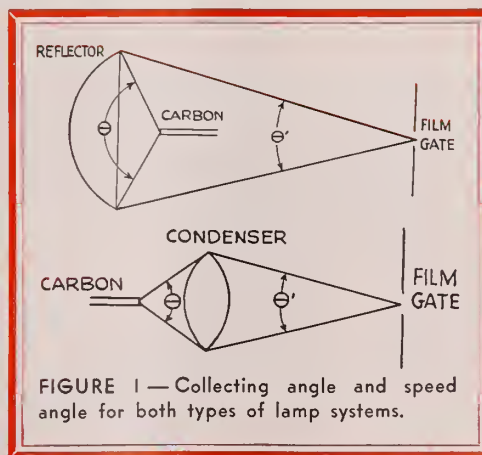


FIGURE 1—Collecting angle and speed angle for both types of lamp systems.

However, the angle Θ' for the reflector is 16 degrees, and for the condenser angle Θ' is 14 degrees. These last two angles are

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70	38	8x14 544	7x9 545C
65-70	35-37	9x14 544C	7x9 545C
75-80	39-40	9x14 544C	8x9 545C
80-85	37-40	9x14 544-10C	8x9 545C
80-90	50-55	9x20 552-09	5/16x9 557C
100-110	54-60	10x20 552-09	11/32x9 557C
115	62	10x20 552-09	3/8x9 557C
115-130	60-66	11x20 552-09	3/8x9 557C
130-150	65-67	13.6x22 553-01	7/16x9 557C
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the measure of the speed of the systems. For the reflector, 16 degrees represents a speed of f/1.7; and for the condenser, 14 degrees represents a speed of f/2.0.

The problem with both systems is to magnify the carbon crater just enough in order to cover the film aperture as evenly as possible, and to maintain the collecting angle Θ , and the speed angle Θ' , as large as possible. If these conditions are fulfilled, then the light from the carbon crater is utilized to its greatest extent.

CONTROLLING FACTORS

These three fundamental factors control the action of an optical system in a lamp-house. They are tied in close relationship so that fixing any two of them will determine the third. These are:

1. The angle of light collection from the carbon crater.
2. The angle of light delivery to the film aperture plate.
3. The magnification ratio between the spot on the film aperture and the carbon arc crater.

In a reflector type system the optimum light collecting angle will vary between 130 and 150 degrees. Let us see what would happen to the other factors when the size of the carbons is changed.

Figure 2 shows the light brilliancy distribution curves for an 8mm, an 11mm, and a 13.6mm carbon crater. Since the core of the carbon produces the most intense part of the light, a magnification power is chosen for each carbon, such that the central part of the light curve will fill the diagonal of the film aperture. At the present moment the aperture diagonals vary as follows:

Aspect Ratio	Dimensions	Diagonal
1.33	.825" x .600"	1.020"
1.75	.825" x .471"	.950"
2.00	.825" x .412"	.922"
C'Scope	.912" x .715"	1.160"

Assuming an average aperture diagonal of 1 inch, the 8mm carbon core has been magnified 6.6 times. The 11mm carbon core needs only a magnification of 5.4 times, and the 13.6 carbon core needs only a magnification of 3.3 times, in order to produce fairly even light distribution across the film gate of the projector.

DETERMINING SPEED

Using these values of magnification and the large collecting angle of the mirrors, let us see what the resultant speed would be if these carbons were used in a reflector lamp. Figure 3 is a chart showing the relation between lamp speed, crater magnification and light collecting angle for reflector type systems. (This is adapted from data published by National Carbon Company engineers in the SMPTE Journals.)

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tors have a collecting angle of 140 degrees, and a magnification ratio of 6.6-to-1. From the chart in Figure 3 we can see that this particular system will have a maximum optical speed of f/2.3 projection lens to collect all the light which passes through the center of the film aperture.

mensions for a 14-inch reflector lamp, such as mentioned above. Looking at Figure 3, we see that for a magnification of 6.6-to-1, and a collecting angle of 140 degrees, the lamp can only have an f/2.3 speed. However, if the reflector is made to have a magnification of only 6.2-to-1 (shown in sec-

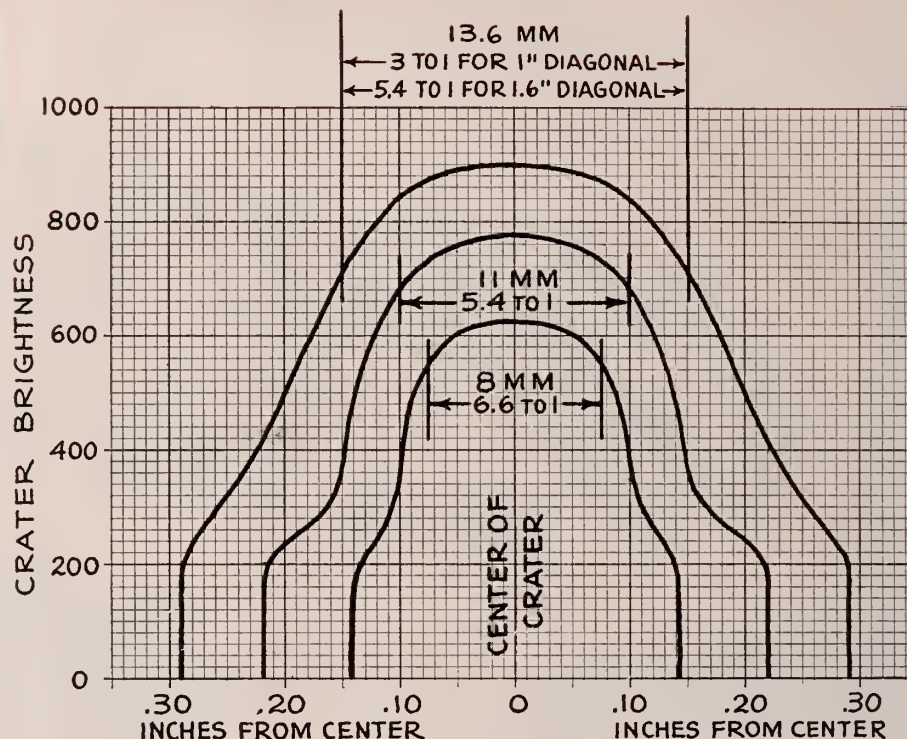


FIGURE 2—Section of carbon crater and magnification necessary to cover aperture plates at film plane.

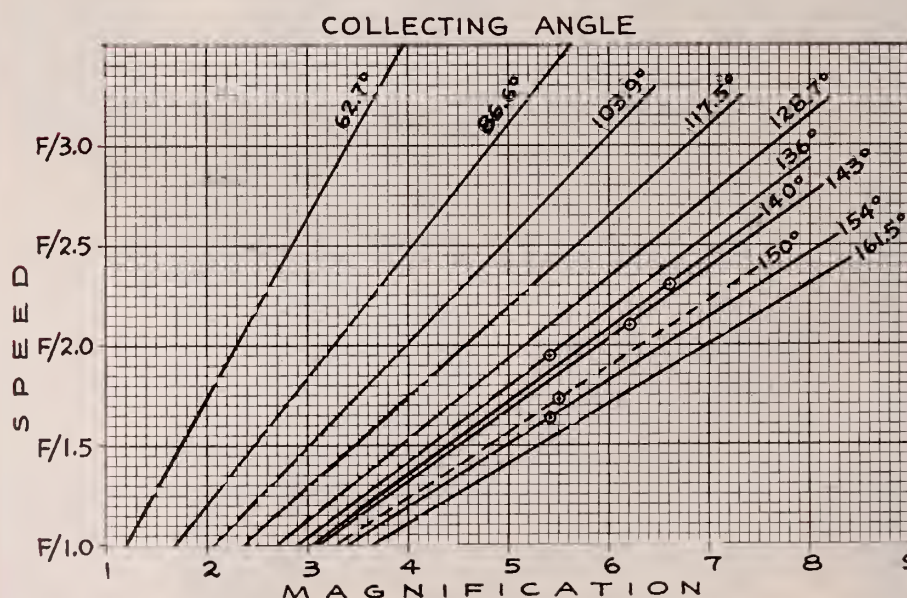


FIGURE 3—Relation between speed, magnification and collecting angle for ellipsoidal reflector lamps.

Figure 4 (page 26) is a schematic for reflector systems. A tabulation is given showing different diameter reflectors and different optical speeds which are now being used in the field. It is interesting to see how these values check out with the theoretical conditions charted in Figure 3.

The first column shows the physical di-

ond column), maintaining approximately the same collecting angle (143 degrees), then the speed of the lamp will be increased to f/2.1, and an f/2.0 lens could be used. This would have the effect of increasing the light on the screen 20%.

This particular set-up could utilize 9mm suprex carbons because their larger cores

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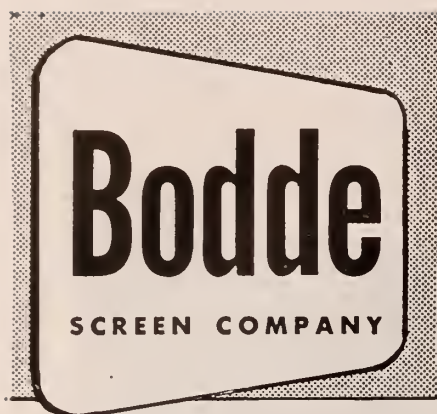
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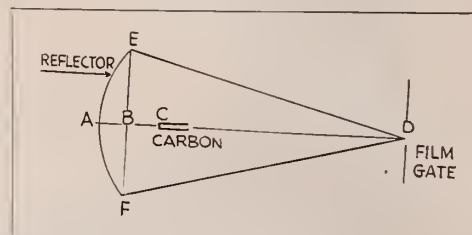
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are suitable for a smaller magnification factor. The greater light output of this carbon should also add to the screen brightness.

In checking the characteristics of the 16-inch reflector lamp, we find that for the 10mm carbons a smaller magnification factor is needed. At a magnification of 5.4-to-1, and a collecting angle of 136 degrees, the



Reflector Dia.	EF	14"	14"	16"	18"
Crater Dist.	AC	5 3/8"	5 3/8"	6 1/2"	6 5/8"
Aperture Dist.	AD	35"	33"	35"	34"
Reflector Depth	AB	2 7/8"	3"	3 1/4"	4 3/8"
Collect. Angle	ECF	140°	143°	136°	154°
Speed Angle	EDF	25°	26.5°	28.5°	34°
Speed		F/2.3	F/2.1	F/1.96	F/1.65
Magnification		6.6 to 1	6.2 to 1	5.4 to 1	5.4 to 1

FIGURE 4—Physical and optical characteristics of four different types of reflector lamps.

reflector speed is approximately $f/2.0$, and this checks with Figure 3.

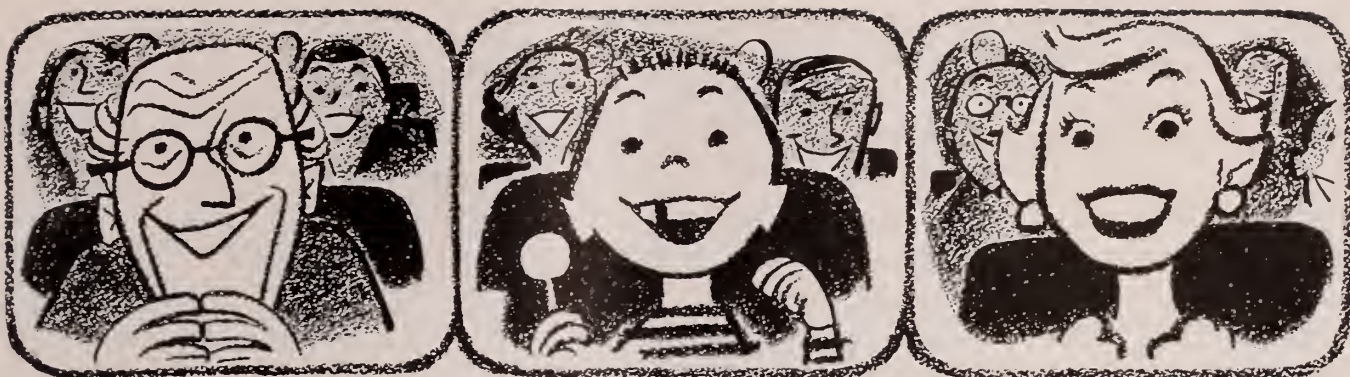
The new 18-inch reflector lamps are characterized by very large collecting angles (154 degrees) and, using a magnification of 5.4-to-1, this reflector will have an optical speed of approximately $f/1.7$. The actual dimensions and the theoretical values in Figure 3 agree very closely. For this particular reflector an $f/1.7$ lens is needed in order to collect all of the light at the center of the film aperture.

MAGNIFICATION AND SPEED

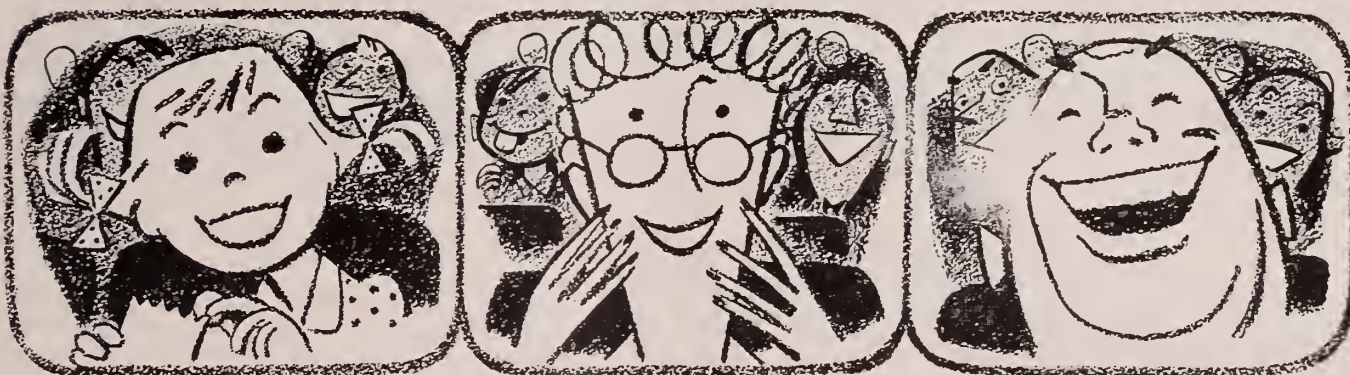
It can be seen from these various figures that there is some leeway between carbon sizes and magnification, as well as positioning of carbon crater and reflector with respect to the film plane. However, the results of such adjustments must be carefully weighted, keeping in mind always the relationship of the various factors.

As we decrease the magnification of the carbon crater, maintaining the same collection angle, the speed of the lamphouse optical system is increased. In order to utilize this increase in lamp speed, a projection lens of similar relative speed should be used.

There is a point however where lowering the magnification will produce an undesirable light distribution pattern on the screen. The side and corner lighting will be considerably lower than the center brightness. Some engineers demand a side-to-center distribution of 80%. Others consider 65% entirely satisfactory. There are



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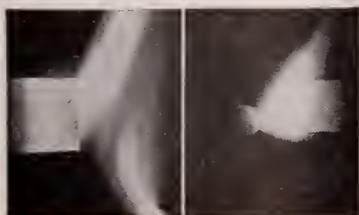
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many conditions where only 50% distribution can be reached, especially on the very large screens.

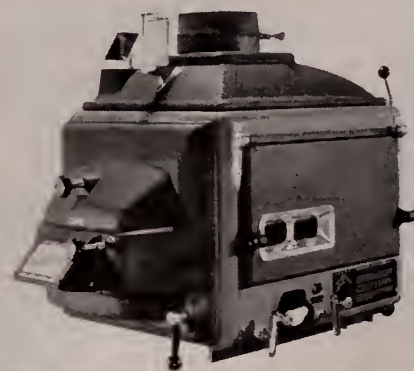
This drop in screen light distribution may be particularly true with the new wide-film systems coming into use, such as Vista-Vision, Todd A-O, MGM and large Fox anamorphic prints, where the film aperture diagonals have been increased to over 1.5 inches. In these cases, the carbon crater images must be magnified considerably beyond their present values. To accomplish this without loss of screen light, new lamp-house design would be needed, where higher speeds, or larger carbon craters, are used.

However, it may be possible now to adapt the existing 13.6mm carbons to reflector-type lamphouses, thus making use of present equipment. If such a carbon were used with a reflector having a magnification of 5.4-to-1, proper coverage should be obtained for the new larger film apertures. Figure 3 shows that such a system is possible, utilizing a reflector with a collecting angle of 150 degrees, a magnification of 5.5-to-1, and optical speed of $f/1.7$.

NEW LITERATURE

Theatre Sound Systems: A catalogue describing its line of sound equipment, which includes system for theatres, has been published by the Stephens Manufacturing Corporation, Culver City, Calif. The literature is composed of five separate loose-leaf sections placed in a cover which has folded ends that form a pocket. The first three sections are four pages each: two dealing with speaker enclosures, the third with coaxial and full-range loudspeakers and speaker systems. The last two are two-page sheets concerned with component loudspeakers, horns, networks and theatre installations. Copies may be secured by writing the company at 8538 Warner Dr., Culver City, Calif.

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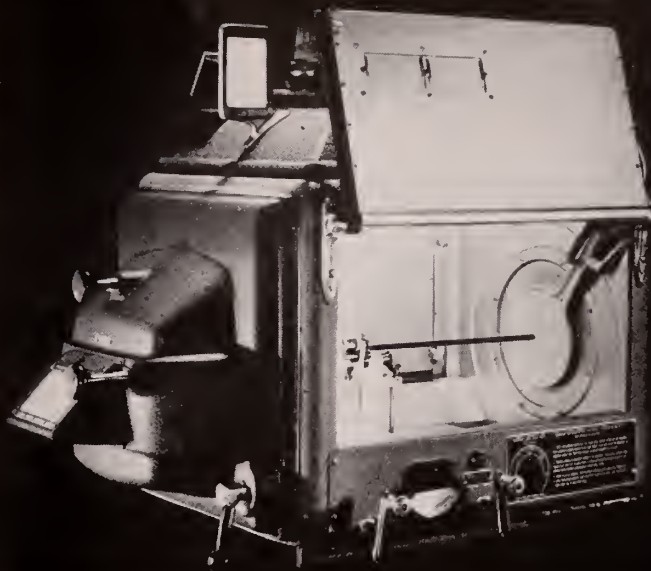
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- The arc is stabilized by a stream of air which maintains a prescribed system of ventilation of the area surrounding the arc. This air jet prevents the hot tail flame of the arc from reaching the reflector, supplies enough oxygen so that no black soot is produced, and keeps white soot from collecting on the reflector in such quantity as to absorb heat which would cause breakage.
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Exploiting Comforts of Air-Conditioning

Describing a campaign to promote advantages of theatre cooling devised by Edgar Goth, director of advertising and publicity for Stanley-Warner's Newark zone.

IN THE FACE of such formidable recreational competition in the summertime as beaches, picnics, motoring and the like, the motion picture theatre equipped with air-conditioning has a tremendous advantage to exploit. That of course is physical comfort, which, when combined with good merchandising of film product, adds up to a bid for the public's recreational time which is hard to beat. Box-office receipts all over the country during the past few summers have provided especially convincing evidence of this fact.

There are certain fundamentals which must be included in all aspects of a successful "cooling" campaign, Mr. Goth explains, and the first of these is the proper copy approach. Words to stress are "comfort" and "relaxation," he points out, and the use of "frigid," "cold" and "arctic" should be avoided, since they may suggest unhealthful and uncomfortable conditions.

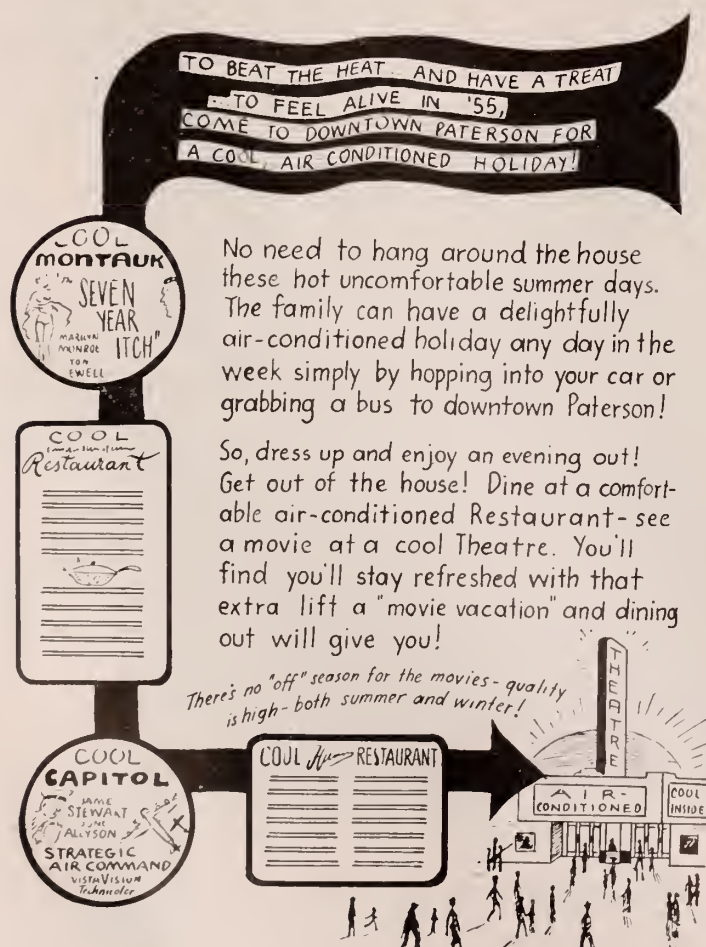
It is important, too, that every piece of advertising—including heralds, novelties, throwaways, posters, window cards, bus cards, counter cards, street ballyhoos, etc.—contain copy referring to the "cool comfort" offered by the theatre. The ad campaign should be a constant, day-by-day affair, Mr. Goth believes, with liberal use of either special copy or "air-conditioned" signature cuts. During a heat wave he advises that the size and prominence of the copy be stepped up.

Full use should also be made of the front and lobby areas, making them "inviting in appearance with the promise and suggestion of cool comfort on the inside." To achieve this Mr. Goth recommends that valances or hanging frames reading "comfortably cool" be placed on the marquee. Colors should give the impression and effect of coolness, he points out, with greens, blues and whites being used on mats in poster frames and in all art work. Also, all poster and still frames should have an "air-conditioned" snipe, the best position usually being along the bottom of the frame.

In addition Mr. Goth recommends placing "air-conditioned" plastic stick-ons in box-office windows and a 40 by 60 easel out front. Suggested copy: "Come on in! Always comfortably cool inside. Scientifically air-conditioned."

And an further cool touch might be

To take full advantage of this unique benefit requires intelligent and aggressive campaigning, and to that end Edgar Goth, director of advertising and publicity for the Stanley-Warner circuit's Newark, N. J., zone, recently prepared a special press book on the subject. He calls it "Your 1955 Air Conditioning Manual," and it contains a goodly number of schemes for ads, posters and trailers all designed to promote the idea that the theatre is "the coolest place in town!"



One of the cooperative institutional newspaper ads suggested for a tie-in with restaurants to publicize them as cool places to go to.

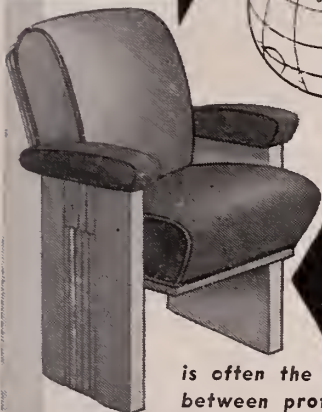
Would You Rather Do



THIS

or

THIS



THIS

is often the difference
between profit and loss!

You'll be sitting on top of the world when comfortable seating makes your Box Office zoom! As seating specialists, we repair, tighten parts, replace them, re-upholster or replace cushions or back. And the show goes on without a minute's interruption! To get our unbelievably low prices, all you have to do is

WRITE—WIRE or PHONE 42-1658
MANUFACTURERS—Foam Rubber & Spring
Cushions, back and seat covers
DISTRIBUTORS—Upholstery fabrics and general seating supplies

**theatre seat
service co.**

160 Hermitage Avenue
Nashville, Tennessee

WILLIAMS
ALL-PURPOSE
SILVER SCREENS

"You Can't Buy Better"

**WILLIAMS
SCREEN COMPANY**

1674 SUMMIT LAKE BLVD., AKRON, O.
Originators of All-Plastic & Seamless Plastic Screens

added by potted palms and ferns, which Mr. Goth suggests placing on top of the box-office provided the style and construction permit.

Included in the manual also is copy suggested as catchlines for ads, posters, trailers, etc. A typical one reads as follows: *"Be comfortable! Enjoy refreshing entertainment in the c-o-o-l comfort of the Montauk theatre."*

From a listing of copy for a variety of short trailers to alternate throughout the summer, this one is representative: *"Just what the doctor ordered! Relaxation and entertainment in the healthful, scientifically controlled, air-conditioned comfort of this theatre."*

As an important part of an intensive air-conditioning campaign, Mr. Goth proposes in the press book an institutional program which could be worked out as a cooperative venture with other local establishments that stand to profit by people coming downtown—such as restaurants and clothiers. The theatre exhibitor could secure the participation of restaurant and retail executives by suggesting a meeting and explaining that their interests and problems are mutual—"to get people out of the house and to shop downtown."

By pooling their knowledge, experience, facilities, manpower and advertising dollars, it would be explained, they could work out together a successful long-range public relations and advertising program, with the cost to each business unit being negligible.

AIM OF THE NEWSPAPER ADS

For the theatre exhibitor the aim of such advertising is "to bring people out of the house, pointing up advantages, comforts and pleasure of theatre-going plus superiority of movie fare. Air-conditioning, particularly, is emphasized. And, indirectly, the discomforts of summer TV-viewing at home are suggested." One of such cooperative ads as devised by Mr. Goth is reproduced on the opposite page.

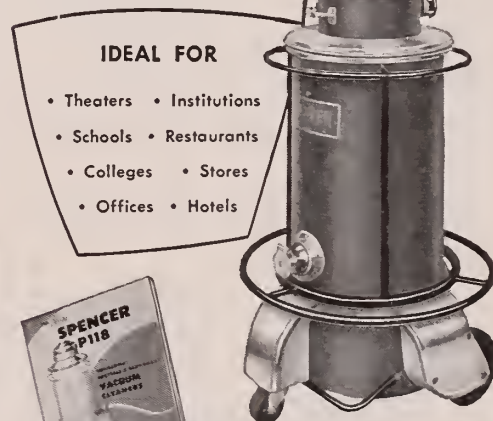
The advertising can be adapted to the number of theatres and restaurants participating in a particular town. At least one should appear each week, preferably on Friday, according to Mr. Goth. It could be placed off the theatre page (possibly on page 2 or 3) or, *provided the feature picture advertised has already opened*, it could be used instead of the regular ad on the theatre page.

As a final means of giving impetus to the air-conditioning campaign, Mr. Goth cites the value of newspaper publicity stunts. "Since the weather is always news," he explains, "editors are always receptive to timely and interesting stories and pictures about the heat and what is being done to lick it. And, if you use a pretty girl for your picture stunt, the chances of getting it printed are that much better."

it's **NEW...**
and it's **NEWS**

THE NEW SPENCER 7/8 H. P. PORTABLE

Why be satisfied with inadequate cleaning equipment, when you can have this genuine "Spencer quality" commercial portable vacuum cleaner for less than \$250, complete with hose and tools? Better cleaning, easier operation will make every cleaning hour more productive. Wet or dry pick-up—cleans bare floors, carpets, rugs, upholstery and draperies. Explosion-proof motor available. Write today.



IDEAL FOR

- Theaters • Institutions
- Schools • Restaurants
- Colleges • Stores
- Offices • Hotels

WRITE DEPT. BT FOR
DESCRIPTIVE BULLETIN.

THE SPENCER TURBINE COMPANY • HARTFORD 6, CONNECTICUT
SPENCER
HARTFORD 35P55B



Your Guarantee

of Consistent Quality
and Outstanding Service
For Every Theatre Need!

NATIONAL THEATRE SUPPLY
29 Branches Coast to Coast

when considering curtain controls & tracks, look for:

- | | |
|----------|----------------------|
| V | ersatility |
| A | utomatic operation |
| L | ong service life |
| L | ow maintenance |
| E | fficiency |
| N | oiseless performance |

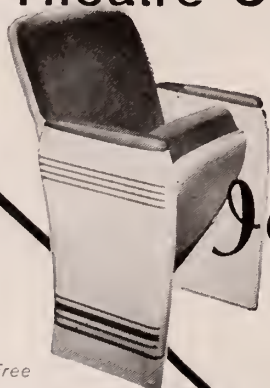
you get all this and more from VALLEN — world-famous for stage curtain controls and tracks of unsurpassed quality, dependability and efficiency.

exclusive mechanism of VALLEN rear fold track automatically folds curtains off-stage at ends of track.



Vallen INC.
akron 4, ohio U.S.A.

The Widest Line of Theatre Chairs



by
Ideal

Free
planning
service.

- The lowest priced to the most luxurious.
- Sturdy cast iron and/or steel.
- Comfortable full-upholstered, padded or spring backs and seats.
- Beautifully styled end standards.
- Upholstering materials, finishes and colors for every taste.

**BETTER
SEATING
MEANS
BETTER
BUSINESS**

See Your Independent Theatre Supply Dealer or Write for Literature.

IDEAL SEATING COMPANY
Grand Rapids, Michigan

No Problem's So Small A Worrier Can't Use It

says

Charlie Jones



... owner-manager of the Northwood Theatre, Northwood, Ia.

NORTHWOOD, IA.

I'VE BEEN getting around quite a bit the last few months and have communed with quite a number of brother exhibitors — and the reason I call them "brother" is not so much because we are in the same business as that we are in a common state of bewilderment. Perhaps a report on some of this bewilderment will make you feel better. It may show that you are just a bushier in comparison to some of the real professional worriers I know.

Fellow I've known for a long time, who qualifies as one of the frettingest exhibitors who ever missed a nine-inch putt, called me a while back and asked, "How-inell are you going to get them in next September?" At that time I still hadn't gone CinemaScope, with its increased quantity of product, and was worrying about the next ten days. Knowing that he never heard of a release schedule, I had no answer for him.

He has developed the art of worrying ahead to about as keen an edge as anyone in the field. He worries about six months in advance. This way he can keep his irritations way ahead of himself and save today for golf.

He named about a dozen "big" pictures, told how they'd laid their eggs, and he posed the question: "If pictures like that won't do it, can you tell me what will?" Do you know the answer? Here's your chance to prove you're a real smart man.

Then there is Mr. Average, who justifies his name by worrying about the very same things that most of us worry about. However *he* does it in such a pitiful way that he has no trouble getting listeners. He worries about aspect ratio, about people who *don't* worry about aspect ratio, and about overpowering picture size that isn't overpowering. He has trained his mind to worry in full anamorphosis. He can blow up a 1.33 worry to a 2.55 at the flip of a psychic switch. Mr. Average has something to worry about, at that. Himself.

Another guy, who seems to have worked his way well up to the top of the Worriers Guild, got me cornered one day and tried to get me to worrying with him about why

his business men didn't patronize him, why his town council wouldn't reduce his license, and why his newspaper editor only wrote three editorials a year about movies.

I scythed him down by reminding him that I only handle Special Complaints, that I would gladly punch his card and that he should see the Chaplain. This is a tough business, but it could be made easier if we could departmentalize our worrying so that specialists could work on an answer.

When you come in contact with one of the clan of "specialized" worriers, you want to be prepared for either an answer for a quick exit. These people are usually a hybrid and raise a crop of worries peculiar only to themselves. A few samples from the batch of Special Worries filed with me lately go like this:

"How do they expect me to pay 50% for a picture like *that*?"

"Does everybody have to give them Saturday and Sunday time on *that* picture?"

"I didn't know I was being checked!"

Fortunately, there aren't very many Special Worriers. Still, this group, like Democrats in Vermont, constitute an element in the overall scene and should not be ignored altogether. That's taxation without representation!

The Miscellaneous Worriers probably form the largest of all exhibitor groups, but they're the least organized. Their worries seem to keystone, or pyramid, depending on the current crop of pictures, prices and general economic conditions. They sometimes worry about worry itself! They'll worry in circles about one thing, and in a tangent about another. If there is anything consistent about the worrying characteristic of this tribe it is a tendency to fret over what has happened to Saturday nights.

"For mor'n thirty-five years I could count on Saturday night. What happened?"

No matter how many times you shake your head in reply and say, "Danged if I know," they'll ask you where the Saturday night crowd went.

Occasionally, just to make like you want

to be helpful, you may say, "Maybe we don't give our Saturday night shows enough showmanship." And that really sets 'em off.

"Showmanship? Did you say showmanship? Well, let me tell you that the biggest grosses I've had in the last three years came on pictures I didn't lift a finger on to put over."

And like as not the fellow'll go off muttering, "Showmanship is self-hypnosis, just so much self-hypnosis," thereby shunting his worrying over to another track.

One of these Miscellaneous Worriers told me, confidentially, that he didn't regard himself as being in the theatre business anymore. "I've decided I'm a real estate operator," he said, adding, "Now ain't that a helluva state of mind for an exhibitor to get into?"

From the scientist in the laboratory who has made our business possible, to the gaudy barker singing his Lorelei song in front of the show; from the lens grinder who makes the make-believe seem true, to the artist who creates the stuff of it; from the belabored film salesman to the exhibitor and his usher, projectionist, janitor—we're all in it together. We all have our problems and our worries. Whatever worries the producer inevitably affects the exhibitor and the public. We've come a long way together, not always pulling equal shares of the load. Even so, we've made this a great business for each other and certainly the greatest that ever hit the American scene as far as the consumer is concerned.

You'll not find in this corner any doubt that we can't keep right on going. We'll have rough spots, detours and blockades, but we're a mighty big team, well able to pull the load when we all get our shoulders in the harness.

But right now, seems like too many of us are just champing around with our ears back, snarling the reins, and if that keeps up a lot of us are going to break a leg on the whiffle tree.

Charlie

To Build New Drive-Ins

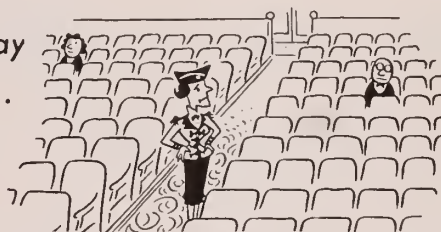
M & R Theatres, Chicago, have announced plans to construct a new drive-in in Chicago on the old Quarry site. The new operation is to be called the Bel-Air and it will have a 2,500-car capacity. The screen will be 135 by 90 feet, it was stated.

The Georgia Theatre Company is constructing a new drive-in on U. S. 41 South near Atlanta, and it will have a car capacity of 1000, according to John H. Stembler, president. The screen will be 120 feet wide and 70 feet high.

You may offer free parking ...



Your usherettes may be the smartest ...



**BUT
EVERY PERFORMANCE
STILL
MUST BE PERFECT!**

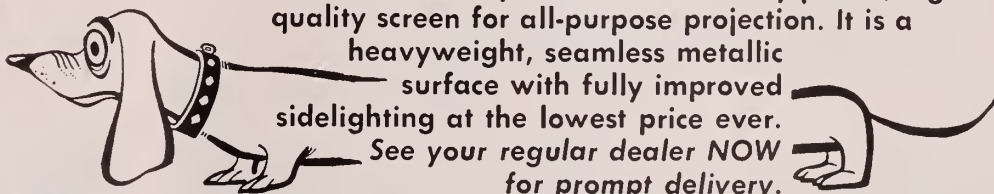


A perfect performance calls for equipment that rolls in top shape from earliest matinee to midnight show. The best man to keep it that way is an expert RCA Theatre Service Engineer. And he's the only man who's backed by all the broad technical resources of RCA.

RCA SERVICE COMPANY, INC.
A Radio Corporation of America Subsidiary
Camden, N. J.

You get MORE for Your MONEY with the Raytone HILUX JR. Screen!

The HILUX JR. is Raytone's new economy-priced, high quality screen for all-purpose projection. It is a heavyweight, seamless metallic surface with fully improved sidelighting at the lowest price ever. See your regular dealer NOW for prompt delivery.



RAYTONE Screen Corp. 165 Clermont Ave., Brooklyn 5, N. Y.
MIDWEST: Raytone Screen Corp., 401 West St. Charles Rd., Lombard, Ill.

FOR THEATRES OUTSIDE U. S. A. AND CANADA— FOR STUDIOS EVERYWHERE—

No Matter What You Need...Westrex Has It!

Westrex maintains a complete supply and service organization to meet the needs of studios throughout the world and of theatres outside the United States and Canada. Look to Westrex.



Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

Research, Distribution and Service for the Motion Picture Industry

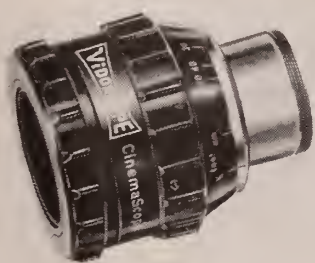


about Products . .

★ news and views of the market and its sources of supply

16mm Anamorphic Lens In "Vidoscope" Line

A 16MM. anamorphic lens has been placed into production by Walter Futter, New York, with initial deliveries scheduled for this month. Designed with the same features as the company's "Vido-



scope" 35mm. anamorphic lens, the new model is equipped with screw mountings and attaches without brackets to 16mm. professional and amateur projector mechanisms, including the Victor, Ampro, RCA, Natco, Formay, Bell & Howell, Keystone, Revere and others.

The company also has available a special adaptor designed for attaching the 16mm. lens to Jan or Bell & Howell 35mm. projectors. In addition it supplies adaptors for prime 35mm. lenses so they can be used with the Jan and Bell & Howell 16mm. professional projectors. This permits wide-screen viewing in limited "throw" areas, it is stated.

Electric Generators With New Ford Engines

TWO NEW SERIES of electric generating plants powered by new short-stroke, high-compression Ford industrial engines have been announced by D. W. Onan & Sons, Inc., Minneapolis, Minn. Series 25EC is 25,000-watt and 35ED is 35,000-watt.

The generators for the new electric plants are revolving field types and were designed and built by Onan. They have 2% (plus or minus) voltage regulation and 3-cycle frequency regulation and

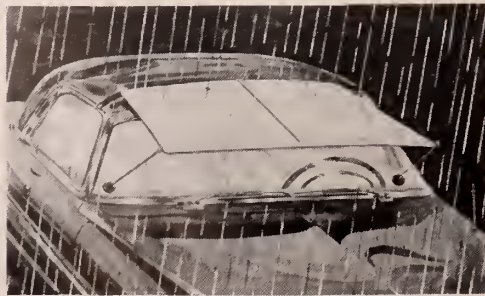
heavy-duty types, conservatively rated for continuous service. Other features include a self-aligning semi-flexible drive disc, "drip-proof" construction, "all-climate" insulation, constant pressure brush springs, double-sealed pre-lubricated ball bearings and an automatic voltage regulator. All standard voltages are available for 60-cycle, 1-phase and 3-phase models.

The plants are powered by 6-cylinder (25kw) V-8-cylinder (35kw) overhead-valve Ford engines. These gasoline-driven units have large bore, short stroke rotating valves; full pressure lubrication with full-flow filter; tapered spark plug seats and a "low-noise-level" cooling system.

Both series of electric plants are available in either fully housed or unhoused models. All models are equipped with a rugged sheet metal control box mounted over the generator. Control features include engine instruments, high-water-temperature and overspeed shutdowns, an a.c. voltage regulator, a field rheostat, and an a.c. voltmeter. A circuit breaker and a.c. ammeter are standard accessories on the housed units, and optional on the unhoused models.

Plastic Rain Visor For All Auto Makes

AN AUTOMOBILE rain visor of vinyl plastic, constructed with adjustable features to make it adaptable to any size car, has been introduced to the drive-in theatre field by the Sightmaster Corporation, New Rochelle, N. Y. The new visor



was developed at the request of Arthur Steel, one of the company's directors and owner of the Elmsford drive-in, Elmsford, N. Y., who states that such a unit can do

much to counteract the drop in attendance at drive-ins which usually accompanys inclement weather.

The new visor is 48 inches long and 18 inches wide. Two elastic straps with clamps on the end of them are designed to make it adjustable for attachment to the rain-gutter of any car. Suction cup attachments fit to the base of the windshield.

The manufacturer points out that the visor, while developed especially for use during rain at drive-ins, may also be employed for a variety of purposes in driving, such as preventing fog or snow from forming on windshields.

New Vacuum Cleaner For Medium Capacity

A VACUUM CLEANER for medium capacity commercial use with both wet and dry pick-up has been added to its line of cleaning equipment by the Kent



Company, Rome, N. Y. The manufacturer states the unit is designed for use where cleaning needs do not require or justify heavy-duty and more expensive commercial cleaning equipment.

Trade-named the "Lightning" vacuum cleaner, the machine measures 24½ inches in height and 18 inches in width. Constructed of all-aluminum, it weighs only 21 pounds and is equipped with 3-inch ball-bearing casters.

Complete attachments for dry vacuum-

THE THEATRE SUPPLY MART

Index to Products Advertised
& Described in this Issue, with
• Dealer Directory
• Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co.	39
Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	
2—American Seating Co.	10
Auditorium chairs. NTS.	
3—Ashcraft Mfg. Co., C. S.	2nd Cover
Projection arc lamps. Unaffiliated dealers.	
4—Ballantyne Co., The	7
In-car speakers. Unaffiliated dealers.	
5—Bausch & Lomb Optical Co.	6
Projection lenses. Direct and branches and dealers in all major cities.	
6—Bodde Screen Co.	26
Projection screens. Direct.	
7—Carbons, Inc.	21
Projection carbons. Franchise dealers.	
8—Eprad	20
In-car speakers. Unaffiliated dealers.	
9—F & Y Building Service, The.	38
Architectural design and building service.	
10—Goldberg Bros.	28
Rewinders. All dealers.	
11—Hoyer-Shultz, Inc.	38
Metal projection arc reflectors. All dealers.	
12—Heywood-Wakefield Co.	4-5
Auditorium chairs. Branches and unaffiliated dealers.	
13—Ideal Seating Co.	32
Auditorium chairs. Unaffiliated dealers.	
14—International Projector Corp.	23
In-car speakers. NTS.	
15—Kooled-Kords, Inc.	37
Self-coiling cords for in-car speakers. All dealers and Graybar Electric Co.	
16—Karagheusian, Inc., A. & M.	3
Wool carpeting. Direct.	
17—Kollmorgen Optical Corp.	22
Projection lenses. NTS and all dealers.	
18—LeVezzi Machine Works.	26
Projector parts. All dealers.	

Reference Number	Adv. Page	Reference Number	Adv. Page
19—Marsh Wall Products, Inc.	8	32—Wagner Sign Service, Inc.	9
Decorative wall paneling. Direct.		Changeable letter signs: Front-lighted panels for drive-ins (32A), back-lighted panels (32B), and changeable letters (32C). Unaffiliated dealers.	
20—National Carbon Co., Inc.	27	33—Wenzel Projector Co.	22
Projection carbons. All dealers.		Lens light shield. Unaffiliated dealers.	
21—National Theatre Supply.	29, 31	34—Westrex Corp.	33
Distributors.		Foreign distributors.	
22—Projection Optics Co., Inc.	24	35—Williams Screen Co.	31
Projection lenses. Distributor: Raytone Screen Corp.		Projection screens. Direct.	
23—Raytone Screen Corp.	8, 28, 33	•	
Projection screens. Direct.		EDITORIALLY . . .	
24—RCA Service Co.	33	16MM ANAMORPHIC LENS, page 34.	
Projection and sound equipment maintenance service.		A 16mm anamorphic lens designed with same features as the 35mm "Vidoscope" lens by Walter Futter. Equipped with screw mountings and attaches without brackets. Postcard reference number 36E.	
25—S. O. S. Cinema Supply Corp.	28	PLASTIC RAIN VISOR, page 34.	
26—Schlanger, Ben	39	Automobile rain visor of vinyl plastic to boost drive-in attendance in rainy weather. Made with adjustable features to adapt to any size car by Sightmaster Corporation. Postcard reference number 37E.	
Architectural service.		MEDIUM VACUUM CLEANER, page 34.	
27—Spencer-Turbine Co.	31	Vacuum cleaner for medium capacity commercial use. Both wet and dry pick-up. Manufactured by Kent Company. Postcard reference number 38E.	
Vacuum cleaners. Unaffiliated dealers.		PROJECTION SCREEN, page 37.	
28—Star Cinema Supply Corp.	39	New screen made of glass cloth vinyl-coated on both sides. Marketed by H. R. Mitchell & Company. Postcard reference number 39E.	
Distributors.			
29—Strong Electric Corp.	25		
Rectifiers. Unaffiliated dealers.			
30—Theatre Seat Service Co.	31		
Theatre chair rehabilitation service. Direct.			
31—Vallen, Inc.	32		
Curtain controls and tracks. Direct.			



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in July 1955 issue—

..... (25)
 (30)

NAME

THEATRE or CIRCUIT

STREET ADDRESS

CITY STATE



Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA

1—Queen Features Service, 1012½ Morris Ave., Birmingham.

ARIZONA

2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix

ARKANSAS

3—Arkansas Theatre Supply, 1906 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Praddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
12—United Theatre Supply, 112 Golden Gate Ave.
13—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 2312-14 Cass Ave.

DISTRICT OF COLUMBIA (Washington)

16—Brent & Sons, 925 New Jersey Ave., N.W.
17—Ben Lust 1001 New Jersey Ave., N.W.
18—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA

19—Joe Hornstein, 329 W. Flagler St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:

24—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
26—Wil-Kia Theatre Supply, 301 North Ave., N.E.

ILLINOIS:

Chicago:

27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—Gardner Theatre Service, 1235 S. Wabash Ave.
29—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

30—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

31—Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:

33—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville:

34—Falls City Theatre Equipment, 427 S. Third St.
35—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

36—Hodges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 223 S. Liberty St.
38—Southeastern Theatre Equipment, 314 S. Liberty St.*

Shreveport:

39—Alden Boyd Theatre Equipment, P. O. Box 362.

MARYLAND:

Baltimore:

40—J. F. Dushman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

41—Capitol Theatre Supply, 28 Piedmont St.*
42—Independent Theatre Supply, 28 Winchester St.
43—Major Theatre Equipment, 44 Winchester St.
44—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
45—Standard Theatre Supply, 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

47—Amusement Supply, 208 W. Montclair St.
48—Ernie Forbes Theatre Supply, 214 W. Montclair St.
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 23-12-14 Cass Ave.

Grand Rapids:

50—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA

Minneapolis:

51—Elliott Theatre Equipment, 1110 Nicollet Ave.
52—Frosch Theatre Supply, 1111 Currie Ave.*
53—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
54—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

55—Missouri Theatre Supply, 115 W. 16th St.*
National Theatre Supply, 223 W. 18th St.
56—Shreve Theatre Supply, 217 W. 18th St.
57—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

58—McCarthy Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
59—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA

60—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha

National Theatre Supply, 1610 Davenport St.
61—Quality Theatre Supply, 1515 Davenport St.
62—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

63—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

64—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:

65—Auburn Theatre Equipment, 5 Court St.

Buffalo:

66—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
67—Perkins Theatre Supply, 505 Pearl St.
68—United Projector & Film, 228 Franklin St.

New York City:

69—Amusement Supply, 341 W. 44th St.
70—Capitol Motion Picture Supply, 630 Ninth Ave.*
71—Crown Motion Picture Supplies, 354 W. 44th St.
72—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
73—Norpat Sales, Inc., 113 W. 42nd St.
74—S.O.S. Cinema Supply, 602 W. 52nd St.
75—Star Cinema Supply, 447 W. 52nd St.

Syracuse:

76—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

77—Bryant Theatre Supply, 227 S. Church St.
78—Charlotte Theatre Supply, 227 S. Church St.
79—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
80—Southeastern Theatre Equipment, 209 S. Poplar St.*
81—Standard Theatre Supply, 219 S. Church St.
82—Theatre Equipment Co., 220 S. Poplar St.
83—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

84—Standard Theatre Supply, 215 E. Washington St.
85—Theatre Suppliers, 304 S. Davie St.

OHIO

Akron:

86—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

87—Mid-West Theatre Supply, 1638 Central Parkway*
National Theatre Supply, 1657 Central Parkway.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
88—Ohio Theatre Equipment, 2108 Payne Ave.
89—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

90—American Theatre Equipment, 165 N. High St.

Dayton:

91—Dayton Theatre Supply, 111 Volkenand St.
92—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

93—American Theatre Supply Co., 439 Dorr St.
94—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:

95—Century Theatre Supply Co., 20 N. Lee St.
96—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
97—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

98—Modern Theatre Supply, 1935 N.W. Kearney St.*
99—Portland Motion Picture Supply, 918 N.W. 19th St.
100—B. F. Shearer, 1947 N.W. Kearney St.
101—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

PENNSYLVANIA

Philadelphia:

102—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
103—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:

104—Alexander Theatre Supply, 94 Van Broom St.*
105—Atlas Theatre Supply, 402 Millenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes Barre:

106—Vincent M. Tato, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND:

107—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

108—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE

Memphis:

109—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
110—Tri-State Theatre Supply, 329 S. Second St.

TEXAS

Dallas:

111—Hardin Theatre Supply, 714 South Hampton Rd.
112—Herber Bros., 408 S. Harwood St.
113—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
114—Southwestern Theatre Equipment, 2010 Jackson St.*
115—Sterling Sales & Service, 2019 Jackson St.

Houston:

116—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

117—Alamo Theatre Supply, 1308 Alamo St.

UTAH

Salt Lake City:

118—Intermountain Theatre Supply, 264 S. East First St.
119—Service Theatre Supply, 258 S. East First St.
120—Western Sound & Equipment, S. East First St.*

VIRGINIA

121—Norfolk Theatre Supply, 2706 Colley Ave., Norfolk.

WASHINGTON

Seattle:

122—American Theatre Supply, 2300 First Ave., at Bell St.
123—Inter-State Theatre Equipment Co., 2224 Second Ave.
124—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
125—B. F. Shearer, 2316 Second Ave.

WEST VIRGINIA

126—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

127—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
128—Ray Smith 710 W. State St.

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ing are included with the cleaner, which has a capacity of 7 gallons for wet pick-up. Also furnished as standard equipment are a water shut-off to prevent motor flooding and a double-acting floor squeegee. Power for the unit is supplied by a Lamb electrical Universal ac-dc motor with sirrocco-type fans.

National Single-Phase Selenium Rectifier

A SINGLE-PHASE selenium plate rectifier, designed especially for drive-in theatres "which must use powerful lamps to project to large screens but which do not have three-phase current readily available," has been announced by National Theatre Supply. It is designed for efficient burning of 10mm. and 11mm. regular carbons and 10mm. "Hitex" carbons.

Among the features of the new rectifier are a remote control relay, a large fan ventilator, moisture-proof selenium units, and an air flow protective device. In addition taps provide adjustment to compensate for supply voltage variations through a range of 10% above or 10% below the rated a.c. input voltage throughout the output rating range.

National Theatre Supply carries a complete line of selenium plate and tube type rectifiers for use with all carbon trims.

New Projection Screen Made of Glass Cloth

A NEW PROJECTION screen constructed of glass cloth vinyl-coated on both sides has been placed on the market by H. R. Mitchell & Company, Hartselle, Ala., manufacturers of draperies, contour curtains, screen curtains, tracks, motor controls and the "Bowline" screen frame.

Trade-named the "Mitchel-Lite Screen," it is said to be both flame-proof and washable with soap and water. The manufacturer states that it has seams every 52 inches only, "which, when properly installed, will rarely be noticed by the viewers."

Fixed Anamorphic Lens For Small Theatres

A CYLINDRICAL anamorphic lens designed for use with objective lenses with a 2-25/32-inch barrel or smaller has been announced by the Projection Optics Company, Inc., Rochester, N. Y. The company states that the lens was "especially developed for the small neighborhood theatre."

Trade-named the "Hilux 264," the new

model is said to have the same optical features of the company's "Hilux-Val" anamorphic lens except that it is fixed and can be used with the smaller-sized prime lenses only. The mounting portion has been designed to fit into any standard 2-25/32-inch projector mount, it is stated, and will clear all accessories on the face of some projectors. Threading directly on the prime lens, it does not require support brackets or extension tubes, according to the manufacturer.

The company reports that more than 6,000 theatres are now equipped with its projection lenses, which include the "Hilux" f/1.8 and the "Super Hilux" series in addition to the "Hilux-Val."

Air Conditioners with Two Cooling Systems

NEW SELF-CONTAINED air conditioners, of 10- and 15-ton capacity, equipped with two cooling systems each so that they are automatically adjusted to conform with varying heat temperatures, have been added to the "Master-matic" air conditioning line of the Frigidaire division of General Motors, Dayton, Ohio. The com-



pany also manufactures 2, 3, 5, and 7½ ton models for a variety of commercial applications.

With the new "twin cooling" feature that each of the new models has, one system can be operated during warm weather, but both systems will operate automatically during periods of extreme heat and humidity, it is pointed out. This feature is designed to eliminate both under-cooling and over-cooling, it is stated, in order to reduce operating costs.

The blower section, located at the top of the cabinet, can be adjusted so that the conditioned air may be discharged to the front, back, or top. This is designed to



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KOILED KORDS add to the well-equipped feeling that all good drive-ins strive for. They are so neat, so compact. KOILED KORDS are long lasting and the tough neoprene jacket withstands sunshine or storm, high or low temperatures without failing.

Whenever you buy new speakers be sure to specify KOILED KORDS, but start now by replacing your straight cords as required with KOILED KORDS. See your theater equipment dealer.

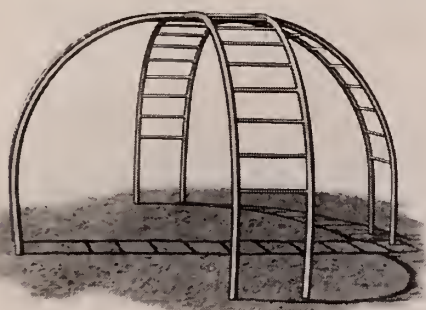
Koiled Kords
INCORPORATED
BOX K, Hamden, Connecticut
*Trade Mark of Koiled Kords, Inc.

help simplify installation and tying into existing duct work. If remote installation is desired, the compressor section can be separated from the cooling section.

Refrigeration is furnished by two Frigidaire XD Meter-Miser compressors. These units are the sealed reciprocating type with direct drive design and are oiled for life. Overall dimensions of both models, including the accessory hood, are as follows: 93 $\frac{3}{8}$ inches high, 67 inches wide and 29 $\frac{1}{2}$ inches deep. For year-round service, steam heating coils are also available.

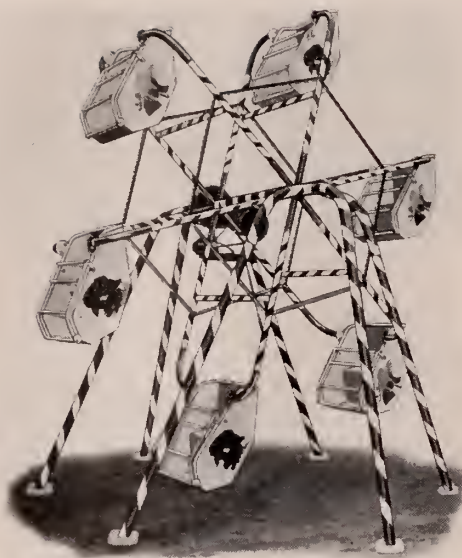
New Playground Equipment Added to Miracle Line

VARIOUS TYPES of new children's playground equipment have been added recently to the products manufactured by the Miracle Equipment Company, Grinnell, Iowa, so that they now have a



Skyway Climber

complete line of such devices for drive-in theatres. The equipment is pictured and



Star Gazer

described in a new catalogue issued by the company called "Your Guide to Acres of Fun."

Among the newer general equipment is the "Miracle Skyway Climber," which can be used both as a climber and also as a hand-over-hand ladder. It is all electrically welded construction with a stainless steel rod and is fabricated in four ladders, 10 feet long and bent on a 5-foot radius, which telescope and lock together. Requiring ground space 15 by 15 feet, the unit is built to be anchored in four footings with a 6-foot clearance.

New among the motor driven rides is a ferris wheel, called the "Star Gazer." It is simply constructed with telescoping pipe design for fast erection or disassembly

within one hour's time. The motor of the unit is equipped with a Dodge reduction gear sealed in oil, which is designed to prevent the ride from moving backwards. There is also a safety brake and safety-lock seats.

The ferris wheel is 16 feet high with 26-inch wide all metal seats accommodating two children each. The driving mechanism is located in the hub of the wheel, 8 feet from the ground and seats. The frame is painted black and white in a candy stripe design to contrast with the bright pink seats.

In its auxiliary playground equipment line, Miracle has introduced horizontal ladders in both junior and senior models. The top ladder and side rails are positioned flush on top of the side ladders as shown in the photo; four inner pipes join the parts together and flush set screws lock the unit securely. They are sturdily built with 2 $\frac{3}{8}$ -inch standard hot-dipped galvanized pipe with 1-inch rungs which are electrically welded in position. The ladder is also available in baked enamel solid colors if desired.

The Miracle line also includes the "Lifetime Whirl," swing sets with a choice of



Horizontal Ladder

five types of seats, hobby horses, slides, seesaws, the "Pony Ride" merry-go-round, the "Miracle Chair Ride," bicycle racks and picnic table and bench sets. In addition the company offers cut-out fairyland characters which can be used to decorate picket fences or placed at playground entrances. The characters are fabricated of 18-gauge cold-rolled sheets and weigh approximately 12 pounds each. They are screen-processed and finished in baked enamel in a wide variety of colors.

KENT 19-INCH FLOOR MACHINE

The addition of a new 19-inch floor machine to its line of equipment has been announced by the Kent Company, Rome, N. Y., which also manufactures industrial vacuum cleaners. Designed for larger floor area and for extra heavy duty, the "K-19," as the new unit is called, features an off-set motor design to minimize torque and counterbalance the weight of the handle. It also incorporates the Kent "floating

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power" principle, which is a cushioning gear arrangement designed to withstand shock and to allow power to flow smoothly from the motor to the brush. Adaptable to both wet or dry scrubbing, the machine has a $\frac{3}{4}$ h.p. motor fully enclosed.

Raytone to Market Plastic Screen Coating

THE RAYTONE Screen Corporation, Brooklyn, N. Y., has joined forces with Protective Coatings, Inc., Tampa, Fla., in marketing "cinemaplastic," the drive-in screen coating made of liquid plastic, according to an announcement by Alfred C. Bergman, president of Protective Coatings, and Leonard Satz of Raytone. Under arrangements made by the two companies, Raytone will now offer the product as a regular part of its service to outdoor theatres.

Made of vinyl plastic form, "Cinemaplastic" is designed for spraying on any type of surface. It dries to a "tough, flexible skin" which is said to adhere to the surface and then expand and contract with it.

Mr. Satz stated that Raytone devoted months of research and investigation to this screen surfacing and found that it "withstands the most rigid weather tests, will not yellow, is water-proof, has no fall-off and is easy to apply." Nearly 100 drive-ins in the U. S. have used the coating on their towers with excellent results, he said, and several that are more than two years old still do not require repair or repainting.

He added that Raytone will back the product with the entire facilities of its own sales and advertising departments, vigorous promotions being planned in both the U. S. and Canada.

Series of Booklets On Sanitary Methods

THE NATIONAL Sanitary Supply Association, Chicago, has announced expansion of activities, with development of further educational aids for those charged with the sanitary maintenance of industrial and commercial properties.

With the cooperation of association members, expert methods are developed and issued in training films, illustrated booklets and bulletins. These are then made available through member firms, usually local janitorial supply houses.

Booklets now available include: "Planning an Efficient Floor Maintenance Program," "Maintenance Planning Workbook," "Care and Maintenance of Floors," "Washing Windows and Sweeping Floors," and "Digest of Modern Sanitation Methods."

In addition there are bulletins on asphalt tile, wood floors, sanding procedures for

wood floors, washroom sanitation, and sweeping stairways.

RCA EQUIPMENT FOR "BIG SKY"

The new 2000-car "Big Sky" drive-in, recently completed at Chula Vista, Calif., near San Diego, has been equipped throughout with RCA sound and projection systems, according to an announcement by A. J. Platt, manager, Theatre Equipment Sales, Engineering Products Division, RCA. The equipment includes a dual-channel sound system (PG-353-X); a magnetic soundhead and preamplifier system (PG-392) to project four-track magnetic sound films through the regular amplifier system by converting the four-track sound into single-channel magnetic sound; in-car speakers; aluminum die-cast "CircLite" junction boxes with plastic light diffusers; and "Dyn-Arc" 18-inch reflector lamps. The "Big Sky" is equipped for all projection systems, with a screen measuring 120 feet in width. The RCA theatre equipment was sold and installed by J. P. Filbert, Inc., RCA theatre supply dealer in Los Angeles.

JACK FROST CANADIAN OFFICE

Jack A. Frost, supplier of lighting equipment for motion picture production, television shows, and special theatre and convention displays, has announced the opening of a new Canadian office in Toronto, Ontario, at 425 Burnamthorpe Rd. Jim Fuller has been appointed manager of the branch.

RADIANT EXHIBITS IN PARIS



In prominent view at the International Photo and Cinema Exhibition held in Paris in May was this exhibit of the Radiant Manufacturing Corporation, Chicago, which featured its line of "Superama" theatre screens and new models of screens for amateur use. In addition the company introduced to the European market the "Ultra-Panatar" anamorphic lens manufactured by Panavision, Inc. The trade show was attended by exhibitors from over 35 countries.

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RCA Sets Patron Ads To Publicize "Push-Backs"

PLANS FOR A promotional program to help exhibitors exploit the advantages of auditorium "push-back" chairs among their patrons have been announced by John P. Taylor, manager, Advertising and Sales Promotion, Engineering Products Division, RCA. The chair is manufactured by the Griggs Equipment Company and distributed by RCA theatre supply dealers.

The program will give exhibitors contracting for new installation of "push-backs" a variety of advertising and promotional aids for use at the neighborhood level, Mr. Taylor said. The ads will announce the new installation and describe the advantages with an emphasis on "elimination of the confusion and annoyance caused by patrons passing through seating lanes provided by the push-back, which, with slight backward pressure by the occupant, slides back to provide adequate passing room."

"PUSH-BACKS" IN WEST VIRGINIA

Griggs' "push-back" auditorium chairs have been installed in the Palace theatre in Huntington, West Va., according to an announcement by A. J. Platt, manager. Theatre Equipment Sales, Engineering Products Division, RCA, distributor of the seats. The sale was made to the theatre through the Midwest Theatre Supply Company, Cincinnati, RCA theatre supply dealer. The installation was carried out by technicians of the Griggs Equipment Company, which manufactures the "push-back" models.

Adapting Theatres To the Big Picture

(Continued from page 20)

use of a film wider than 35mm involves such installations of special theatre equipment that it is reasonable to think of them, at least at the outset, as techniques restricted to certain extraordinary productions intended for "roadshow" exhibition at relatively high admission prices, probably with reserved seat policy. Their successful application, however, no matter what the policy under which they are exploited, is bound to exert influence on the art, and wider film, at any rate a much wider film *photograph*, is likely to figure, in some way, at some time, in motion picture technique generally.

One hears opinion that there could be two basic techniques, each having its own sphere of public interest. One would represent the fullest possible development of the "big picture" format, with a relatively large

film photograph produced by wide-angle cinematography contemplating an audience assembly best adapted to it through a policy of "individualized" exhibition, with a deeply curved screen. The other would continue "wide-screen" technique essentially as it has developed with 35mm film cinematography and projection used more or less conventionally.

The future will have to decide how far and how long the industry could go in those directions. It is difficult not to believe, however, that the better story material will always tend to find expression through the better medium.

In any case, for all theatres, the "big picture" format is here, with the prospect of a consistent increase in the amount of production employing the more competent devices of "wide-screen" technique as they develop; and wide-film, or some other means of achieving a much larger film photograph, has a natural claim to place among those devices.

EFFECT ON SEATING PATTERN

Projection systems for producing the larger, wider picture definitely affect the seating pattern of a theatre. Existing seating patterns commonly vary from long and narrow to a shorter rectangle in shape, with some theatres having a seating plan actually square, or almost so. The long, narrow shape was useful and acceptable, and the medium rectangle was excellent until 1953, up to which time screen width averaged one-third the width of the seating area.

With former screen widths doubled, the desirable seating positions moved to the rear half of the pattern (see Figure 1). Those theatres that happened to be given seating patterns that flared out toward the rear, now have valuable viewing positions to make up for the loss of seats in the front rows due to over-magnification of 35mm film.

A substantial increase in film photograph width reverses the distance from the screen of the valuable seating locations, the front portion of the pattern becoming the more valuable area, the rear portion less favorable to the desired effect of the picture (though at least as effective as it would be for 35mm projection). A wide-film system advises avoidance of remote viewing positions.

The optimum shape for wide-film seating is close to a square, with the long, narrow shape being the least desirable. Figure 1 compares desirable seating positions for wide-film and for 35mm film projection. The effect on the seating pattern of increasing picture size without increasing film width is also indicated by comparing these diagrams.

How long present requirements of "technological transition" are to complicate so many of our considerations of theatre design and remodeling cannot be measured

now. The questions of standardization are many and they are influenced by many interests, technical, economic and proprietary. But doesn't wide-film itself offer a method of dealing with this situation? Might we not have an "all-purpose" film?

AN "ALL-PURPOSE" FILM

Say, for purposes of discussion, that 70mm film were adopted. Pictures could then be photographed at an aspect ratio of 2-to-1,

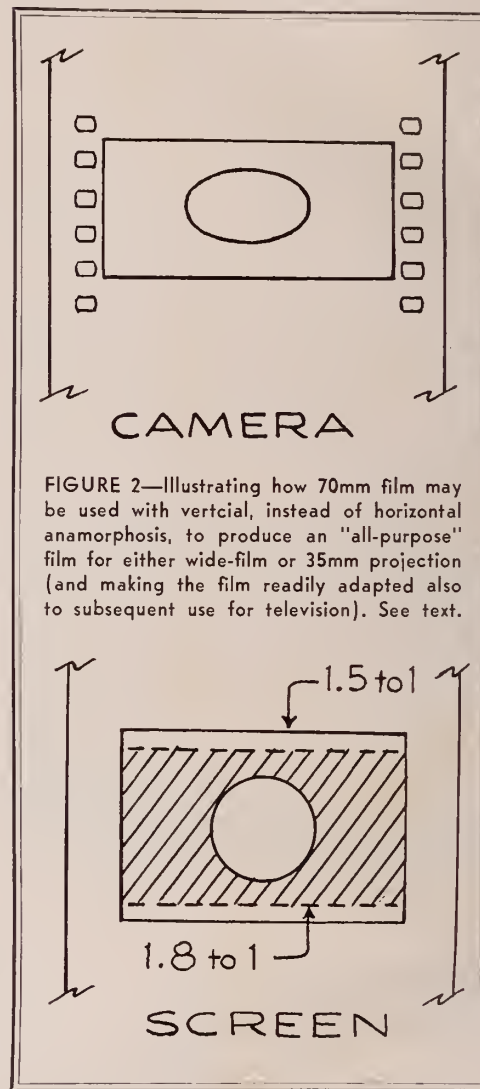


FIGURE 2—Illustrating how 70mm film may be used with vertical, instead of horizontal anamorphosis, to produce an "all-purpose" film for either wide-film or 35mm projection (and making the film readily adapted also to subsequent use for television). See text.

with it squeezed anamorphotically in the vertical direction, instead of horizontally as anamorphic processes now do, with this anamorphosis calculated for a projected picture in a ratio of about 1.5-to-1. (This, incidentally, would be adaptable as well for subsequent use on television without serious cropping losses.)

Theatres could use as much of this available picture height as conditions indicated, within limits allowing an aspect ratio of around 1.8-to-1 (in production, composition could be arranged for such an optimum). Prints so made on 70mm films would be for theatres able to take advantage of wide-film projection. For theatres requiring, or for some reason preferring, 35mm projection, prints could be made by optical reduction of the 70mm master.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 100 attractions, 4,721 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Kops (U-I)	—	2	23	23	9
†Aida (I.F.E.)	—	—	3	2	—
Americano (RKO)	5	10	33	15	17
Annapolis Story (A.A.)	—	—	4	6	1
Atomic Kid, The (Rep.)	9	17	18	6	—
Bad Day at Black Rock (MGM)	4	25	28	19	2
Bamboo Prison, The (Col.)	—	13	18	8	1
Battle Cry (W.B.)	42	39	23	—	—
Battle Taxi (U.A.)	—	—	—	6	—
Bedevilled (MGM)	—	—	5	2	11
Big Combo (A.A.)	—	—	1	5	15
Blackboard Jungle (MGM)	10	14	2	—	—
Black Tuesday (U.A.)	—	5	7	11	8
Bridges at Toko-Ri (Par.)	30	53	40	1	1
Camille (Reissue) (MGM)	2	1	1	1	8
Captain Lightfoot (U-I)	—	3	10	10	6
Carmen Jones (20th-Fox)	13	33	16	10	2
Carolina Cannonball (Rep.)	—	—	3	2	4
Cattle Queen of Montana (RKO)	—	11	19	14	4
Cell 2455, Death Row (Col.)	—	2	5	6	—
Chief Crazy Horse (U-I)	—	12	22	9	3
Conquest of Space (Par.)	—	—	10	14	8
Country Girl (Par.)	39	44	11	6	3
Crest of the Wave (MGM)	3	13	11	7	3
Cult of the Cobra (U-I)	—	—	1	2	2
Daddy Long Legs (20th-Fox)	—	1	14	1	2
Davy Crockett (Reissue) (Realart)	1	5	—	1	—
Deep In My Heart (MGM)	5	12	32	31	11
Destry (U-I)	3	33	39	8	8
Detective, The (Col.)	—	3	8	8	3
Drum Beat (W.B.)	15	31	23	27	3
East of Eden (W.B.)	3	8	5	7	1
End of the Affair (Col.)	—	—	1	7	1
Escape To Burma (RKO)	—	3	13	6	7
Eternal Sea, The (Rep.)	—	1	10	7	3
Far Country (U-I)	10	20	50	30	5
Gang Busters (Visual)	—	1	5	3	—
Glass Slipper, The (MGM)	—	21	5	9	14
Green Fire (MGM)	—	9	35	24	6
Hell's Outpost (Rep.)	—	9	17	14	1
Hit the Deck (MGM)	—	10	33	14	1
Julius Caesar (MGM)	13	22	22	11	4
Jupiter's Darling (MGM)	—	7	30	29	17
Kiss Me Deadly (U.A.)	—	—	1	1	7

	EX	AA	AV	BA	PR
Last Time I Saw Paris, The (MGM)	33	55	33	14	—
Long Gray Line, The (Col.)	33	14	14	22	5
Looters, The (U-I)	—	—	2	7	5
Ma and Pa Kettle at Waikiki (U-I)	4	16	15	10	1
Mambo (Par.)	—	—	2	2	7
Man Called Peter, A (20th-Fox)	30	27	2	13	—
Man From Bitter Ridge, The (Univ.)	2	—	6	2	4
Man Without A Star (U-I)	—	4	24	6	1
Many Rivers To Cross (MGM)	9	35	28	7	6
Masterson of Kansas (Col.)	2	10	22	8	1
New York Confidential (W.B.)	—	1	5	11	8
Operation Manhunt (U.A.)	—	—	—	8	—
Phffft (Col.)	11	27	35	43	2
Prince of Players (20th-Fox)	2	7	16	10	24
Prodigal, The (MGM)	2	6	5	14	1
Purple Plain, The (U.A.)	—	—	4	8	5
Racers, The (20th-Fox)	5	5	25	18	13
†Rage at Dawn (RKO)	—	—	3	3	2
Revenge of the Creature (Univ.)	—	12	17	2	1
Run For Cover (Par.)	—	—	13	11	5
Sea Chase, The (W.B.)	—	5	13	1	—
Shotgun (A.A.)	—	5	4	—	—
Sign of the Pagan (U-I)	3	16	29	24	10
Silver Chalice (W.B.)	2	33	44	15	6
Six Bridges To Cross (U-I)	4	19	27	39	2
Smoke Signal (U-I)	—	3	14	21	10
†Soldier of Fortune (20th-Fox)	—	4	2	—	—
So This Is Paris (U-I)	2	16	38	24	13
Son of Sinbad (RKO)	—	2	6	1	2
Star Is Born, A (W.B.)	21	33	43	20	9
Strange Lady In Town (W.B.)	—	2	6	4	1
Strategic Air Command (Par.)	14	2	1	—	—
Tarzan's Hidden Jungle (RKO)	—	8	3	7	2
Ten Wanted Men (Col.)	2	12	22	8	3
There's No Business Like Show Business (20th-Fox)	30	41	11	13	2
They Rode West (Col.)	—	4	7	9	11
This Island Earth (U-I)	1	1	5	—	—
Three for the Show (Col.)	—	—	4	13	13
Three Ring Circus (Par.)	18	49	29	11	—
Timberjack (Rep.)	—	—	7	7	11
Tonight's the Night (A.A.)	—	—	2	4	7
Trouble in the Glen (Rep.)	—	7	—	6	3
20,000 Leagues Under the Sea (B.V.)	49	27	17	3	—
†Unchained (W.B.)	—	—	—	4	6
Underwater (RKO)	4	37	38	4	2
Untamed (20th-Fox)	1	12	31	7	1
Vera Cruz (U.A.)	31	49	33	5	1
Violent Men (Col.)	2	24	26	22	8
Violent Saturday (20th-Fox)	—	—	5	8	9
West of Zanzibar (U-I)	—	—	8	4	11
White Christmas (Par.)	48	41	23	5	2
White Feather (20th-Fox)	1	16	27	10	5
†Women's Prison (Col.)	—	4	—	3	—
Yellow Mountain (U-I)	—	10	13	9	3
Yellowneck (Rep.)	—	—	1	—	6
Young at Heart (W.B.)	6	15	45	11	5

DAVY MEETS MARILYN

IN THE GREATEST PAIR
OF FULL COLOR SPECIAL

GIANT STANDEES

EVER OFFERED!



\$10
EACH

Get these crowd-stopping, ticket-selling special
seven-foot Standees when
you book these great attractions!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY



JULY 9, 1955

MOTION PICTURE HERALD

WHAT THE TELEVISION COMPETITION IS DOING

How movies fare on the
21-inch screen in summer

Boom Time in Europe

by MARTIN QUIGLEY, Jr.

REVIEWS

(In Product Digest): PEARL OF THE SOUTH PACIFIC, ONE DESIRE

Under the
hypnotic
spell of
these eyes,
innocent
Trilby left
her young
lover for evil
Svengali.



EYES ON YOUR BOX-OFFICE!

M-G-M's fascinating picture
"SVENGALI" brings out
the showmanship instinct.
This is your dish! See the
press-book and get back
to real, basic ticket-selling.

Have you mailed your Audience Awards Nominations?



Exciting
Ads!

**She was a slave
to his weird
power!**

The famed du Maurier story
of the days of Moulin Rouge!
Lovely Hildegard Neff, fa-
vorite of stage and films in
the fascinating role of Trilby,
who fell under the hypnotic
spell of the strange Svengali!

Under the
spell of
his evil
eye, she
left her
young lover

SVENGALI

Master of Trilby

starring
HILDEGARDE NEFF · DONALD WOLFIT · TERENCE MORGAN

Produced by **GEORGE MINTER**

Screenplay and direction by **NOEL LANGLEY**

Photographed in
EASTMAN COLOR

An **M-G-M** Release

From the novel by **GEORGE DU MAURIER**

In Gorgeous
COLOR!

"IT IS INESCAPABLE THAT IT BE DECLARED ON

HOWARD HAWKS' LAND OF THE



FILMED IN EGYPT WITH A CAST OF THOUSANDS UPON THOUSANDS—BY THE LARGEST LOCATION CREW EVER SENT ABROAD FROM HOLLYWOOD!

CINEMASCOPE WARNERCOLOR
STEREOPHONIC SOUND

STARRING

JACK HAWKINS • JOAN COLLINS

DEWEY MARTIN

ALEXIS MINOTIS

Written by William Faulkner
Harry Kurnitz • Harold Jack Bloom
A Continental Company Ltd. Prod.

Produced and Directed by
HOWARD HAWKS

Presented by
WARNER BROS.

Music composed and conducted by
Academy Award Winner
DIMITRI TIOMKIN
who went to the land of the Nile
and captured it in haunting melody!



"It's
big box
office right
down the line!

A truly stunning
cinematic spectacle as
big as anything that's
been done in years!"

MOTION PICTURE HERALD

"'BIG' is the keyword for this vast
attraction! Big exploitation is indicated,
and big receipts promised! A production
of monumental stature!"

MOTION PICTURE DAILY

"One of the most spectacular
pictures to be seen! Some of the
most impressive sequences ever shot
in CinemaScope!"

FILM DAILY

"Colossal entertainment for everyone! The
biggest and most impressive spectacle in years!
The CinemaScope screen literally bursts with the
greatness of it all!"

SHOWMEN'S TRADE REVIEW



E OF THE GREATEST PICTURES OF ALL TIME!" BOXOFFICE

THE PHARAOHS



**"They'll
have to find
a bigger word
than Spectacular!
Truly gigantic! A
massively impressive
production and gripping
entertainment!"** HOLLYWOOD
REPORTER

**"Tremendous! Romance, adventure
and intrigue played against a
grandioso back-drop of actual
story locales populated with teeming
masses of thousands upon thousands!"** VARIETY

**"A giant among film spectacles! One of the
best that has appeared from every
point of view!"** FILM BULLETIN

The story
of the love
that left The
Great Pyramid
as its landmark!



**"A top-draw mammoth spectacle! Eye-popping
entertainment blessed with an expert story,
solid performances, great visual sweep
and all the romantic and actionful trappings!"**

**NATION-WIDE
NOW FROM
WARNER
BROS!**

INDEPENDENT FILM JOURNAL

In July...from 20th!

HOW TO BE VERY, VERY POPULAR

puts ROCK 'n' ROLL
on your screen
for the first time!
*Tell the youngsters
you've got it!*



20th Century-Fox presents BETTY GRABLE • SHEREE NORTH • BOB CUMMINGS • CHARLES COBURN TOMMY NOONAN in HOW TO BE VERY, VERY POPULAR with Orson Bean • Fred Clark • Produced, directed and screen play by NUNNALLY JOHNSON • COLOR by DE LUXE

A CINEMASCOPE[®] Picture

"it's a pleasure to do business with 20th!"

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 200, No. 2

July 9, 1955



Summertime Optimism

THANKS to efficient air conditioning and cooling systems, and a diminution of television competition—as well as to good programs in theatres—the summer has become a period of good business for the motion picture industry. This is in decided contrast to conditions years ago when the distributors began their film “seasons” around Labor Day and were reluctant to release any hit attractions in the hottest months of the year.

This year is particularly memorable because the usual optimism of the motion picture industry at this time of year has spread to the whole economic scene. In years past heavy industry, as well as the Federal Government (whose year ends June 30) were feeling pretty blue in July. Now the Government and Big Business are vying for press attention with glowing statements of prosperous conditions and outlook. This 1955 is expected to be a record peace time year for the nation as a whole.

While it is too early to predict with certainty what kind of a year 1955 will be for the film business Nathan D. Golden, film chief of the U. S. Department of Commerce, said recently that attendance in the United States continues to improve and that the foreign market “is holding at a high rate.” Mr. Golden foresees a total U. S. theatre gross of \$1,300,000,000 for the year, an increase of \$80,000,000 over 1954. He also expects foreign remittances to be about \$200,000,000.

In order to translate these encouraging estimates into realities, it will be necessary for all branches of the industry to redouble efforts during the last half of the year. Motion pictures will have to be merchandised as never before at every opportunity and through every effective medium.



Benefits of Self-Regulation

OF the many points made by Pope Pius XII in his discourse on motion pictures, a part of which was printed in last week's issue of *The HERALD*, Italians inside and outside the industry have taken most to heart the plea for self-discipline on the part of the producers. Observers with as diverse outlooks as Eitel Monaco, president of the Italian motion picture association, and the film critic for *L'Unità*, Roman daily Communist newspaper have centered attention on this exhortation.

In the United States where producers have long recognized that they have a responsibility to make decent entertainment much interest was created by the Pope's words on “the importance of the art of the

motion picture.” This section of the discourse included a keen definition of the power and influence of pictures. Also of lasting importance was the definition of “the ideal film,” as an ultimate goal.

On July 1 *L'Osservatore Romano*, quasi-official Vatican daily newspaper, answered criticisms of the Papal discourse on films made by *L'Unità*, the Communist journal. *L'Unità* had asserted that it was inconsistent to point out responsibilities of public authority with respect to public entertainment and also simultaneously to encourage self regulation. *L'Osservatore Romano* gave a sharp answer—effective self-discipline on the part of the producers can even forestall intervention by the state. In other words, if an industry has a really good self-regulation system, efficiently applied, there is no need for censorship. That is a point the American industry has always insisted upon. It is the reason for the Production Code and the Production Code Administration. Under the Code, intervention by political censorship in the United States has been less and less. Without a code and an administration machinery such intervention by censor boards or penal laws would be inevitable.



Oh! To Be a Politician

THE *New York Times* recently gave an extensive account of the latest fad of the Washington politician—televisionitis. An employee of the Congress of the United States—and of the taxpayers—is Robert J. Coar who has the title of coordinator of the Joint Senate and House Radio Facility. What would Washington do without the word coordinator? The term Radio is also obsolete as most of the attentions of the Congressmen go to television. Nearly one half the members of the Senate and a third of the members of the House use the “Facility” monthly. According to the *Times* Mr. Coar estimated that during the last political campaign his studios ground out enough film messages from Congress to girdle the earth. It is also noteworthy that Mr. Coar tries to discourage his “clients” from making long speeches for television. He recommends instead the use of a one or two minute news clip with a commentary by the Congressman or Senator concerned. Advice is even given on how to “slant” the news pictures to give the best of it to the particular Congressman or at least to his party.

What a hue and cry would arise if the newsreels featured such “doctored news.” Some day the public will put an end to the spending of public funds for election purposes.

—Martin Quigley, Jr.

Letters to the Herald

MOTION PICTURE HERALD

July 9, 1955

An Exhibitor Answer

TO THE EDITOR:

The HERALD, June 18, 1955, published a letter from an exhibitor who didn't have the guts to allow his name to be published at the end of his letter.

The fact that he won't stand up and be counted testifies to his Mr. Milquestoast character. His attack on exhibitors generally, as being lazy, makes this writer thoroughly angry. He holds himself as the paragon of perfection and looks down his nose at the problems of his fellow exhibitors. I'll lay money he hasn't done one lick of work on the "Pay TV" threat and if we went back a bit to the tax fight, I'll further bet that he didn't turn his hand to help.

This man is a total ingrate, for he dismisses the plight of the small exhibitor, failing to realize that these small exhibitors are a most important segment of our industry and that the increasing closing of these theatres is a loss to every element of our industry. Eventually, if enough of these houses close, the distributors' demands for higher and higher film rentals from the larger houses and circuits in an attempt to maintain dividend rates and company profits will sink the larger operations as they have and are sinking the smaller ones. Eventually this unsigned sage, in spite of his alleged 43 years in the industry, will go down the drain as did his small exhibitor brothers whom he would disinherit.

Although you allege an exhibitor signed the piece, yet refused to allow his name to be published, his whole letter stinks with distributor propaganda. As for government regulation in this country, it will come as surely as it did in England, France, Belgium, the Netherlands and Scandinavian countries if producer-distributor greed is not curbed and unless production furnishes enough product to the market so that the percentage of his is sufficient to maintain boxoffice momentum. No one can deny, including Mr. Anonymous, that attendance continues to decline in spite of the many fine promotions that exhibitors are engaging in presently.—*TRUEMAN T. REMBUSCH, Syndicate Theatres, Inc., Franklin, Ind.*

Excessive Cruelty

TO THE EDITOR:

In a recent issue of The HERALD were letters from a representative group of circuit operators, all deploring the present trend of pictures toward excessive cruelty, violence and sex.

Nearly all of the trade journals are carrying reports of increasing difficulties with state censors. According to a recent article, England will refuse to permit movies of the type referred to above shown in their thea-

tres. Church groups are beginning to comment more and more on the type of movies that Hollywood is producing. Senator Ke-fauver is making an investigation. Certainly, the producers should be able to see the handwriting on the wall.

I've written to you previously in regard to the over-emphasis on sex and brutality which is placed in advertising. One of the large circuits is conducting a survey to determine why the patronage of children has fallen off in the theatres. The majority of the parents of this nation are conscientiously trying to do a good job of raising children.

Many, many times have I noticed families walk up to the front of the theatre, look at the advertising, then turn around and walk away. Youngsters love movies, but since juvenile delinquency is becoming more and more of a problem, parents are even more careful about what their children see.

There are so many factors responsible for the declining attendance at movies, and yet when we recognize obvious symptoms, we do nothing about it. Although we shun government intervention, yet, government control of the motion picture business might be a blessing in disguise.—*HAROLD W. STRUVE, Manager, Struve Enterprises, Deshler, Nebraska.*

Horse-and-Buggy Ads

TO THE EDITOR:

Here is a comment that came to our office unsolicited from one of our patrons:

"I have a suggestion to make, and this has to do with movie newspaper advertising. Why do the movie makers insist on staying in the horse-and-buggy age in this important phase of their selling program? Movie "ads" haven't changed much in 20 years, despite the fact that advertising in general has made important advances. It has been my observation that most movie "ads" just aren't factual enough to tell the reader what he wants to know before he's willing to spend money for a ticket. I believe the day is past when the public can be stampeded to the theatres through sensationalism and 'gimmick' advertising. But does Hollywood realize this?"

I thought this might be of interest to you.—*S. J. GREGORY, Alliance Amusement Co., Chicago, Ill.*

Rentals

TO THE EDITOR:

As a result of the curtailment of production the producers realize how desperately exhibitors need product and all producers are guilty of demanding—and getting—50¢ rental for 30 or 40% pictures. It's the only business in the world where distributors try their best to break their outlets—the exhibitors.—*LEVIN B. CULPEPPER, Carolina Amusement Co., Elizabeth City, N. C.*

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On the Horizon

UPBEAT

All is upbeat. Attendance at theatres is increasing daily, and the film industry may expect its foreign market to "hold at a high rate". Authority for this is Nathan D. Golden, head of the Department of Commerce film section. Mr. Golden also ventured a prediction: theatre gross receipts this year will be \$1,300,000,000 against last year's \$1,220,000,000. And the foreign receipts will be \$200,000,000. Mr. Golden expects 400 new drive-in theatres.

BIG BUSINESS

That the making of television films is big business was emphasized this week in a report which appeared on page one of the "New York Times". Jack Gould, TV editor, reported that within the next year the three largest television networks expect to distribute a minimum total of 2,768 hours of Hollywood-made entertainment for the home screens, in addition to 300 hours of TV film fare sold directly to individual stations. This compares, said the "Times" man, to a maximum of 300 hours of Hollywood-made films to be shown on theatre screens.

UNBOWED

Dauntless despite defeat so far by courts, New York exhibitors will continue battling the five per cent amusement tax, Harry Brandt, president of the Independent Theatre Owners Association, of that city, promised last week. He said the line would be, removal of the State Enabling Act of 1947.

PROFIT

The British picture continues also to change for the better. Associated British Pictures Tuesday reported for the year ended in March a peak profit of three million pounds. This represents profit in three branches, production, distribution and exhibition. The company's profits had been for the past eight years averaging two million pounds. The corporation increased its common stock divi-

dend from 20 per cent to 30. Board chairman Sir Philip Warter noted 380 theatres converted to accommodate new techniques, the money coming from revenues rather than capital, and that CinemaScope and other processes "kept us alive and made us virile".

ON TAPE

Bing Crosby's VTR (video tape recorder) within the year will be ready to reproduce color telecasts or any other pictorial product, Frank Healey, executive director of Bing Crosby Enterprises, told newsmen at Hollywood headquarters Tuesday. His guests saw a reproduction, through the system, of a "Shower of Stars" color telecast. Their consensus seemed to be: color is good, so is definition, assuming improvement as a basic, and the system would certainly offer immediacy and portability and therefore probably economy and infinite adaptability. Tape travel time has been cut.

DISTINGUISHED AUDIENCE

Washington's Number One Person knocked off work Tuesday to see a movie—"This is Cinerama"—which has been playing the Warner Theatre since November 5, 1953. The President's decision to attend threw Stanley Warner executives into a flurry and brought Lowell Thomas from New York by plane. Last week Soviet Foreign Minister Molotov and Indo-Chinese Premier U Nu watched Cinerama at the New York Warner.

MONEY FROM TV

If NBC's "spectacular" (pre-theatre release) telecast of Sir Alexander Korda's new film, "The Constant Husband," in September, has a beneficial effect on the subsequent box office returns, it may mean that TV interests would be willing to help finance theatrical motion pictures in return for a one- or two-shot (pre-theatre release) telecast deal. For more on this subject, see page 13.

J. A. Otten - Jay Remer -
Vincent Canby - Floyd Stone

WHEN AND WHERE

July 15: Pittsburgh Variety Club, annual golf tournament and dinner dance, Highland Country Club, Pittsburgh.

July 25: Annual golf tournament of the Variety Club of Indianapolis, Broadmoor Country Club, Indianapolis.

July 26: Annual golf tournament of the Motion Picture Theatre Owners of Connecticut, Racebrook Country Club, Orange, Conn.

August 15-20: Audience Collection Week to benefit Will Rogers Memorial Hospital and Research Laboratories.

August 26: Annual golf tournament and dinner dance of the Variety Club of Washington, D. C., Manor Country Club, Norbeck, Maryland.

Sept. 9: Deadline for the filing with the Federal Communications Commission of answering comments on toll television briefs, Washington, D. C.

September 19: Annual stag outing of the Motion Picture Association of Kansas City, Mo., Hillcrest Country Club, Kansas City.

September 30-October 2: Second annual convention of the Women of the Motion Picture Industry, New Orleans.

October 3-7: Seventy-eighth semi-annual convention of the Society of Motion Picture and Television Engineers, Lake Placid, New York.

October 6-9: Annual convention of Theatre Owners of America, Biltmore Hotel, Los Angeles.

October 26: Annual convention of the Motion Picture Theatres Association of Ontario, Toronto.

October 31: Annual convention of the national committee of the Motion Picture Exhibitors Associations of Canada, Toronto.

November 1-2: Annual convention of the Motion Picture Industry Council of Canada, Toronto.

November 2: Annual award dinner of the Canadian Motion Picture Pioneers, Toronto.

November 4: 17th annual dinner of the Motion Picture Pioneers, honoring Herman Robbins as "Pioneer of the Year," Waldorf Astoria Hotel, New York City.

November 17-27: Final balloting in the first annual Audience Awards Poll sponsored by the Council of Motion Picture Organizations.



EIGHTEEN MONTHS of pre-selling—\$1,200,000 worth—preceded "Not As a Stranger" into the Capitol, New York, last week. Crowds jammed streets for a peek at numerous celebrities. United Artists also opened the picture in Los Angeles, and at the weekend reported record breaking grosses.



NEW YORKERS were treated to another opening last week, as Paramount brought its "The Seven Little Foys" to the Criterion, after a Coast premiere. Bob Hope had most of his troupe on hand for a "Hollywood-type" picture launching.

This week *in pictures*

THE VISITOR. Eric A. Johnston, president of the Motion Picture Association of America, poses on the set of Warners' "Giant," with producer-director George Stevens, right, and star Elizabeth Taylor.



Photos by the Herald



by the Herald

THE GUEST. Warren Hull, television actor, is a principal attraction at the monthly luncheon, in New York last week, of Variety Tent 35. With him, Martin Levine and luncheon chairman Larry Morris. Television producer Walt Framer was another guest speaker.

THAT AUDIENCE POLL was explained last week to those in the New York area who are interested; and the Hotel Astor luncheon room was crowded with industry personalities. In the photograph at the top, number one proponent, Elmer Rhoden, is talking. With him, Emanuel Frisch and Harry Brandt, also speakers. Second photo, Herman Robbins, Herbert J. Yates, Rube Shor, Walter Reade, Jr., Wilbur Snaper; lower photo, William Heineman, William C. Gehring, Ben Marcus, Abe Montague, E. D. Martin.



by the Herald

ALLIED ARTISTS will produce 15 features between now and January, and release at least five before October, Walter Mirisch, executive producer, promised, at a press interview in New York last week. See page 27.



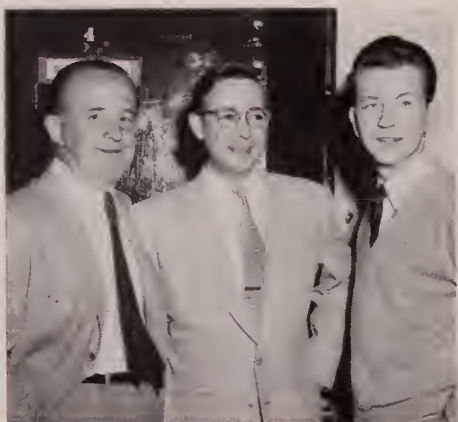
by the Herald

C. A. MUTTER now is in this country rounding up picture commitments so he can enter distribution in New Guinea. An Indonesian who owned three theatres, lately he has been living in Holland.

NEW FACES for Bostonians, at a luncheon there tendered three branch managers by the Variety Tent. At the right are Michael Redstone, acting chief barker; Archie Silverman and Glenn Norris; Al Levy, new 20th-Fox branch manager, receiving a desk set from E. M. Loew; Theodore Fleisher, rear, toastmaster at the affair; Gaspar Urban, also rear, Paramount's new branch manager; William Kumins, new Warner branch manager; Martin J. Mullin and Edward Lider.



SOME OF THE GUESTS at the sneak preview of Universal's "The Private War of Major Benson" at the Golden Gate Theatre, San Francisco. In array are Bill Greenbaum, Film Booking Agency; Pete Vigna, Fox West Coast circuit; Roy Cooper, Cooper Theatres; George Milner, Fox West Coast; Ted Reisch, Universal; Chan Carpenter, Cooper Theatres; and George Archibald, Arch Theatres.



ON THE SET of Paramount's "Anything Goes," Bernard L. Kilbride, center, an owner of Detroit's Kilbride-Hillier Theatres, is entertained by star Donald O'Connor, right, and Charles Foy, a technical adviser.

THESE ARE THE OFFICERS AND DIRECTORS of Women of the Motion Picture Industry's new chapter, Number Ten, of Denver. Seated, A. La Gendre, second vice-president; Toni Medley, first vice-president; Jean Gerbase, president; Charlotte Steuver, treasurer; Mary Ann Hogle, recording secretary; and Irene Canini, corresponding secretary. Standing, Edith Musgrove, Florence Pell, Bess Warner, Pauline Hall, Ruth Wolfberg, Alice Montague.



BOOM TIME FOR EUROPE

Screen Shares Western Europe's Prosperity

by MARTIN QUIGLEY, Jr.

ON a first trip since World War II to London, Rome and Dublin one is first struck by the almost unbelievable progress in all things material. Even comparisons with the so-called normal years in the 1930s are unsatisfactory because present prosperity in these typical Western European cities is so far above anything enjoyed in the past.

It is natural and understandable that the motion picture industry has benefited importantly by the fact that more British, Italian and Irish people have more money to spend for all commodities, including films, than ever before. While it is true that the film business—especially the theatres—did well during the war on account of prevailing conditions, it was inevitable that the boom could not last indefinitely.

On Firm Foundation

There was a certain lessening in theatre attendance right after the war in the major European countries. Then people used their energies and money to take care of pent up needs for such things as housing, clothes and autos. That rush-to-buy period is now past and the film business in Western Europe appears to be on a firm foundation. Only a war of major proportions or a depression of considerable magnitude could make a change in the auspicious outlook.

In Europe television, unlike in the United States, is still a factor of virtually no marked effect on the motion picture industry. Not until next Fall will there be in Britain a commercial television service in competition with the Government-sponsored British Broadcasting Corporation. In Italy, television, like radio, is exclusively in the hands of the Government. Only some 50,000 Italians own television receivers. Typical of the smaller European countries, Ireland has no television station and admits to no plans for one. For Ireland and many other small countries a television service of any kind is likely to remain a very expensive luxury. The people who have enough money there to buy a TV set are the ones least likely to enjoy it.

TV No Competition

All of this may be bad news for those Europeans who expect TV to revolutionize entertainment everywhere by bringing it into the home for fees less than admissions to theatres. However, the fact that TV is not a force to be reckoned with is the best of good news for the European motion picture industry.

While the motion picture in Europe—and elsewhere outside America—does not have to contend seriously with television now or in the foreseeable future, theatres have benefited by the counter measures

LAST MONTH the editor of The HERALD, Martin Quigley, Jr., revisited Ireland, England and Italy, areas of the foreign motion picture market with which he is especially acquainted. He visited there in 1933 and 1939 and during World War II he spent several years there in motion picture work connected with the war. Equipped thus with key contacts in the industry in these countries, he was able to observe the changes effected by post-war economic conditions. His observations are recorded here in the first of a series of articles.

taken in the United States. The revolution or evolution of the new techniques which have contributed so much to enhancing motion picture appeal in comparison with home television has also played a similar—if less vital role abroad.

London, well recovered from the blitz and polished and painted as never before (partially due to the new construction but also to the general cleaning up before the Coronation of Queen Elizabeth) is proud of its current role as a cosmopolitan city. Fashions have dictated a return to the formality of the pre-war era, a formality which of necessity was discarded—it now seems reluctantly—in the period from 1939 to 1945. This high fashion formality, quite diverse from customs in America, has its effects in motion picture theatre operation. While few American theatre managers own a tuxedo or full evening dress, no English manager of any cinema of consequence would be on the job in the evening without wearing a dinner jacket.

A reflection of the material prosperity and the inflation is that theatre admission prices are quite high, even by American key city standards. The British have not discarded, and presumably never will, the custom of selling seats at several different price levels. The highest price seats are in the balcony. This is a carryover from the days when the "upper classes" wanted to

look down on "the mob" but it is decidedly unsatisfactory for the new techniques of the screen and for modern architecture.

British custom requires construction of theatres with balconies which wreak havoc with sight-lines in the rear of the orchestra whenever really big screens are installed. Moreover the sloping of the balcony to accommodate a reasonable crowd puts the projection booth so high that keystoning of the image on the screen is a problem. This means big screens must be tilted back at the top, creating additional problems for viewers in the orchestra.

It is understandable that there still is a good deal of controversy among exhibitors and distributors about some of the new techniques, especially the merits of full stereophonic (magnetic) sound. Developments move slower in Britain, with its centuries of culture and tradition than in America. For this reason acceptance of the new techniques has not been as wholehearted or as enthusiastic as it has been here at home.

Techniques Problems

As was pointed out above, the fact that television is a much less menacing threat also is a factor. However, there are exceptions to all general rules. Some of the circuits and independent operators are more anxious to install the latest techniques in Britain than anywhere else in the world, including the United States. This applies to the techniques already introduced and also to those further costly refinements now on the horizon in Hollywood.

Most British theatres have had a greater problem introducing wide screens than in the United States. Few theatres, even the key first runs, have really large prosceniums. From today's point of view a screen 40 feet wide for a theatre seating three or four thousand persons is pretty small. Of course this, like many other things, is relative. A forty-foot screen in such a theatre is gigantic compared with what was used as recently as three years ago.

[This is the first of several articles on the foreign market. The second, treating of British exhibition and production problems, will appear in next week's HERALD.]



French, director general of the British Film Producers Association, during Mr. Quigley's recent visit to London.

OPERATION TV or WHERE ARE THOSE FILMS FROM

Television, in Toll Battle, Shoots for Bigger and Better Films on TV

by VINCENT CANBY

The air-conditioned atmosphere of one of the nation's major free TV networks this week was perhaps just a little more supercharged with excitement than usual. At hand, and pushbuttoned into action by the toll television controversy, was an operation described on Madison Avenue as "cutting the commander off at the buttons."

Bedfellows Newly Made By Toll TV Situation

The phrase is thought to date back to an obscure naval incident in the American Revolution. An unnamed frigate captain, at the height of battle, got hung up on a closet door by his tunic buttons. Its current application is to the high-powered drive by the National Broadcasting Company to show the Federal Communications Commission—and the nation—that toll TV will never be able to offer the public anything which free TV can't offer—more easily and cheaply.

This, of course, is one of the more spectacular ramifications of the toll controversy which has made bedfellows of many who previously were so disinclined. It also has sent many exhibitors back for a second look at their home screens to find out just what they are presently competing with.

NBC's Operation Commander envisions the telecasting, in color and as a three-hour "spectacular," Sir Alexander Korda's forthcoming theatrical release, "Richard III," starring Sir Laurence Olivier. The \$2,000,000 production, photographed in VistaVision and color by Technicolor, would be telecast some time this coming January prior to its theatrical release this side.

Sets Deal to Telecast British "The Magic Box"

The price which NBC will be paying for "Richard III" is reported variously at \$300,000 (by a network spokesman) and \$500,000 (by a spokesman for London Film Productions, Sir Alexander's representatives in this country). At midweek no one in the labyrinth which is the NBC chain of command would admit that a deal had yet been consummated. Actually NBC's Operation Commander already takes in more than "Richard III," however.

Last week the network completed arrangements for the telecasting July 25 of "The Magic Box," another British production in color by Technicolor which had its theatrical run here in 1952. The all-star film, produced for the Festival of Britain, was reportedly obtained by the network for \$75,000 and will

COMPETITION

New York area motion picture exhibitors, in one recent but representative Sunday-through-Tuesday period, competed with 42 different feature motion pictures shown free by the area's seven TV stations. Each of these films was formerly a theatrical release. In several cases, where the films are regarded as classics, they are still shown at art houses. Seventeen of the 42 were impossible to identify in HERALD files, either because of change of title or because they are unreleased foreign product. The total age of the 25 remaining features came to 299 years, for an average age of almost 12 years each.

be telecast as "Producer's Showcase" first feature film. Also coming is the pre-theatrical release telecasting of Sir Alexander's "The Constant Husband," set as a two-hour NBC color spectacular October 9.

The effect which their television premieres will have on the consequent theatrical engagements of "Richard" and "Husband" is providing subject for much inconclusive speculation. According to one NBC executive, who did not hesitate to express his satisfaction on beating the theatres to the draw on "Richard," it would all depend on the individual picture. It was his opinion that the "Richard" telecast would, in effect, be a spectacular trailer, since the screen adaptation of Shakespeare will be a "timeless" subject and since most people will not be viewing it in color or in the vast scope which VistaVision gives to the big theatre screen.

"For a drawing room comedy, or a black-and-white picture like 'On the Waterfront,' it might be a different story," he said. He then quickly qualified his statement: "But look what happened with 'Marty'—all that buildup and advance promotion can still pay off theatrically."

Many Features Now Are Showing on Home Screen

Exhibitors who take that second look at their home screens may be surprised to see just how many former theatre features they already are competing with. In the Columbia Broadcasting System brief outlining the evils of subscription television, the network stated that if pay-to-see TV were turned down by the FCC "there is reason to believe that much, if not all, of the motion picture product that is suitable for home showing will be released for free television."

A glance at any TV guide will show that

as of this moment the only product being withheld from free TV is major company product, and that of such independents as David Selznick (who does have a price tag on his) and Sam Goldwyn.

Upcoming too, within the next 10 days or so, is a decision which may jimmy open some of those major company vaults. The Internal Revenue Bureau is to decide whether film companies can sell their older films to television under a capital gains set-up, or whether profits from such deals will be subject to higher corporate or personal income taxes. If the capital gains set-up is approved, the boys on Madison Avenue look forward to an unloading of a backlog of theatrical films, having a value, it is estimated, at close to \$100,000,000.

42 Different Pictures In Three-Day Period

To the exhibitor who still is in business—and thus, presumably, still making money—this news will not strike the fear it might have a couple of years ago. Today, in the ordinary course of things, he already is competing with the free telecasting of not-so-old theatrical films starring such as Gary Cooper ("Along Came Jones"), Ingrid Bergman ("Arch of Triumph"), Gregory Peck ("The Macomber Affair") and Ava Gardner ("One Touch of Venus"), just to name a few.

In one recent average three-day period the seven television stations in the New York City area offered their audiences a total of 42 different motion pictures. The majority of the pictures never were exactly box office block busters, but many of them have star appeal, what with John Wayne, James Mason, Ray Milland, Randolph Scott, Laurence Olivier, Joan Bennett, as stars.

Estimates 4,000 to 5,000 Films Available to TV

One executive at CBS this week estimated that there were already available for telecasting between 4,000 and 5,000 motion pictures which had been made originally for theatrical distribution. The business of distributing these films to television stations already has brought forth an entire new industry-within-an-industry, ranging from the one-picture-office-in-my-derby distributor to the big syndication outfits, several of which are operated by the networks such as NBC and General Teleradio (Mutual).

The CBS executive said that the network's New York outlet, WCBS-TV, has in its library at present some 400 films for its own telecasting. Over the past five years, he added, the station has presented for first-run-over television in New York approximately 1,000 different pictures. Another New York station which specializes in first-

(Continued on following page)

FILMS FOR TV

(Continued from preceding page)

run-over-TV product is Mutual's WOR-TV which, through its related General Tele-radio, has access to 30 big budget pictures now owned by the Bank of America, plus 17 other first run films. These include many of the star names already mentioned.

The Mutual outlet also has 123 Gene Autry and Roy Rogers pictures for which it paid a cool \$1,500,000, along with the Mutual stations in Memphis and Los Angeles. The standard price paid for a first-run-on-TV film is said to run between \$10,000 and \$12,000 each.

A representative of the American Broadcasting Company's WABC-TV in New York revealed that the amount of time given to feature films on that station varies almost as do the seasons. A month and a half ago, the station telecast no more than two different films a week. In these dog days (for TV), they are using 25 a week. The station has a non-exclusive contract with MPTV, Inc., to draw on that distributor's library of an estimated 600 films, including French films, British films, and old United Artists product.

Devotes 25 Per Cent of Total Air Time to Films

The DuMont network's WABD-TV currently is devoting approximately 25 per cent of its air time to feature motion pictures, chosen from a library of 200 different features, about one-third of which are exclusive with WABD. A DuMont executive this week discussed with a candor unusual in his field the attitude of the networks towards the telecasting of feature films. "About half our people," he said, "think they deaden our programming. Some other people—important people—think they pay off."

DuMont, incidentally, has taken cognizance of weak-willed stay-up-laters who get caught by the opening credits on a "late, late show." The station currently is waging a campaign against what is called LMF (Late Movie Fatigue) and as its answer is running each evening, from 11 to midnight, a program of short subjects. They range in running time from four to 13 minutes each, and every evening their running order is changed so that by the end of the week the viewer can have seen the entire program without ever staying up beyond 11:13. This is the kind of problem, however, that is indigenous to television.

Massachusetts Sunday Law Is Declared Unconstitutional

BOSTON: The Sunday censorship law regarding motion pictures, which has been on the books since 1908 in the commonwealth of Massachusetts, was declared unconstitutional and void as of Wednesday in a unanimous decision of the Supreme Judicial Court of Massachusetts. The opinion was written by Judge Raymond S. Wilkins. In Massachusetts, prior to the Wednesday opinion, the Commissioner of Public Safety had the authority to pass on all films before granting Sunday licenses to exhibitors.

FRIENDS OF IOWA'S JET ACE SAY STORY CRIES FOR SCREEN

by CHARLIE JONES

NORTHWOOD, IA.: Three thousand farmers and townspeople gathered in Lake Park, Iowa, the night of June 29 to welcome Captain Harold Fischer, the Iowa double-ace jet pilot recently returned from two years' imprisonment in Communist China. They roared an enthusiastic approval to the suggestion of Al Myrick, president of Allied Independent Theatre Owners of Iowa-Nebraska and Lake Park theatre owner, that the story of Captain Fischer be made into a film.

Feeling that the heart-warming story of the Korean war hero would make ideal picture material, Mr. Myrick called a meeting of press, radio and theatre people to poll their ideas on the desirability of such a movie. The captain was on hand with his mother and father and six-year-old son, Harold Fischer III. Mr. Myrick enlisted the aid of his local Chamber of Commerce, which cooperated in promoting a dinner, a street show and three appearances of Captain Fischer on the street and in the theatre.

Mr. Myrick said that in Captain Fischer the screen had another potential "Sergeant York" type of story. He emphasized the appeal of a story based on the normal childhood of a typical Iowa farm boy who from childhood was obsessed with the idea of airplanes. Captain Fischer had conquered polio as a child, returned to health,

had captured the nation's heart through his heroic war efforts and had received individual attention from the highest officer of the world's highest organization, Dag Hammarskold, secretary-general of the United Nations.

The theatre owner called attention to the recent article in *Life* magazine of Captain Fischer's own story of his confinement, articles in some of the nation's largest magazines and papers and reminded all that this was a lot of publicity for a small Iowa farm boy to receive. He stressed the fact that this sudden publicity had not changed the hero's simple, down-to-earth character. As an example, Captain Fischer was leaving the next day, driving alone in a 1950 Ford to meet the secretary general of the United Nations.

Among those present at the reception was Leo Elthon, Lieutenant Governor of Iowa, who welcomed the captain and said that he would personally do all in his power to have the state of Iowa lend any support it could toward making the story a reality on film.

Mr. Myrick urged the radio and press to give their support to the proposal that Hollywood make the necessary contacts to film the life story of Captain Fischer, and thus echo the sentiment of the overwhelming majority of American people who know, respect and take pride in this heroic young airman.

Television in Africa Is Expected Shortly

CAPETOWN: The debut of television on the African continent is expected soon. According to reports from Lisbon, a \$30,000,000 television installation is scheduled to be erected immediately in Portuguese East Africa, 400 miles from Johannesburg. The initial transmission will be directed to Central Africa rather than South Africa, although the equipment is sufficient to handle South Africa later. The move is expected to spur South African broadcast officials into action despite the noncommittal attitude adopted by South Africa's Minister of Postal and Telegraph Department. It was also learned technicians and others are engaged in practical research regarding the future of television here.

U.S. Screen Time in Greece Down, Attendance Up

WASHINGTON: The U. S. share of the Greek film market continued to decline in 1954 for the sixth consecutive year, according to Commerce Department film chief Nathan D. Golden.

During the year from October 1, 1953 to October 1, 1954, U. S. films accounted

for 58.87 percent of films released in Greece, compared with 61.14 percent during the preceding 12 months, Mr. Golden said. However, the percentage of total paid admissions to U. S. films remained practically unchanged at about 53 percent.

Mr. Golden said the total number of paid admissions in the Athens and Salonika areas during the 1953-54 year was the highest on record, 6 per cent above the previous year.

Basil Tries Discount Plan

BUFFALO: Basil Theatres here have announced a discount plan which will enable boys and girls from 12 to 18 to save up to 50 per cent on admissions. Application blanks may be obtained at any Basil theatre or from the display ad in the local newspapers. This, plus a fee of 25 cents, will entitle the applicants to benefits for a year.

New Fabian Drive-In

LATHAM, N. Y.: Work has been started by Fabian Theatres on a 1,500-car drive-in in Latham, N. Y., on the Albany-Saratoga Road. It was announced it will be the largest in Northeastern New York and may be opened by Labor Day. Leon M. Einhorn, of Albany, is the architect.

DEADLINE FOR TOLL TV SEPT. 9

Two-Month Postponement Gives Time for Added Details in Analyses

The deadline for filing reply comments on subscription television was extended last week by the Federal Communications Commission from July 11 to September 9. The FCC said it felt the extension "will serve the public interest, convenience and necessity."

The FCC originally had set July 11 as the deadline for answering comments which proponents and opponents of toll TV systems had filed June 9. But practically all parties had requested the two-month postponement with the FCC noting arguments that the original comments were extremely voluminous and varied and that all sides would be able to file more detailed and thorough analyses if the time limit for replies were extended.

All Sides Favored Delay

The National Association of Radio and Television Broadcasters, American Broadcasting Company, Columbia Broadcasting System, and the three toll TV proponents—Zenith, Skiatron and Telemeter—had all endorsed the request made by the Committee Against Toll Television.

Meanwhile, the FCC was notified of a fourth subscription TV system, Ultravision, patented by Dynamics-Electronics-New York, which uses neither a punch card nor a coin box and may be employed by any conventional television receiver.

Dynamics told the FCC that Ultravision can utilize the UHF band and will "minimize costs both to the operator and the home consumer." No special equipment is needed for the owner of a VHF receiver to pick up Ultravision, Dynamics said.

Instead of a coin box or a punch card Ultravision will use its Television Audience Analyzer to keep track of the audience. Dynamics says this serves a double function—the TAA master station in any area, into which the extra cable on the individual set will feed, will record subscription television programs watched, so the viewer can then be billed; and it also shows a running count of the audience reached by any program. The consumer may have a coin box installed if he wishes, the company said.

Further Comments In

Some further comments on the toll TV problem were made last week by two opposing parties. The Committee Against Toll TV said in a policy statement, "The quickest way to kill pay-to-see TV for once and for all is to submit the question directly to the people, as proposed by Rep. Chelf (D., Ky.) in the bill he introduced in Congress."

Pointing to results of recent polls and

the current trend of letters being received at the FCC, the committee said, "There can be no doubt that, as the public becomes more informed about pay-TV, the opposition to this unwarranted air-grab becomes stronger and stronger."

Supporting toll-TV was Walt Framer, television producer of "Strike It Rich," who told members of New York Variety Club Tent No. 35 that theatres will not be hurt by the system even though the medium will create another market for motion pictures, because "the public is indoctrinated with an entertainment-away-from-home idea." He said television is a tool for the theatres and cited the Ed Sullivan program as an example of how films of calibre are exploited.

Some dissension among the interested parties in favor of toll television was heard this week when Jerrold Electronics Corp., Philadelphia, announced that details for conducting public tests to prove that "no scrambled television code can long remain secret once the code is put to public use," will be filed with the FCC. At the same time, according to Milton J. Shapp, president, "we will reveal a plan for public demonstration to show the advantages of using a Jerrold wired system for subscription TV."

Mr. Shapp predicted the use of scrambled broadcast techniques would be "an open invitation to bootlegging and the future of subscription TV lies with wired television."

Flaud Sees Waste in French Sales to U.S.

PARIS: Jacques Flaud, director general of the French National Film Centre, said here on his return from a trip to the United States that French producers could increase their returns from the American market tenfold if they kept closer watch on the distribution of their product. Mr. Flaud said this would entail the eliminating of three-quarters of the "intermediaries" now used in the distribution of French films to the 5,000 U.S. art houses. He added that many of the distributors today sell their films outright and rarely prepare publicity campaigns or follow the progress of pictures in release. He advocated the setting up of some sort of centralized office in the U.S. to aid in the promotion and distribution of the pictures, adding that the market could take at least 30 a year.

Malco Extends Property

MEMPHIS: Malco Realty Co. has purchased about 60 acres on Highway 70 here, site of the Malco Summer Drive-In theatre and land adjacent to it, it was announced by M. A. Lightman, Sr., president and general manager. He said a commercial and residential development for that section is being planned and the theatre, now occupying four acres, may be enlarged.

Ask U.S. on Cine-Miracle

WASHINGTON: National Theatres has sounded out the Justice Department on the conditions that would have to be met before the circuit can start producing pictures to be used with its new Cine-Miracle projection system.

The problem was presented by Elmer Rhoden, National Theatres president, and other of the circuit's representatives during conferences here last week. Further conferences will be needed before the Department announces any decision, it was reported.

Indications have been that the Justice Department, having once agreed to permit Stanley Warner to produce films for Cine-rama projection under certain limitations, would have to grant permission to National Theatres to produce films, providing similar limitations are met.

MGM Executives Confer On Television, Product

MGM's studio and home office executives began a series of conferences Wednesday in Hollywood relating to the company's television deal with the American Broadcasting Co., distribution and promotion plans on "Guys and Dolls" and other productions to be released during the summer and early fall. Among those attending are Charles M. Reagan, vice-president and general sales manager; Howard Dietz, vice-president and director of advertising, publicity and exploitation; Dan S. Terrell, publicity director; Arthur M. Loew, Loew's International president, and Orton H. Hicks, Loew's International executive. After the studio meetings, the MGM executives will confer with Samuel Goldwyn, chairman; James Mulvey, president, and Dave Golding, publicity head of Samuel Goldwyn production. The meetings will last a week.

Six Arizona Drive-Ins Are Planned by Nace

PHOENIX: Five new drive-in theatres are planned for Arizona by Westside Theatres, Inc., a new corporation with Harry L. Nace, Jr., as the major stockholder. They will be built in Goodyear, Litchfield, Scottsdale, Tempe and Kingman and each will have facilities for approximately 800 cars. Another drive-in also was announced for Scottsdale, to be built by Valley Theatres, Inc., another Nace enterprise, with an approximate 1,200-car capacity.

Plans Negro Theatre

NEW ORLEANS: A syndicate headed by Joel Bluestone has completed plans for the erection of a modern Negro patronage theatre in the St. Bernard Housing project here. The 800-seat house will feature the latest in projection, sound and wide screen and a large area parking space. Mr. Bluestone was formerly on the sales staff of U.I., and now runs a buying and booking exchange.

GUTS, VISION CRYING NEEDS TO REJUVENATE NEWSREELS

by CHARLES S. PEDEN

I HAVE been a newsreel man in the field for more than 25 years. A career of which I am very proud; and a business I love. There was a time when people would stop us to ask about our adventures, and the inevitable question as to what left us with our greatest impression. And like my contemporaries I would name some big story or spectacular catastrophe such as the crash of the *Hindenburg*.

Nowadays, however, these same people only ask one question, "What happened to the newsreels?" I would be less than a good reporter if I answered other than that *rigor mortis* is setting in. It is the most bewildering and tragic thing I have seen in my whole newsreel career.

I refer to the amazing attitude of both the motion picture big brass and the exhibitors. They both raise their hands in horror if asked to return the theatre newsreel to its former great prestige and popularity by added subsidies and rental fees. Yet the former will devote hundreds of thousands of dollars to revive old tired plots or build up recalcitrant stars who have messed up things with their idiotic didoes; and the latter, paradoxically enough, recognize news and will spend fantastic amounts to rewire houses for giant screen, closed circuit TV shows of sporting events in the name of public service. Remember that last.

Those of us who make and love the newsreel know its value. The public once held it in high esteem and would embrace it quickly. Honest exhibitors know in their hearts that it was a great asset, an attraction people sought. And most important, we live in a news-conscious period as never before. Our editors know it, too. Who goofed?

Cites Television Stress On News Reporting

The thing becomes more incredible when it is obvious that the great television networks consider their newsreel pictures important enough to spot programs all through the day. Famous commentators dress up the presentations. Competition is keen. And in one case, Edward R. Murrow's "See It Now" show has won every honor a news program can collect.

This writer knows a little about that. He was privileged to be on the staff of "See It Now" for three and a half years. Fred Friendly, the guiding genius and producer of the show, knew what he was doing when he came to the newsreels in the beginning for his film organization, equipment and personnel. Those of us behind the camera knew a great hope when he breezed in. Not

CHARLES S. "CHIC" PEDEN is a newsreel sound man for News of the Day and has been since 1928. He is also a man with faith and a tremendous enthusiasm — faith in the medium in which he works and enthusiasm for the journalism of the screen which he believes is the greatest medium of communication devised by man. During his career he has seen the great days of the newsreel, roaming the world from Fiji fire-walkers to the first air raid over Tokyo, and he has seen and in fact worked in that offspring of the screen newsreel, television news coverage. Today he believes, as he always has, that the motion picture newsreel has a great place in the theatrical motion picture industry, that it by no means has to surrender to television. In The HERALD for March 31, 1951, Mr. Peden spoke vigorously on the theme, "if there must be a wedding of television and the film industry, let us be the one who picks the partner and runs the household. We wrote the book." Here, in an exciting and stimulating article, he enlarges on that theme, in the light of the experience of the past four years. The opinions, he says, are his own but "if it starts a fire I'll be happy."—*The Editor*.

for him the short cuts. No dubbing, clipped versions, etc. Despite much head-shaking, he demanded actual sound—if for no other effect than "presence"; he wanted to cover stories "back-of-beyond," and he was daring enough to bolster his beliefs with out-size cash before his idea had a sponsor. That is the sort of guts we operated under in the old days. No hill too steep. No sand too deep. Good reporters thrive in that atmosphere. He demanded the works and got it. His faith paid off.

Now any newsreel organization in the business could have done the same thing. The vision and know-how was there. The courage was lacking. Costs entered the picture at first. Yet, almost a score of rinky-dink, shoe-string TV producers will beg, borrow and steal to finance a pilot film of some chancy show because they have faith. The newsreel had everything else—worldwide organization, equipment, experience, and men willing to try anything.

Actually, with all due respect to Mr. Friendly, and the undeniable skill and personality value of Mr. Murrow, newsreels in the old days did the same thing when they frequently included certain feature stories in their makeup.

Mark Twain once observed that there is nothing so timid as a million dollars. This seems to be the case so far as backing newsreel production nowadays. A curious attitude that threatens to destroy a great property. Even now, one by one the top men behind the cameras, disillusioned and broken-hearted, are leaving decades-old connections to join the ranks of TV newsreel producers because they know that the magic spark, so necessary to good reporting, exists there—the competitive spirit and drive.

Before making a few suggestions, this writer wants to get one thing straight. He

likes TV newsreels and accepts them. But he doesn't think theatre newsreels should even attempt to compete as they now do. The time element is too high a barrier; and it will grow bigger when pictures are transmitted via tape. The theatre newsreel's forte should be to elaborate on these news briefs people see at home. Build up the basic report so that TV audiences will know that when they go to a theatre they will see a detailed version done entertainingly.

Producing Newsreels For TV Networks

Only one good step has developed. The older companies are producing newsreel material for the TV networks. But it would seem this can have its disadvantages under the existing conditions. TV demands fast, brief and numerous subjects at the cost of quality sound and pictures. That is understandable and will improve in time. Unfortunately, in an effort to hit theatres quickly, this sort of coverage is slopping over into the original product. It seems wrong.

TV cameramen are in very many cases newer men, accustomed to the silent hand camera techniques. It takes years to develop a good sound newsreel cameraman. The experienced ones should be allowed to work on their medium entirely. Let them develop better stories with some meat in them; as they can well do.

Never mind the man-on-street, off-the-curb-opinion type of coverage in theatrical newsreels. Show where that man comes from, what he is doing, who he is visiting. Who cares what politicians and so-called oracles, and others say about world affairs unless they can make solid statements? Let us see the thing in the works. A complete story of the Salk Vaccine from ring-tailed monkeys in Madagascar, to the injection is

(Continued on opposite page)

NEWSREEL NEED

(Continued from opposite page)

the sort of thing that theatre audiences could understand.

The old adage about the better mouse trap is still good. This should be the motto of the theatrical newsreel. Make it bigger, and better. Then exhibitors would be happy to present the newsreels in its former status as a feature of a well-balanced program. Pay for it, too.

Sure, this thing will cost money. What new and good thing doesn't at first? The men who make the newreels are dedicated to their work. All they ask is a little encouragement and backing from the top brass. They'll come up with a class product. These men who once roamed to the ends of the earth in search of material, now operate on a tether, a silver chain, almost inflexible financially, that makes assignment editors consult the tariff pages of timetables, rather than fast schedules. A hell of a note.

For these were the men of vision and daring who sent their boys with Byrd to the Antarctic, over the North Pole, into volcanoes, through swamps and impenetrable jungles, the boys who okayed chartered aircraft, boats, trains and even dogsleds to get a story. And almost without exception their men came back with epics. Stories that caught the public fancy and made exhibitors paste one-sheets outside their theatres.

Make the newsreel so good and big exhibitors will cry for it and wave fresh cash. They are seasoned showmen. They know a good thing when they see it. Return to the thousand-foot reel where a man can sink his teeth into a subject and tell a good yarn. Send those experienced men out again. Forget the inclination to let local men with so-so equipment take over assignments on big stories.

Bandung is a classical example. That distant meeting was no sweat for the old days. This time it was left to local men in most cases. Men who wouldn't dare poke a lens into some big wheel's face as old timers do. Here was one of the world's greatest international meetings, a hallmark of world affairs. What does anyone actually know about it? Mighty little from the films released. They were trivial by comparison with the past.

A Timidity That Is Turning to Rigor Mortis

This is the timidity that is turning into *rigor mortis*. A stifling, frustrating atmosphere. The public doesn't remember news that springs from restrictions—dull, factual news. It remembers color and spirit. Circulation was built on the daring things. Stanley's trek to Africa in search of Livingstone was the big story, not the final report. The way Floyd Gibbons covered a yarn was what caught people's imagination and made them look for more. When an atmosphere of daring pervades a news shop it rubs on the men and gets into the story. That devil - may - care, to - hell - with - the -



CHARLES S. (CHIC) PEDEN

expense-account coverage that makes the auditors cringe, but the public applaud, and the cash registers sing.

Newsreels need a face-lifting and injection of new drive. They need fresh window dressing in the form of new techniques and a renewal of every trick in the bag — competition, not cooperation with each other. Individual treatment and coverage, not roto coverage. The sort of backing that makes a world personality welcome interviewers because he knows he is going to get a big deal. Integrity in news reporting depends on such things, not short cuts or haste.

Sure, this treatment would cost money. But think of the impact of occasional "premium" shots such as the Kentucky Derby, a national flower show, a regatta, a big football classic. Not in terms of cash, but prestige. TV does it when they sustain great shows, or present giveaway programs to hold a dialer's attention for one-half hour. The motion picture industry, with all of its fabulous assets and talents, can afford to do no less these days. The handwriting is bright and vivid on the face of millions of television tubes.

Finally, the newsreel business must begin to think in long range terms if it expects to attract new blood. The present atmosphere would scare away new talent. Electronics has only been scratched movie-wise; and may well solve all problems. Even put the industry on a happy, money-making basis.

Every big business from plastics to motor cars recognizes this policy of ear-marking certain sums for research and constant improvement to hold patrons and keep their trade marks before the world. Newsreels trail-blazed sound-on-film and were the best advertisement any motion picture producer ever had.

Here is what is on the horizon. Two years will see a practical and economical system of recording and transmitting motion pictures on magnetic tape.

The first newsreel company to adopt this

system will become the unchallenged leader in both theatre and TV fields. A money-making outfit guaranteed to bring prestige to its sponsors.

Think of it? A newsreel, or newstape if you will, crew will cover a story on location, and transmit the sound and picture direct from source to key studios. There, the basic story will be re-recorded on a storage tape or processed immediately—just as directors and monitor men now do with live TV pickups. Experienced men will sit at master consoles and edit, add vault cut-ins, proper music, commentary (scripted from telephonic information at the news site), even include pre-taped titles. Then, in turn, the finished clip will be re-transmitted direct to theatres and TV stations for immediate release or storage tapes until specific spots allow for release.

Foresees Vast Interflow Of News Film Material

Ultimately, there will be a vast inter-flow of news picture material exchanged between network facilities, just as news copy is transmitted to newspapers via tele-printers. This is a whole new industry the great wire services may do well to investigate.

And it goes without saying that newsreels will have to adopt the newer sound recording techniques of tape and strip film just as production has done. The public isn't going to stand for the violent contrast between Hi-Fi sound on features, and standard recording.

Other new electronic gadgets will be used; just as some TV productions already are playing with the midget, wireless microphone. Its possibilities are many in news work. A newsreel contact man wearing one of these could pick up the direct orders of fire marshals or other leaders of rescue teams during catastrophies. Football coaches haranguing their teams; jockeys urging on their mounts. All the things spectators have not yet heard. Those "premium" touches that point up stories.

Some smart outfit will start the ball rolling one of these days. I hope it is mine. One good beginning would be to establish definite liaison between film producers and the electronic laboratories, so that both could know each others' problems and ideas.

Men with Purse Strings Hold Fate of Newsreel

Let's not get sand-bagged again, as we were 25 years ago because apathy and shortsightedness plugged ears when a synchronized disc transcription and a projector clarified the end of an era.

Those of us who went everywhere and risked everything to build up newsreel prestige, willingly gave of all our talents and time to make a dream come true. Those who handle the purse strings, hold the ultimate fate of a great industry in their hands. We are ready, willing, and able. And are waiting for some daring guy to come along and slash the ropes. The whole newsreel business needs a renewal of faith and the same sort of vision and guts it asked of every man who ever covered a story.

Anyone for competition?

AUDIENCE POLL BACKING URGED

July 11 Is the Deadline for Exhibitor Nominations for Year's Pictures

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"The July 11 deadline," he said, "refers to the date on which the nominating ballots must be in the hands of Price Waterhouse & Co. in New York. . . . No ballots received by Price Waterhouse after that date will be counted."

Want Real Cross Section

Mr. Coyne stressed the importance of having the opinion of the largest possible number of the nation's exhibitors. He pointed out that every manager of a circuit theatre has the privilege of making his individual selections regardless of whether they coincide with the choices of other managers in the same circuit or those of the executives in his circuit. "We are seeking a real cross-section of exhibitors' choices," he added.

The Audience Awards project, near the completion of its first phase, is acquiring more and more pledges of support from various exhibitor groups. Telegrams and letters assuring company presidents and studio heads that New York City theatres were solidly behind the poll and would welcome one- and two-reel subjects introducing new personalities were sent last week by Emanuel Frisch, president of Metropolitan Motion Picture Theatres Association, and Harry Brandt, president of Independent Theatre Owners Association.

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Urges Trailers Be Made

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Kravetz Suit Against U.A. Is Dismissed

The 1953 action filed by the late Max Kravetz against United Artists and others was dismissed last week by New York Supreme Court Justice Jacob Markowitz. The suit alleged breach of an option to purchase 90 per cent of the U. A. stock for \$4,000,000. It claimed that Mary Pickford and Charles Chaplin closed a deal with Arthur Krim, Robert Benjamin and their group for control of the company before Mr. Kravetz had an opportunity to execute the option after the late Paul McNutt, then an associate, withdrew from the deal. Judge Markowitz said he could find no element of fraud or conspiracy from the evidence.

Eichman Joins Screenkraft

Cy Eichman has resigned as advertising-publicity head of Astor Pictures and Atlantic Television Corp. and has joined Screenkraft Pictures, Inc., in a newly-created post of eastern television sales manager. Louis Scheingarten will handle the art work and production of advertising accessories on all future Astor and Atlantic releases.

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A 25-week sales drive honoring Max E. Youngstein, United Artists vice-president, will be launched in the United States and Canada July 10, the company announced last week.



Max Youngstein

The billings and collections campaign, which will award \$50,000 in cash prizes to winners among the 32 branches, marks the first salute to Mr. Youngstein since he entered the industry in 1940. Co-captains for the drive are William J. Heine-man, vice-president in charge of distribution, and B. G. Kranze, general sales manager.

The exchanges will compete in three groups of equal grossing potential, with the campaign to run in three six-week sections and a final seven-week drive. The first phase extends from July 10 to August 20, while succeeding stages will begin August 21, October 2 and November 13.

Among the pictures that will be in release during the drive are "Not As a Stranger," "Summertime," "The Kentuckian," "Gentlemen Marry Brunettes," "The Night of the Hunter," "Marty," "Alexander the Great," "The Troubleshooter," "Desert Sands," "The Indian Fighter," "The Beast of Hollow Mountain," "The Man Who Loved Red-heads," "Shadow of the Eagle," "The Naked Street," "Killer's Kiss," "The Lucky Kid," "The Big Knife," "Fort Yuma," "A Kiss Before Dying," "Storm Fear" and "Top Gun."

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Proudly Marching with the Greatest

"THE BIG PARADE" • "ALL QUIET ON THE WESTERN FRONT"
"SERGEANT YORK"

TO HELL AND BACK

IN **CINEMASCOPE**

PRINT BY
TECHNICOLOR



WITH THE GREATEST

PRE-SELLING

CAMPAIGN IN SCREEN HISTORY.....

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PRE-SELLING

NATIONAL BILLBOARD CAMPAIGN!

TO HELL...and BACK



The true story of America's most decorated hero, AUDIE MURPHY!

COLOR BY **TECHNICOLOR**  IN **CINEMASCOPE**

DURING THE MONTH OF *August* . . . THIS LUMINOUS "DAY-GLO" 24 SHEET WILL

BILLBOARD THE NATION FROM COAST-TO-COAST...BLANKETING 42 MARKETS...400 COMMUNITIES

WITH A POPULATION OF 30,218,000 AND WILL BE SEEN MORE THAN 448,000,000 TIMES!

PRE-SELLING

NATIONAL MAGAZINE CAMPAIGN!

TO HELL



IN
CINEMASCOPE

THE EXCITING TRUE-LIFE STORY OF

DIRECTED BY
JESSE HIBBS

WRITTEN FOR
THE SCREEN BY
GIL DOUD

PRODUCED BY
AARON ROSENBERG

DOUBLE-TRUCK

COLOR AD in

LOOK...

FULL-PAGE

COLOR AD in

LIFE...

plus ADS IN

LEADING

SERVICE AND

VETERANS'

PUBLICATIONS

REPRESENTING

A READERSHIP

OF MORE THAN

55,000,000

AND BACK



PRINT BY **TECHNICOLOR**

AMERICA'S MOST DECORATED HERO,

STARRING

AUDIE MURPHY

with MARSHALL THOMPSON • CHARLES DRAKE • GREGG PALMER

PRE-SELLING

THE FIRST *National* SPOT-TELEVISION CAMPAIGN IN THE INDUSTRY!

Virtually Every

TV SET

in the nation

will pre-sell

"TO HELL

AND BACK"

during

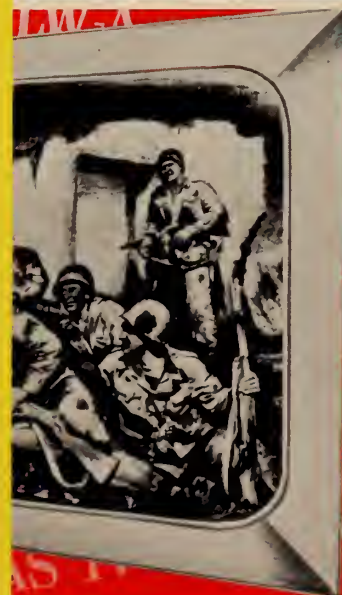
July, August and

September...on

67 STATIONS

from

coast-to-coast!



WJTV
WJBK
WWLP
WBAP
KGO-TV
WALB
WPAG

WXIX
WSBA
WSIX
KGVO-TV
WEEU
KUTV
KTRK-TV

Pre-selling Power the Universal way!



Rank Buys Two More Theatres

by WILLIAM PAY

LONDON: The J. Arthur Rank Organisation continues to expand its theatre interests in the United Kingdom. Latest acquisitions are the two Regals in Newcastle and Sunderland from Black's Northern Theatres. The Regal, Sunderland, seats 2,500 and the Newcastle houses 1,800.

This follows the Group's takeover earlier this year of seven cinemas in Scotland and eleven in Northern Ireland. It is understood that other deals are approaching finality in which the Group will expand its holdings even further.

It is also announced that J.A.R.O. will reopen the 1,873-seat Gaumont, Streatham, London July 18. This key theatre was originally opened in 1932 but has been closed for the past 10 years because of bomb damage.

The Gaumont is now claimed to be one of the most modern and luxurious theatres in South London. Virtually a new theatre has been built within the outer shell of the pre-war Gaumont. The equipment includes anamorphic lenses and a wide screen capable of showing VistaVision and CinemaScope. The screen measures 48x23 feet to handle the various new techniques.



The film winning the 1955 Golden Laurel Award will be announced and the award presented during the forthcoming Edinburgh Film Festival, August 21-September 11. The Golden Laurel Award, the Golden Laurel Medals and the Golden Laurel Trophy are offered annually—this time, for the sixth successive year—by David O. Selznick for outstanding contributions, through the production of motion pictures of artistic merit, to mutual understanding and goodwill among people of all races and nationalities of the world.

These awards, which previously have been restricted to films made by Europeans in Europe, have this year been extended to become universal in scope, excepting only films produced in the United States and those made by American producers or companies abroad. Thus, for example, motion pictures from Latin America, Russia, Eastern Europe and the Far East are eligible for the first time.



David Hilberman, former Disney designer and founder of United Productions of America, has been signed by the screen advertising firm, Pearl and Dean, Ltd., to advise on animated and cartoon subjects. He also will recruit a team of British designers and animators.

Pearl and Dean entered the TV field earlier this year when the Southall Studio was acquired for the production of commercial films.

Box Office Champions For June, 1955

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

BLACKBOARD JUNGLE

(Metro-Goldwyn-Mayer)

Produced by Pandro S. Berman. Directed by Richard Brooks. Written by Richard Brooks (from a novel by Evan Hunter). Cast: Glenn Ford, Anne Francis, Louis Calhern, Margaret Hayes, John Hout, Richard Kiley, Emile Meyer, Warner Anderson, Basil Ruysdael, Sidney Poitier. (*Champion for the second month.*)

DADDY LONG LEGS

(20th Century-Fox)

CinemaScope

Produced by Samuel G. Engel. Directed by Jean Negulesco. Written by Phoebe and Henry Ephron (from a novel by Jean Webster). Color by De Luxe. Cast: Fred Astaire, Leslie Caron, Terry Moore, Thelma Ritter, Fred Clark, Charlotte Austin, Larry Keating, Kathryn Givney, Ray Anthony and his orchestra. (*Champion for the second month.*)

LOVE ME OR LEAVE ME

(Metro-Goldwyn-Mayer)

CinemaScope

Produced by Joe Pasternak. Directed by Charles Vidor. Written by Daniel Fuchs and Isobel Lennart. Eastman Color. Cast: Doris Day, James Gagney, Cameron Mitchell, Robert Keith, Tom Tully, Harry Bellaver, Richard Gaines, Peter Leeds, Claude Stroud, Audrey Young, John Harding.

THE SEA CHASE

(Warner Bros.)

CinemaScope

Produced and Directed by John Farrow. Written by James Warner Bellah and John Twist (from the novel by Andrew Geer). WarnerColor. Cast: John Wayne, Lana Turner, David Farrar, Lyle Bettger, Tab Hunter, James Arness, Richard Davalos, John Qualen, Paul Fix.

SOLDIER OF FORTUNE

(20th Century-Fox)

CinemaScope

Produced by Buddy Adler. Directed by Edward Dmytryk. Written by Ernest K. Gann. De Luxe Color. Cast: Clark Gable, Susan Hayward, Michael Rennie, Gene Barry, Alex D'Arcy, Tom Tully, Anna Sten, Russell Collins, Leo Gordon, Richard Loo, Soo Yong.

STRATEGIC AIR COMMAND

(Paramount)

VistaVision

Produced by Samuel J. Briskin. Directed by Anthony Mann. Written by Valentine Davies and Beirne Lay, Jr. Technicolor. Cast: James Stewart, June Allyson, Frank Lovejoy, Barry Sullivan, Alex Nicol, Bruce Bennett, Jay C. Flippen, James Millican, James Bell, Rosemary De Camp, Richard Shannon, John R. McKee, Henry Morgan.

Golden Says Festivals Good for Our Industry

WASHINGTON: Nathan D. Golden, Commerce Department film chief, said he is more than ever convinced that international film festivals do the American film industry a great deal of good. He recently returned from the Cannes Film Festival, where he represented the U. S., at which an American picture, "Marty," won the "top film" award at an international festival for the first time. "We had four good films there," he said, "and they couldn't be denied. . . . The foreign producers were genuinely happy to see the U. S. finally win a best film award."

France Now Reports 5,300 Motion Picture Theatres

WASHINGTON: There are now approximately 5,300 motion picture theatres in France, with a seating capacity of about 2,600,000, according to a Commerce Depart-

ment report prepared by Nathan D. Golden, film chief. The report says attendance during 1953 was 365,700,000 and during the first nine months of 1954 was 264,400,000, slightly behind the 1953 rate. However, Mr. Golden said, final statistics are expected to put 1954 attendance slightly ahead of 1953. The report also said that exhibitors are complaining about the low admission prices, frozen at their August 31, 1952, level and are urging decontrol of prices. While decontrol is not likely, it is expected the Government will allow a price increase, the report added.

Theatre Cuts Price

HARTFORD: The Hartford Theatres Circuit has reduced adult admission prices and resumed weekday matinees at four houses, the Colonial, Central, Lenox and Lyric. New price scale—50 cents—is a reduction of 10 cents from the regular 60-cent charge. The latter scale, however, is retained for evening and Saturday and Sunday performances.

BOX OFFICE QUALITY Allied Plans CALLED PRODUCT LACK Board Meet July 20-21

CLEVELAND: Theatre owners in the Greater Cleveland area say there is no shortage of pictures as such, but, they maintain there is a very serious shortage of quality pictures of box office value.

In the category of quality pictures of box office value they list such money makers as "A Man Called Peter," "Battle Cry," "Love Me or Leave Me" and "Blackboard Jungle." "These pictures have done excellent business in all of our houses," says Jack Essick of the 12-theatre Modern Theatre circuit with houses in Cleveland, Willoughby, Berea and Medina.

Few "Money Pictures"

Booking for more than 100 northern Ohio theatres, Milton Mooney, head of Co-operative Theatres of Ohio, says, "we find a great shortage of what we call 'money pictures.'" Mr. Mooney points out the increasing selectivity of film patrons and the multiplicity of entertainment media, "the result being," he says, "that nobody goes to the theatre to see just an average picture." Joe Robbins, president of the Robbins Amusement Company, with theatres in Warren and Niles, says that his business is hitting new lows because there are not enough good pictures to bring people to the theatres.

While a majority of the exhibitors have accepted what has come to be known as the "June Blues," others point out that regardless of weather, box office quality attractions do business. An example is "The Seven Year Itch," now in its second big week at the SW Allen theatre. "We were criticized for booking this big one for June opening," one of the SW bookers said, "but we had a tremendous opening weekend with the hottest weather of the season. And attendance is holding strong both matinee and evening."

"Delayed availability to subsequent run houses due to extend downtown runs is another factor in the suburban business slump," according to some exhibitors. "Either the long first run engagements milk the picture dry or we lose out on the impact of national advertising." Extended first runs block the flow of product to the neighborhoods and create an unnecessary shortage.

Says Majors Hold Back

"If there is an actual shortage of film it's because the distributors are holding back new product for August-September release," another exhibitor explains. "This is a fallacy," he went on, "else it wouldn't be true that some pictures do big business regardless of season or weather. It's not the season or the weather that affects the box office, it's the picture and it's always an open season for pictures that appeal to the public."

Theatre owners in this area point out the difference between quality pictures and quality box office pictures. "There are qual-

ity pictures that have little box office value. Just quality alone is not enough. They must have box office appeal as well. To point out the fallacy of delaying picture releases until later in the season, exhibitors point to those which have been playing the downtown theatres:

In Cleveland there are seven downtown first run houses. This week four of them are playing double features of secondary value or reissues, two have holdovers and the seventh is playing a foreign film.

"With nothing of value released to the downtown houses, what pictures of entertainment value will become available to the subsequent run houses?" ask the owners of houses in this category.

Optimistic About Fall

Every exhibitor questioned on the product situation agreed that the shortage is created by the fact that "we can't buy the top product at a price we can afford to pay and so we have to play inferior product which the public just won't buy. But as for actual footage shortage, there are plenty of pictures available."

In spite of this gloomy presentation of the present situation, most exhibitors are optimistic about the fall. They have faith in the industry both on the basis of its entertainment value and on its appeal to the public. "Give us a steady run of box office attractions and our receipts will show the public is giving us its support," is the general attitude toward the coming season.

It is generally conceded that July and August are the best months in this area. The lure of the outdoors has waned. Vacation trips have reduced the exchequer so that lower priced entertainment becomes attractive. September, with opening of schools and wardrobe replenishing, sees a drop in the attendance chart and it rises, in proportion to the box office appeal of product, until the holiday season when it takes another temporary dip. Thereafter, say the exhibitors in this territory, "it's up to the picture, plus the exhibitor's selling ability to direct the chart's business line."

Universal Sales Drive Winners Announced

Winners of the \$50,000 "added" prize money in Universal's 17-week "Charles J. Feldman Annual Sales Drive," concluded May 1, were announced last week. The company said the drive was marked by a new high in worldwide billings. The southern division, headed by F. J. A. McCarthy, won first place among the divisions, while the district headed by Henry H. Martin, comprising Dallas, New Orleans, Oklahoma City and St. Louis branches, won in its classification. The winning branch office was Seattle, managed by Arthur Greenfield.

Allied States Association will hold a mid-summer board of directors meeting July 20-21 at the Statler Hotel in Washington, it was announced this week by Abram F. Myers, general counsel. The announcement came shortly after the conclusion last week in New York of the series of joint meetings of Allied and Theatre Owners of America officials with distribution chiefs.

Although no agenda has yet been set, the Allied board can be expected to act on the report of its Emergency Defense Committee relative to the joint meetings with the company heads. It thus will decide on what further action need be taken and make preparations for any Congressional hearings that might be sought.

The joint committee would up its program of talks last week in conferences with Universal, Allied Artists, Republic and Warner Brothers. Earlier meetings were held with 20th-Fox, Paramount, MGM, Columbia, and RKO. Talks with United Artists also are expected to be held shortly. Following the talks at Warner Brothers the committee announced that Ben Kalmenson, vice-president and general sales manager, had promised to "give every assistance to the small grossing theatres" and to offer "flat rental terms to these small grossing theatres."

In another release, at the conclusion of all the meetings, the committee said: "As a result of these meetings, distribution now recognizes and appreciates the serious economic position of exhibition and particularly of the smaller grossing theatres in the country. We believe that sales policies will be formulated that will bring immediate and remedial relief. There was clarification as to sales policies of the various companies and problems of production and distribution were discussed. . . . It is sincerely hoped that this all-out effort by exhibition will improve distributor-exhibitor relations and that production and distribution will demonstrate their desire to prevent the closing of many theatres throughout the country."

USIA Funds to Increase For Next 12 Months

WASHINGTON: The motion picture program of the U. S. Information Agency, the Government's overseas information service, probably will get a sizeable increase in funds during the next 12 months, as Congress last week approved an appropriation bill greatly increasing funds for USIA during the fiscal year starting July 1. The agency was given \$85,000,000 for the coming year as compared with \$77,114,000 for the year just ended. It had originally requested \$88,500,000. The agency will decide how much of the total should go to the motion picture service, which received \$3,087,000 the past year.

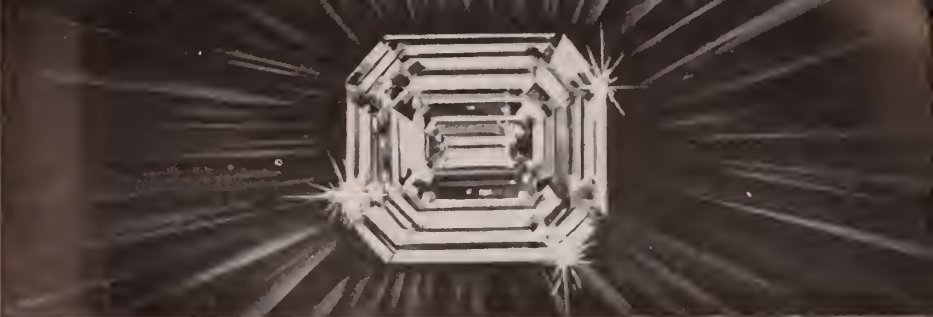
"WHAT ABOUT
SHORT
SUBJECTS?"

"WE
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THEM!"



RESULTS OF A SURVEY:

A leading circuit asked its Managers to do some research on Short Subjects. You'd be surprised how eloquent the customers can get. They like 'em. They want 'em. Shorts add pleasant variety to your program. M-G-M has always given them the same de luxe treatment as feature pictures. That's why M-G-M Shorts are top quality of the industry. You're building extra good will when you sparkle your show with M-G-M's wonderful Shorts.



M-G-M SHORTS SPARKLE YOUR PROGRAM!

All New!

6-CINEMASCOPE CARTOONS

(*Technicolor*)—Academy Award winners Tom and Jerry greater than ever on the big CinemaScope screen.

★

All New!

6-M-G-M CARTOONS

(*Technicolor*)—Newest and cleverest fun films starring Tom and Jerry, Spike and Tyke, Barney Bear, Lucky Ducky and Droopy.

★

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Like Will Rogers, Robert Benchley has become an immortal among American humorists. These reprints are his best.

★

6-PASSING PARADE Produced and Directed by JOHN NESBITT

Behind-the-scenes secrets of turning points in world history, scientific discoveries, individual achievements by a master story-teller.

★

14-GOLD MEDAL CARTOONS

(*Reprints in Technicolor*)—For theatres that require comedies in volume. Great for M-G-M Cartoon Karnivals, children's shows.

★

104-NEWS OF THE DAY

(*Twice weekly*)—Indispensable part of any show. Audiences want NEWS and M-G-M's got the tops in Newsreels!

★

DO IT TODAY! ASK M-G-M!

Allied Unit Celebrates 25th Year

Twenty-five years were celebrated the other day by an organization of exhibitors. Allied of Illinois marked the occasion with luncheon at the Blackstone Hotel, Chicago June 29, and reelection of its leader and president Jack Kirsch.

Mr. Kirsch, reviewing the past year, said it was "hectic" because of the strain between exhibitor and distributor, and this is occurring because the latter presses for higher and higher terms. Telling of the meetings of the joint Allied-TOA committee with sales managers, Mr. Kirsch commented:

"The temper of exhibition today is such that unless distribution makes an honest effort to reconcile the vast differences, it is hard to predict to what extremes exhibition will go to achieve measures for preserving its theatres."

Mr. Kirsch also reported on the toll TV campaign, to which 90 per cent of the unit's membership has contributed; two legislature bills, one on censorship and the other banning drive-in screens visible from state highways, both opposed by Allied; and a bill prohibiting collection of fees for reproduction of copyrighted music, which Allied favors.

Other officers elected are Van Nomikos, vice-president, and Ben Banowitz, secretary-treasurer, both for one year. Mr. Kirsch will serve three years.

New England Allied Unit Runs Membership Drive

BOSTON: Independent Exhibitors, Inc., of New England, a unit of Allied States, is conducting an extensive membership drive in an effort to sign every independent theatre owner in the five New England states. Edward Lider, president, said "only through a strong exhibitor organization can we hope to survive in the face of higher film rentals, fewer pictures, print shortages, adverse legislation, the threat of toll TV and other serious ills confronting exhibitors." Mr. Lider and Carl Goldman, executive secretary, are planning to travel through New England to contact exhibitors personally. The organization will hold a two-day regional convention at Toy Town Tavern, Winchendon, Mass., October 24-25 and Allied units from Pennsylvania, New Jersey and Connecticut will be represented.

New Hoffberg Shorts

Four new shorts have been added to the current releases of Hoffberg Productions, the company announced. They include "Merry Wives of Windsor," 27-minute operetta and ballet; "The Islands of Venus," "Travels in Cyprus" and "Summertime in Attica," each 10 minutes and in color.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in key cities for the week ending July 2nd were:

Albany: LAND OF THE PHAROHS (W.B.); LOVE ME OR LEAVE ME (MGM).

Atlanta: LONG JOHN SILVER (DCA); LOVE ME OR LEAVE ME (MGM); SEVEN YEAR ITCH (20th-Fox).

Boston: THE LITTLE KIDNAPPERS (U.A.) 2nd week; SEVEN YEAR ITCH (20th-Fox).

Buffalo: FOXFIRE (U-I); LAND OF THE PHAROHS (W.B.); NOT AS A STRANGER (U.A.); SEVEN LITTLE FOYS (Par.); SEVEN YEAR ITCH (20th-Fox).

Chicago: LADY AND THE TRAMP (B.V.) 3rd week; MOONFLEET (MGM); NOT AS A STRANGER (U.A.); SEVEN LITTLE FOYS (Par.) 2nd week; SEVEN YEAR ITCH (20th-Fox) 2nd week.

Columbus: SEVEN YEAR ITCH (20th-Fox).

Denver: AIN'T MISBEHAVIN' (U-I); DAVY CROCKETT (B.V.) 2nd week; THE ETERNAL SEA (Rep.); FAR HORIZONS (Par.); SEVEN YEAR ITCH (20th-Fox); THIS ISLAND EARTH (U-I).

Des Moines: SEVEN YEAR ITCH (20th-Fox).

Detroit: CREATURE WITH THE ATOM BRAIN (Col.); IT CAME FROM BENEATH THE SEA (Col.); LOVE ME OR LEAVE ME (MGM) 2nd week; THE MAGNIFICENT MATADOR (20th-Fox); SEVEN YEAR ITCH (20th-Fox) 2nd week.

Hartford: A BULLET FOR JOEY (U.A.); GAME OF LOVE (Times) 2nd week; HIROSHIMA (Continental); LAND OF THE PHAROHS (W.B.); LOVE ME OR LEAVE ME (MGM); SEVEN LITTLE FOYS (Par.); SEVEN YEAR ITCH (20th-Fox) 3rd week.

Indianapolis: INTERRUPTED MELODY (MGM); LAND OF THE PHAROHS (W.B.).

Jacksonville: FOXFIRE (U-I); KISS ME DEADLY (U.A.); LAND OF THE PHAROHS (W.B.); THE SEVEN LITTLE FOYS (Par.).

Kansas City: DAVY CROCKETT (B.V.); THE SEVEN YEAR ITCH (20th-Fox); THE WAYWARD WIFE (I.F.E.).

Memphis: THE COBWEB (MGM) 2nd week; THE FAR HORIZONS (Par.) 2nd week; WHITE FEATHER (20th-Fox).

Miami: INTERRUPTED MELODY (MGM); LOVE ME OR LEAVE ME (MGM); MISTER ROBERTS (W.B.); SEVEN LITTLE FOYS (Par.); SEVEN YEAR ITCH (20th-Fox).

Milwaukee: DAVY CROCKETT (B.V.); SEVEN YEAR ITCH (20th-Fox).

Minneapolis: BLACKBOARD JUNGLE (MGM) 9th week; DAVY CROCKETT (B.V.); SEVEN YEAR ITCH (20th-Fox).

New Orleans: INTERRUPTED MELODY (MGM); MISTER ROBERTS (W.B.); SEVEN YEAR ITCH (20th-Fox); THIS ISLAND EARTH (Univ.) 2nd week.

Oklahoma City: FAR HORIZONS (Par.); KISS ME DEADLY (U.A.); LAND OF THE PHAROHS (W.B.); NAKED AMAZON (Times) 2nd week; SEVEN YEAR ITCH (20th-Fox) 2nd week; STRATEGIC AIR COMMAND (Par.) 6th week.

Philadelphia: DAVY CROCKETT (B.V.) 2nd week; INTERRUPTED MELODY (MGM) 3rd week; MARTY (U.A.) 2nd week; SEVEN YEAR ITCH (20th-Fox).

Pittsburgh: THE COBWEB (MGM); GREEN SCARF (Asso. Artists) 11th week; INTERRUPTED MELODY (MGM); SEVEN YEAR ITCH (20th-Fox) 2nd week.

Portland: DAVY CROCKETT (B.V.); IT CAME FROM BENEATH THE SEA (Col.); SEVEN YEAR ITCH (20th-Fox); THIS ISLAND EARTH (Univ.) 2nd week; TO PARIS WITH LOVE (Continental) 2nd week.

Providence: DAVY CROCKETT (B.V.); SEVEN YEAR ITCH (20th-Fox).

Toronto: LOVE ME OR LEAVE ME (MGM) 4th week; MARTY (U.A.) 2nd week; SEVEN LITTLE FOYS (Par.); SEVEN YEAR ITCH (20th-Fox).

Vancouver: DAVY CROCKETT (B.V.); STRANGE LADY IN TOWN (W.B.).

Washington: THE COBWEB (MGM) 2nd week; DAVY CROCKETT (B.V.); FIVE AGAINST THE HOUSE (Col.); LOVE ME OR LEAVE ME (MGM) 2nd week; MARTY (U.A.) 4th week; A PRIZE OF GOLD (Col.).

Israeli Censor Board Completes New Code

TEL-AVIV, ISRAEL: The Israeli board of censors has included 13 principles which have been incorporated in the nation's film censorship code. They include: infringement of religious susceptibilities or tradition; desecrating law enforcement, officials or judges; creating disturbances of the peace; attacking ethics, truth, justice; depicting murder, theft; cursing or disgusting habits; cruelty, showing a man being killed; creating mass fears; showing use or sale of opium; depicting prostitution, sexual per-

versions, white slavery; scenes showing births; insulting foreign states; propaganda. If any of the principles are violated, foreign or local films may be banned after the code comes into effect.

RKO Promotes Managers

Promotion of two RKO branch managers has been announced by Herbert H. Greenblatt, domestic sales manager. Don Conley, branch manager in Des Moines, was transferred to Seattle, while Max Rosenblatt has moved from Omaha to Des Moines. The Omaha branch manager will be named later.

Allied Artists Ready With Big Program

Exhibitors will receive from Allied Artists five top pictures before October, and the company, proceeding with its ambitiously capitalized program of quality films, will produce at least 15 between now and January, executive producer Walter Mirisch pledged at a conference last week with news men in New York, where he has been conferring on the new program with home office executives.

Allied Artists also is interested in acquiring for distribution the best in independent and foreign pictures, to supplement its 35 films this year, Mr. Mirisch remarked.

The company's top release program seems to take this form, according to Mr. Mirisch. "Wichita" and "Phenix City" will be released this month. Walter Wanger's "Body Snatchers" comes along in September, and "The Warriors" in August and "Gunpoint" in October.

These pictures are part of the \$25,000,000 program Steve Broidy, president, announced during his recent tour of exchange centers. The money is to be spent on approximately 38 pictures during 12 to 17 months.

Among the 15 pictures are William Wyler's "The Friendly Persuasion," starring Gary Cooper; Billy Wilder's "Arianne"; "The First Texan," "Jeanne" and "Legionnaire." "Man Who Would Be King," which John Huston was to make, is delayed, and the company hopes Mr. Huston will begin another one within three months, Mr. Mirisch said.

He also disclosed that "Phenix City," photographed on the scene of the sensational story about gambling and crime in the Alabama city of that name, will have as an advance selling agent a 25-minute, two-reel documentary for showing to civic groups. The picture opens in Chicago July 19.

New Terrytoons Character in First CinemaScope Short

Terrytoons' first CinemaScope short, "An Igloo for Two," introduces a new character, Willie the Walrus. The cartoon's world premiere was at Loew's State theatre, New York, recently and Paul Terry, head of Terrytoons, Inc., said all Terrytoons productions in the immediate future will also be produced in CinemaScope. Other Terrytoons characters created by Mr. Terry include Mighty Mouse, Heckle and Jeckle and Dinky.

"Mrs. A" to Paramount

"Gertrude Lawrence as Mrs. A," the book written by the late star's husband, Richard Aldrich, has been purchased by Paramount. Melville Shavelson will direct, Jack Rose produce and both will write the screenplay.

Hollywood Scene

HOLLYWOOD BUREAU

The production level fell only slightly—35 to 32—over the long holiday weekend, a kind of time when producing pictures tends to lag if for no better reason than because it's hard to keep people genuinely interested in their work while most of the populace is working at nothing more exhausting than relaxation.

The outstanding new undertaking probably is Universal-International's "Benny Goodman Story," which will be a whopping money-maker if it's only fractionally as good as the "Glenn Miller Story" of like trademark. And, with Aaron Rosenberg producing and Valentine Davies directing, the project might very well live up completely to its tremendous forerunner. Steve Allen, who has some television following and who looks a little like Goodman, has the title role, with Donna Reed opposite, but the basic power of the picture figures to come from the great Goodman bandsmen—Gene Krupa, Harry James, Ben Pollack, Lionel Hampton and others—who, with the clarinet king himself on the licorice stick, will be pouring in the music. Technicolor should make it look as good as it sounds, too.

Based on TV Show

Back in Brooklyn the independent Harris-Meyerberg Productions began filming "Patterns," most people's selection as the year's best television show, with Van Heflin heading a cast that includes the incomparable Everett Sloane and Ed Begley of the original cast. Jed Harris and M. Meyerberg are the co-producers, and Fielder Cook is directing.

"The Last Hunt" is an MGM production in CinemaScope and Eastman color, directed by Richard Brooks, with Robert Taylor, Stewart Granger, Lloyd Nolan and Anne Bancroft in the cast.

Overseas the S. Reynolds company, producing for United Artists release, began shooting "Foreign Intrigue," in Eastman color, with Robert Mitchum and Genevieve Page. Sheldon Reynolds is the producer. Steve Previn is directing.

RKO to Release 10 Films From 8 Independents

HOLLYWOOD: Eight independent companies currently have 10 pictures in production or various stages of preparation for release by RKO Pictures, it was announced by C. J. Tevlin, vice-president in charge of studio operations. Two of the films are now in production, Holt-Rosen's "Texas Lady" and Todon Productions' "The Way Out." The five being edited include King Bros.' "The Boy and the Bull," Panamint Pictures' "Bengazi," Filmcrest Productions' "Tennessee's Partner," Edmund Grainger's "Treasure of Pancho Villa" and Todon's "Alison." Scheduled to begin filming shortly

THIS WEEK IN PRODUCTION:

STARTED (4)

INDEPENDENT

Patterns (Harris-Meyerberg)

MGM

The Last Hunt (Eastman color; CinemaScope)

UNITED ARTISTS

Foreign Intrigue (S. Reynolds; Eastman color)

U-I

The Benny Goodman Story (Technicolor)

COMPLETED (8)

ARC

Apache Woman

COLUMBIA

Inside Detroit
Survivors Two

INDEPENDENT

Bombay Flight 417

MGM

Tribute to a Bad Man

PARAMOUNT

Too Late My Love
Anything Goes

RKO RADIO

Texas Lady

SHOOTING (28)

ALLIED ARTISTS

Bobby Ware Is Missing

COLUMBIA

1984 (Holiday Prods.)
Picnic (CinemaScope; Technicolor)
Joe Macbeth (Film Locations, Ltd.)

INDEPENDENT

Hired Guns (Gannaway-Ver Halen Prods.)

MGM

The Tender Trap (CinemaScope; Eastman color)
Forever, Darling (Zandra Prods.; Eastman color)
I'll Cry Tomorrow

Guys and Dolls (Goldwyn; CinemaScope; Technicolor)
Kismet (CinemaScope; Eastman color)

Diane (CinemaScope; Eastman color)
Bhowani Junction (CinemaScope; Color)

PARAMOUNT

Man Who Knew Too Much (VistaVision; Technicolor)
Ten Commandments (VistaVision; Technicolor)

RKO RADIO

The Way Out (Todon Prods.)

REPUBLIC

Come Next Spring (Trucolor)

UNITED ARTISTS

News Is Made at Night (Friedlob Prods.)
A Kiss Before Dying (Crown Prods.; CinemaScope; Eastman color)
Alexander the Great (Robert Rossen; CinemaScope; Technicolor)

U-I

The Square Jungle
World in My Corner
Backlash (Technicolor)
Away All Boats (VistaVision; Technicolor)

WARNER BROS.

The Court Martial of Billy Mitchell (U.S. Picts.; CinemaScope; WarnerColor)
The Searchers (C. V. Whitney Picts.; VistaVision; color)
Sincerely Yours (WarnerColor)
Giant (WarnerColor)
Miracle in the Rain

are David Butler's "Glory," Filmcrest's "Counterfeit" and Grainger's "Great Day in the Morning."

Kalmus Reelected Head of Technicolor for Six Years

The directors of Technicolor, Inc., and the directors of Technicolor Motion Picture Corp., last week voted to extend the contract of Dr. Herbert T. Kalmus as general manager for six years. He is also president of both companies and has served in both capacities since the organization's inception. Dr. Kalmus announced the board of directors of Technicolor, Inc. has declared a dividend of 25 cents per share on the new \$1 par common stock, and 50 cents per share on the old no par common stock, not exchanged, payable July 22, 1955, to stockholders of record July 8. Dr. Kalmus also announced the consolidated earnings of the Technicolor companies for the first six months of 1955 after taxes are estimated to be 65 cents per share as compared to 32 cents per share for the corresponding period in 1954. The directors of Technicolor Motion Picture Corp. also voted to amend the by-laws of the company to create a new position of executive vice-president, to which John R. Clark, Jr., who was formerly assistant to the president, has been appointed.

"Queen" to Benefit Children's Theatre

The premiere of 20th-Fox's "The Virgin Queen" at the Strand Theatre, Portland, Maine, the evening of July 22 will benefit the Children's Theatre of that city. The premiere, in addition to the usual attendance of

People in The News

JERRY PICKMAN, Paramount advertising-publicity vice-president, left New York last week for Rome for meetings on the filming of "War and Peace."

WALTER BRANSON, world wide sales manager for RKO Pictures, left last week for a month's business tour of RKO's offices in Europe.

A. JULIAN BRYLAWSKI, head of the Motion Picture Theatre Owners of Washington, D.C., has been presented with a plaque by the National Safety Council for outstanding achievement in public safety education.

JOHN B. CRON has been named director of European sales for Screen Gems, Inc., and general manager of Screen Gems of Great Britain, Ltd.

BEN GOFFSTEIN, head of the Resort Hotel Association of Las Vegas, was appointed

head of studio and TV relations for Variety International. ROBERT ADLEMAN, president of the Philadelphia advertising firm of Lohmeyer, Adleman and Montgomery, was appointed International Press Guy.

LOUIS J. FINSKE, who succeeded LEON D. NETTER, SR., as president of Florida State Theatres July 1, was honored by his circuit associates the same day at a luncheon in the Hotel Roosevelt, Jacksonville.

STANLEY KOLBERT, treasurer of Interboro Circuit, Inc., New York, will serve as chairman of the Motion Pictures Division in the 1955 Sister Elizabeth Kenny Polio Foundation fund-raising campaign, to be held in August.

TYREE DILLARD, JR., formerly of Loew's New York legal staff has been elected president of the Berryville-Clarke, Va., Chamber of Commerce.

local and state personalities, will be enlivened by the entertaining of some 100 TV, radio and stage personalities and press representatives from New York and Hollywood and Boston. Bette Davis, star of the picture, is a resident of Portland, and director of the Children's Theatre.

Open Georgia Drive-in

ATLANTA: One of Georgia's largest and most modern theatres, The South Expressway drive-in, has been opened by Georgia Theatre Company. It is located on U. S. 41 Expressway South and built to accommodate more than 1,000 cars.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

JAMES STEWART in THE MAN FROM LARAMIE

Co-starring

ARTHUR KENNEDY • DONALD CRISP • CATHY O'DONNELL • ALEX NICOL • ALINE MACMAHON

with WALLACE FORD • Screen Play by PHILIP YORDAN and FRANK BURT • Based upon the SATURDAY EVENING POST story by THOMAS T. FLYNN • Directed by ANTHONY MANN

A WILLIAM GOETZ PRODUCTION

IN
CINEMASCOPE

COLOR BY TECHNICOLOR

BRING YOUR SMILE ALONG

Starring

Frankie LAINE • Keefe BRASSELLE

and introducing

CONSTANCE TOWERS

with LUCY MARLOW • WILLIAM LESLIE

Screen Play by BLAKE EDWARDS • Produced by JONIE TAPS
Directed by BLAKE EDWARDS

color by **TECHNICOLOR**

SPECIAL DELIVERY

starring

JOSEPH COTTEN • EVA BARTOK

with Niall Rene Robert Don Lexford
MacGINNIS • DELTGEN • CUNNINGHAM • HANMER • RICHARDS

Screen Play by PHIL REISMAN, Jr. and DWIGHT TAYLOR
Produced by STUART SCHULBERG and GILBERT de GOLDSCHMIDT
Directed by JOHN BRAHM • An N. PETER RATHVON Production

The National Spotlight

ALBANY

Public-spirited Albany and Troy theatres lent their screens for a brief message on behalf of retarded youngsters and lent their lobbies for collections by women of Capital District Chapter Association for the Help of Retarded Children, Inc. . . . Hope that audience collections for Will Rogers Memorial Hospital at Saranac Lake, during the week of August 7, would yield \$4,000 to \$5,000 in the exchange district was expressed by Harry Lamont, co-chairman with Warner branch manager Raymond Smith. Lamont expected his drive-ins to produce \$50 per unit—probably on a Saturday-Sunday schedule. . . . The circuits have pledged cooperation in this important effort to aid the fight on tuberculosis. . . . Another industry promotion, COMPO's Audience Awards Poll, will be launched at a meeting of exhibitors, branch managers and salesmen in 20th Century-Fox screening room July 11. Widespread support has already been indicated.

ATLANTA

George Ebersole, 20th Century-Fox Charlotte sales representative, just celebrated his 35 years with the company. . . . William J. Anglin, 43, died at his home in Detroit, Mich. He was a brother of Mrs. Rose Lancaster, of Strickland Films Atlanta office. . . . The Jimmie Tringas, Florida theatre owner, who has his home base at Fort Walton Beach, Fla., has added another little baby to the family. This makes two boys and one girl. . . . Glenn DeFallo, former manager of the Pala Fox drive-in, Pensacola, Fla., is the new manager of the theatre in Natchez, Miss. . . . It is a baby boy for the Norris Stephens, of the Stephens Booking Service, Savannah, Ga. . . . Mr. and Mrs. Oscar Howell (he is president of Capital City Supply Co.), are off for a vacation in Tennessee. . . . Tom Baldrige, MGM's press representative, was reelected chairman of the Jay-Cee Memorial Fund board of trustees. . . . Frank D. Rubel is now part owner of the Lee theatre, Fort Myers, Fla. . . . P. J. Henn, Henn theatre, Murphy, N. C., was here visiting. . . . Alvin Glazebrook has been appointed manager of the Colonial theatre, Valdese, N. C. He replaces Kenneth Benfield, who has been named manager of the Colonial, Hickory, N. C.

BOSTON

Bob Hope's visit to Boston on the eve of opening "Seven Little Foys" at the Paramount and Fenway, attracted wide press, radio and TV attention. Press and other interviews were arranged by Arnold Van Leer, Paramount publicist. . . . Eleven members of the Projectionists Union gave blood for Joe Liss, Stanley Warner district manager, given a 50-50 chance of pulling through at Worcester Hospital after a highway accident. . . . Robert Coyne, COMPO general counsel, explained exhibitors' parts in the Audience Awards plan at a kick-off meeting in the Hotel Bradford,

arranged by the publicity committee, including Paul Levi, Arthur Lockwood, Jack Saef, Edward Lider, Frank Lydon, Charles Kurtzman and Harry Feinstein of New Haven. . . . Three new branch managers, Gaspar Urban, Paramount, Al Levy, 20th-Fox, and William Kumins, Paramount, were greeted by 160 fellow members of the industry at a Bradford Roof "New Faces" luncheon sponsored by the Variety Club of New England. Michael Redstone, Redstone Drive-In Theatres president, replaced chief barker Walter A. Brown, who could not be on hand, as chairman. Theodore Fleisher, president of Interstate Theatres, served as emcee.

BUFFALO

E. K. (Ted) O'Shea, vice-president, Paramount Pictures Dist. Corp., in town the other day and getting in shape with a rub in the Buffalo Athletic Club. . . . Art Krolick, district manager, UPT, Buffalo and Rochester, returns Monday from a week's vacation, part of which was spent in Toronto. . . . P. Robert Meinhard, manager of the amateur still products advertising division of Eastman Kodak in Rochester, retired July 1. He joined Kodak's industrial relations department in 1920. Will move to southwest with his family. . . . Buffalo was jammed with big pictures for 4th of July week, sort of an inducement for folks to stay in town and enjoy the big shows in cool comfort. . . . The page ad in the New York sheets showing the "Seven Little Foys" arriving in Gotham aboard an American Airlines DC-7 was featured on a 30x40 poster, made up by Charlie Taylor and placed in the local office windows of American and tying in the local showing of the picture at the Buffalo Paramount. . . . Jim Fater got a big welcome home at the Universal branch when he returned to the sales staff there last week and where he formerly had been a salesman for many years. . . . Bill Brett, now managing both the Skyway Lakeshore and Niagara, reports business good in both spots and the miniature golf course at the latter garnering a lot of extra money.

CHICAGO

Kathleen Roberts of the Albert Dezel company left for a six weeks' trip on the Continent. . . . Sam Kaplan of the same organization is taking an extended business trip through the Louisville and Indianapolis area. . . . Clyde W. Eckhardt and Mrs. Eckhardt, well known on Film Row, are here from California to visit with family and friends. . . . E. Montemurro, of Movietone News, returned from Istanbul where he was among the guests attending the opening of the new Hilton Hotel. . . . Lester Stepner, manager of the Evanston theatre which held its formal opening July 1, announced that they will follow a single feature policy with a special children's matinee on Saturdays. . . . The Calo, which also reopened July 1, will likewise follow the single feature policy with a program change twice weekly. . . .

Herb Ellisburg, manager of the Piccadilly theatre, returned to his chores following a 10-day illness. Rose Dunn, manager of the Hyde Park, returned from a New York holiday. . . . The Howard theatre has been completely redecorated.

CLEVELAND

Sam Shubouf, local Loew manager is back from a vacation in Boston and points east. . . . Local Lion's Club sponsored an orphan Saturday morning show of "Wizard of Oz" at the Stillman, providing all transportation, free candy and popcorn. . . . Art Brown succeeds Edward Richardson as manager of the Granada theatre. . . . James Kalafat, "Andy" Anderson and J. Stuart Cagney are owners of a new Crestline Voyager, launched this week at the Lakeside Yacht Club. . . . Cleveland Salesmen's Club holds a screening and Smorgasbord July 16 at Harry Mamolen's Euclid Ave. place. Club's annual picnic, scheduled for June 25, was postponed to August. . . . Jerry Reinhart closed the Mozart theatre, Canton. Property is reportedly to be converted to parking space. . . . Leo Jones' son Dick enters Notre Dame University in the fall. Jack Lewis, RKO salesman, married Peggy Holiday July 1. . . . Dueber theatre, Canton, closed July 5.

COLUMBUS

Governor Frank Lausche vetoed the State House underground parking garage bill passed by the Ohio Legislature. The chief executive said the garage, which would have given much-needed parking relief for downtown theatres, would put the state in the commercial garage business. Proponents believe they can muster enough votes to override the veto. . . . "The Seven Year Itch," after one of the biggest weeks in recent RKO Palace history, went into a second week. . . . Mrs. Ethel Miles is booking a variety of stage acts in the East Main, North High, Scioto Drive and West Broad drive-ins. . . . Loew's Ohio has a sneak preview of Bob Hope's "The Seven Little Foys." . . . "Love Me or Leave Me" went into a second week at Loew's Ohio. . . . Mrs. Erva Swysgood has been appointed secretary to Robert Wile, secretary of the Independent Theatre Owners of Ohio.

DENVER

J. M. F. Dubois, free lance newsreel cameraman, flew to Scottsbluff, Neb., to get pictures of a destructive tornado for the newsreels. . . . Scotty Allan, Noth Platte, Neb., theatre man, in for the opening of horse racing at Centennial race track. . . . Lou Kolocheski, head booker, and Walter Coven, shipper, Paramount, vacationing. . . . Beth Hall, previously secretary to Mayer Monsky, Universal branch manager, back on the job. . . . John Allan, Dallas, Tex., southwestern division sales manager, was in for conferences with Henry Friedel, branch manager. . . . Alma Simpson, re-

(Continued on following page)

(Continued from preceding page)

tired contract clerk, Metro, taking a three-month tour of Europe. . . . Clarence Caland, owner of the Iris, Edgemont, S.D., is building a 300-car drive-in there for opening this month. . . . The West, formerly the Unique, Gunnison, Colo., reopened after extensive remodeling and addition of CinemaScope. Dave Davis, general manager for Atlas Theatres, owner, went over for the reopening. . . . C. U. Yaeger, president Atlas Theatres, has moved Eddie Specht from Salida to Lamar as city manager, and Fred Allusie, assistant at Salida, becomes city manager. . . . Theatre managers and other executives of Fox Inter-Mountain Theatres, and personnel from National Theatres of Wisconsin, Detroit, Philadelphia and New York, will attend a meeting July 12-14 in Denver, attended also by Elmer Rhoden, National Theatres, president, and presided over by Frank H. Ricketson Jr., Fox Inter-Mountain president.

DES MOINES

The Valley theatre at Eddyville has been closed. Manager Dwight Hanson gave "lack of business" as the reason for darkening the house. Hanson, who operates the theatre at Rockwell City, will continue that operation. . . . Dr. J. F. Hardin says he is planning to open the rebuilt theatre at Bedford about the middle of September. . . . Two more theatres in the state have installed new equipment for the showing of CinemaScope films. They are the Ogden at Ogden and the drive-in near Mason City. . . . Plans for a \$40,000 community theatre in Council Bluffs have been approved. The theatre is expected to seat 600 persons. . . . Hazel Hudson, Vern Stephens and Lois Lohr have returned to Warners from their vacations. . . . Beatrice Madsen is the new Warners PBX operator. . . . Bill Lyons, Columbia second booker, has been transferred to the Omaha exchange where he will be head booker. . . . Phyllis Kost, Columbia, is vacationing in the Ozarks. . . . Bob Hensley, Columbia shipper, is a father for the third time. This one is a boy, named Michael. . . . NSS is planning an office party for early in July.

DETROIT

"This Island Earth" promotion includes a plea for any or all who have authentic pictures of flying saucers to show them to the Palms management. A savings bond is promised the lucky snapshooters. Henry Maday, Detroit Flying Saucer Club president, is the judge. . . . At the Michigan theatre opening of "Not As a Stranger," each of the first 50 patrons was presented with a record of Frank Sinatra singing the title song. . . . Mrs. Ernest Conlon, wife of the Allied executive secretary, died recently. . . . 20th-Fox is planning a huge party for Joseph Lee, Detroit manager, commemorating his 30th anniversary with the company. . . . The annual Allied golf tournament at Tam O'Shanter CC closed most of the exchanges and business offices June 27 to allow a maximum attendance. . . . Otto Eberts, RKO head, and his son, based in Puerto Rico, met at an Indianapolis vacation. . . . Old time comic, George K. Arthur was through on a selling trip and doing the city with Sol Krim.

80 YEARS OLD—STILL VERY MUCH ON JOB



SAN FRANCISCO: Can anyone top this record? Bill McCarthy, above, maintenance man at RKO Golden Gate theatre here, and the oldest working stage hand in the local union, recently celebrated his 80th birthday—on the job, of course. He started at 14 with the old Bostock & Ferrie Carnivals and worked with various shows throughout the country. He was a boxer, and a contender in the middleweight division at the turn of the century. Mr. McCarthy has spent some 60 years in show business. For many years he was top set builder for the Fanchon & Marco and Fox Studios in Los Angeles. According to Mark Alling, manager of the Golden Gate theatre, "Bill McCarthy is a master craftsman and, despite his advanced years, he still does the best job around here."

HARTFORD

Opening of the \$200,000 drive-in theatre being built by Lockwood & Gordon Enterprises at Bridgeport, Conn., is slated for July 20. The theatre, to be known as the Pix drive-in, will have a 70-cents admission scale, according to Douglas Amos, who is Lockwood & Gordon's Hartford division manager. Don McPhee, now assistant manager of the Danbury (Conn.) Drive-In, will serve as manager. . . . Sperie Perakos, general manager of Jerakos Theatre Associates, New Britain, Conn., has been elected president of the Yale Club of that city. . . . The Lyric, operated by Hartford Theatres Circuit, has adopted a 50-cents admission scale at all times for adults. The reduction from 60 cents had initially been tried for matinees only. . . . Filmtronics, Inc., of New London, a new Conn. corporation, has filed a certificate of incorporation with the Secretary of State's office. Incorporators are Robert L. Perry, Wallace Abrams and Mario Romano. . . . Albert Clarke has been named manager of the Bijou theatre, Springfield, Mass., succeeding Ralph Carezza, who has resigned.

INDIANAPOLIS

Greater Indianapolis will reopen the Lyric Sundays only for a two-a-day hill-billy show starting July 17. The house was

closed recently for the summer. . . . Exhibitors from Indiana and Kentucky represented by Affiliated Theatres held their annual meeting here Tuesday. . . . A new drive-in is under construction by Carl Stewart on state road 37 between Bloomington and Bedford. . . . Variety members Wm. A. Carroll, Robert Conn, Murray Duvancy and Robert Jones have been elected to the board of United Cerebral Palsy along with Marc Wolf, a hold-over director. . . . Bill Reinecke has resigned as assistant manager of the Indiana to leave theatre business. . . . Better than average trade was reported by all first run theatres over the holiday weekend except those with hold-overs.

JACKSONVILLE

Jerry Gold, president of the Motion Picture Exhibitors of Florida, and his brother Louis were here from Pahokee to make preliminary arrangements for the MPEOF's fall convention, which is held here annually at the Roosevelt Hotel. . . . Bob Pollard, Republic salesman, came in from his Tampa office. . . . Oliver Matthews, U-I's head booker, said that the local U-I branch achieved second place nationally and first place in the South during the company's "Charley Feldman Drive," January 1-April 30 of this year. . . . Many holiday motorists were being stopped by Jacksonville Beach police to receive tickets—to the movies. The drivers were all safe drivers and the stunt was a promotion by Jess Marlowe, manager of the Beach drive-in theatre, to help police promote traffic safety. . . . Carroll Ogburn, Warner branch manager, spent part of the week in Miami with Florida State Theatres and Wometco executives. . . . Harley Bellamy, St. Johns assistant, circled the State on a vacation tour. . . . Thomas P. Tidwell, 20th-Fox branch manager, and his assistant Bob Stevens, were back from a visit with Carl Floyd in Haines City. . . . Bill Beck, manager of the Five Points theatre, flew to Canada for two weeks' of fishing. . . . Herb Ochs has acquired two Tampa drive-ins, the 40th Street and the Auto Park, from S. E. Britton, the former owner.

LOS ANGELES

The Film Row Club of Los Angeles made a donation of plastic covers to the Budlong School for Handicapped Children. These covers, which were presented by Max Factor, Paramount sales manager, and Morrie Kleinman, are used by the school with therapy mats. . . . The El Rancho theatre in Moor Park has been closed by John Hatcher. . . . A visitor here was Ernesto Ruffino, head of the Luzon Theatres in the Philippines. . . . Bob Kronenberg, of Manhattan Films International, returned from a business trip to San Francisco. . . . Also returning from visits to the Bay City were Lester Blumberg of the Principal Theatres; Jim Velde, western district manager for United Artists; and Jerry Zigmond, western division manager for United Paramount. . . . The office personnel of the Warner exchange held their annual picnic June 28 at Griffith Park. . . . In the anniversary department were Mr. and Mrs. Lou Berman, who celebrated their 33rd anniversary, while the Jules Blyands (he operates the Alvarado theatre here) celebrated their 13th. . . . The Sherwen Corp., headed by Harold Wenzler, has taken over the Roxy theatre in Glendale,

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which was recently shuttered by Grover Smith. . . . Las Vegas lured Saul Mohi of the Lankershim theatre in North Hollywood, for a brief vacation. . . . Morrie Abrahams, Columbia exploiter, returned from Salt Lake City.

MEMPHIS

Nine acres of land on Jackson Avenue in Memphis, in the heart of a rapidly-growing northeastern section of the city, have been purchased as the site for a drive-in theatre and a new corporation will be formed to construct and operate it, M. A. Lightman, Jr., vice-president of Malco Theatres Inc., announced. . . . Memphis CIO council went on record as opposing authorization by the Government of a pay-as-you-see television system. "Working people would be hardest hit," said a resolution passed by the large Memphis labor council representing all CIO unions in the city. . . . Plaza theatre at Memphis staged a theatre party for the Fun Over Fifty Club at which "A Man Called Peter" was shown. . . . A. J. Protas, owner, closed the Dixie theatre at Mansfield, Ark., indefinitely and went on a vacation trip. . . . Max Connett has bought Strand theatre at Kosciusko, Miss. . . . E. E. Reese, owner, has finished his 250 car Twilite drive-in at Bruce, Miss., and it is open to the public. . . . Abner Lebovitz of the Skyvue Amusement Co., has bought Skyvue drive-in at Memphis, one of the largest outdoor theatres in this section of the country. . . . James E. Castle has bought Joy theatre at Pontotoc, Miss. and will book and buy in Memphis.

MIAMI

That "Interrupted Melody" has interested Miamians is proven by its above average attendance but there are three Miamians who have a personal interest in the story of Marjorie Lawrence's triumph over polio. These include her father-in-law, sister-in-law and brother-in-law who say that their famous relative plans to move to this area to take advantage of our healthful climate. . . . Working on exploitation for "Cobweb" was Judson Moses who was down from MGM's Atlanta office. . . . The Sidney Meyers were happy to be back from New York where Mr. M. had a successful spinal operation. . . . Elmer Hecht, Wometco executive, was spending some time at a local hospital for extensive check-ups. . . . Paramount manager Charlie Whitaker was enjoying a vacation spent at home, far from the maddening mob that was storming the theatre's doors to see "Seven Little Foys," according to Fred Hughes, his assistant. . . . The Mitchell Wolfsons, have left for an extended vacation of several months which will take them up through Canada, back down into the states and then on to their mountain home in the Carolinas. . . . Jerry Lewis in to entertain needy children.

MILWAUKEE

Vacation bound are many from the RKO exchange here. John White, cashier, left for California. John Radke, head shipper, is going to Florida and Cuba, and Helen Harsh, head inspectress, is going to Seattle. . . . Oliver Trampe announced that Robert Koebb is the new assistant booker at the Allied Artists exchange here. . . . In town along Film Row was Eddie Safeer, Buena

Vista. . . . The board of directors and their wives were invited out to the Ray Trampes' place on Phantom Lake for a meeting and a day of relaxation.

MINNEAPOLIS

A thief stayed for the late show at the neighborhood Rialto and when everyone had gone home, took a claw hammer belonging to the theatre to break into the ice cream and soft drink machines. John McCashlin, manager, said the loss was undetermined. . . . Milt Lipsner, branch manager of Allied Artists in Washington, D. C., was a Film Row visitor. . . . Leslie Bird, manager of the Campus, an art house, was married to Shirley Loiia at Sebeka, Minn. . . . Jay W. MacFarland, branch manager of NSS, vacationed at his lake home near Glenwood, Minn. . . . Ethel Curtiss, former contract clerk at Columbia, and now a booker's clerk at 20th-Fox in Washington, D. C., was another Film Row visitor. . . . Ernest Schweigert, exhibitor at Miller, S. D., visited the exchanges. . . . Geraldine Holdvogt, assistant cashier at Columbia, was married to Dennis Stalberger. . . . Irene Fraser, cashier at NSS, vacationed in southern Illinois and Missouri. . . . Ivan Fuldauer, MGM midwest press representative, was in.

NEW ORLEANS

Harold Authenreith assumed operation of the Joy drive-in, Milton, Fla. which was closed several months ago by the Fred T. McLendon Theatres. . . . A thief entered the booth at the Palm drive-in, Pensacola, Fla., struck the 17-year-old ticket seller, Fred Brown, on the head with a bottle and robbed him of \$150 plus. The man struck from behind before Brown could call for help. . . . R. S. Price has reopened the briefly closed Rex, Osyka, Miss. . . . N. Solomon Theatres, McComb, Miss., headed by T. G. "Teddy" Solomon, acquired ownership of the Star, Natchez, Miss., from Charles Morel and the Warrington drive-in, Warrington, Fla., from S. E. McDaniel, operator of drive-in theatres in Marianna, Fla. . . . Frank Pasqua shuttered the Gonzales, Gonzales, La. . . . The Rio drive-in, Vidalia, La. resumed operation after nearly a month's closing due to screen tower repairs which was badly damaged in a storm. . . . Dixie Theatres closed the sub-run Rex in Hammond, La. . . . Russell Elliot reopened the Hi Way drive-in, Bay St. Louis, after a brief closing by the previous operators, Mr. and Mrs. Neilius Rhodes. . . . Wm. H. Sudor, of the Army Motion Picture offices, Atlanta, announced that Theatre No. 1, Camp Polk, Leesville, La., reopened.

OKLAHOMA CITY

"The Prodigal" was playing at four suburban theatres in Oklahoma City this week. . . . The Moonlite drive-in theatre at Stillwater, Okla., has installed a "giant" new screen. . . . The Jake theatre, Shawnee, Okla., held a penny day June 29. . . . Skyvue drive-in theatre, Ponca City, Okla., and the Airline drive-in theatre at Ponca City, Okla., admit children under 12 free. . . . "This Island Earth," now showing at the Warner theatre, is giving space man balloons free to all children attending the show. . . . Twilight Gardens drive-in had a big fireworks display July 4. . . . Barton Theatres had a Davy Crockett display in fireworks at each of their eight drive-in theatres July 4.

PHILADELPHIA

The first drive-in in the territory operated by a church was opened near Lancaster, Pa., known as the Drive-In Church, and operated by the Lancaster Gospel Center for the showing of religious films on Sundays. . . . E. G. Wollaston, manager of the State, Harrisburg, Pa., named treasurer of the newly-formed Downtown Harrisburg Businessmen's Association, also serving on the group's Board of Directors. . . . Jack Harris' Exploitation Pictures will handle the Gibraltar releases in Pennsylvania, starting with "A Life at Stake." . . . A. M. Ellis, the movie chain owner, has turned over his Castor in the Northeast section of the city on Sunday mornings to a new priest assigned to start a new parish in the area. . . . Dr. Bernard L. Kahn, official doctor for the Stanley Warner Theatres for many years, was feted by circuit officials on his 70th birthday with a dinner at the RDA Club. . . . Mrs. Edna R. Carroll, former chairman of the Pennsylvania State Censor Board, serving as a captain of the current Multiple Sclerosis Drive. . . . She has also signed with the Harry Biben Theatrical Agency here for lectures and speaking engagements. . . . The Sablosky interests, operating the Norris, Norristown, Pa., withdrew their anti-trust action in U. S. District Court here against Buena Vista Film Distributing Company on getting playdates for "Davy Crockett, King of the Wild Frontier." . . . Irving Rossheim, owner of the Midway, Allentown, Pa., filed an antitrust suit in U. S. District Court against other area exhibitors and the major distributors, charging conspiracy to deprive him of product.

PITTSBURGH

The Harris gets Jimmy Stewart's new one, "The Man From Laramie" following its current "Foxfire." . . . Al Weiss, owner of the Liberty and Capitol theatres in nearby McKeesport, and his wife Helen celebrated their 25th wedding anniversary with a trip to Miami. . . . "Bedevilled," which has been on and off the Penn booking chart, is on again. . . . Fred Kunkle, assistant manager of the Penn, vacationing in Ocean City and New York. . . . "Cinerama Holiday Tri-State Week" well promoted by Art Manson, gave the Warner a terrific week. . . . "The Green Scarf," heading for a 12th week in the Guild, continues to amaze local Film Row. . . . Bob Hope's personal appearance on the Stanley stage was emceed by Buzz Aston and Bill Hinds, two top local TV personalities. . . . A top social event of the summer season was the wedding of Barbara Silver, daughter of the M. A. Silvers, to Jacob H. Deutschmann of Newton Falls, Mass. Silver is the Stanley Warner zone manager for this area. The Harry Kalmines came on from New York for the wedding. . . . Murray Harris, Dubin and Feldman account executive, and Beverly Schulberg announced their engagement.

PORTLAND

First run business is booming here despite the many transient name attractions. House managers are all starting to do more promotion campaigns that are paying off at the box office. . . . Fox theatre manager Oscar Nyberg had a big promotion on "Seven Year Itch" and set a new house record with near capacity business for the

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entire first week. . . . Guild theatre manager Marty Foster is back at his desk after a business trip to the Bay Area and Los Angeles. . . . Evergreen's Oregon district manager Russ Brown also is back at his desk after a trip to the film capitol. . . . Judy Garland set to appear here the middle of July with heavy advance seat sale. This will be her northwest debut. . . . RKO branch manager Dick Lange is nursing his arthritis. . . . *Journal* drama editor Arnold Marks was off to Seaview for a short rest. . . . Dick Newton has new outfits for his Paramount theatre usherettes.

PROVIDENCE

The Majestic was the locale of the New England premiere of "The Seven Year Itch." . . . Another premiere took place locally when the Avon Cinema presented the first R. I. screening of "The Little Kidnappers." . . . Dave Levin, RKO Albee manager, scored with extensive exploitation in anticipation of the forthcoming "Davy Crockett." . . . William J. Trambukis, Loew's State manager, was enjoying a week of his annual summer vacation. . . . The Somerset Playhouse, a member of the straw-hat summer stock circuit, opened the season with "The Tender Trap" starring Sloan Simpson. Outstanding among the film-players to make personal guest appearances at the Somerset will be Jeffrey Lynn who will star in "The Caine Mutiny Court Martial," the same vehicle he will appear in at Matunuck's Theatre-By-The-Sea.

TORONTO

The Hamilton *Spectator* has Walter Hardaker writing the amusement column once handled by John Robinson and latterly Jane Baker. John "Robbie" Robinson as he was known among the managers is writing a personalized column on the second front section each day. . . . The Avalon, Downtown and Cinema, units of Famous Players Canadian Corp., in Hamilton, were hooked up on a day-and-date policy, beginning with "Son of Sinbad." . . . Dan Krendel, Famous Players Ontario District "B" supervisor, is holidaying in Florida with his wife. . . . William J. Singleton, director of sales and services at Associated Screen News, has resigned, effective July 31. He succeeded Ben Norrish as president in March, 1953 following the latter's retirement. He had been the general manager from 1948 to 1954, assuming his present post in the recasting of the executive structure following the acquisition of ASN by Paul Nathanson and Maxwell Cummings early in 1954. . . . Graydon A. Matthews, veteran of the distribution section of the Canadian motion picture industry, died in Montreal following a lengthy illness at the age of 56. At the time of his death he was Saint John branch manager for J. Arthur Rank Film Distributors (Canada) Ltd. and its Cardinal Films Division.

VANCOUVER

Ivan Ackery, of the Orpheum, is benefitting from child support on "Davy Crockett," with plenty of special tie-ins. The juveniles keep the 3,000-seater filled until around 5 p.m. but night business is only fair. . . . Established drive-in operators who plan to expand, as well as prospective drive-in builders, are faced with mounting

real estate costs with shopping centers here competing for acreage. This is the experience of many outdoor theatre owners in British Columbia and Alberta. Exhibitors seeking new locations also are finding themselves bidding against home builders. This means that many drive-ins are being forced further away from city and suburban areas. . . . The YMCA community theatre at Field, B. C., operated for 20 years for railroad men, has closed. The new long-distance trains no longer change crews at Field so there's no need for films. . . . Ray Lowdon, of the Loughed drive-in, Burnaby, got a bad break when his youngster was hospitalized with polio. . . . The Ridge drive-in near Haney, which opened a year ago, has closed. . . . The North Star drive-in at Langley, also has closed. Both are in the Fraser Valley area.

WASHINGTON

George Kelly, Paramount Pictures salesman, was married June 25 to Jane Harrell, Paramount booker. . . . Ike Ehrlichman, Universal Pictures sales manager, and Mrs. Ehrlichman, are the parents of a new baby son. . . . The Vernon theatre in Alexandria, celebrated its 25th anniversary. . . . Sara Young, 20th Century Fox booker, is vacationing in Florida. . . . Sympathy is extended to Mr. and Mrs. Frank B. Stover, of the Alexandria Amusement Co., who received news that their son, Lt. Frank B. Stover, Jr., was missing when his plane crashed off Edenton, North Carolina. . . . The Variety Club is getting its committees set up for the 1955 Welfare Awards Drive, the Golf Tournament and Dinner Dance, and the Dinner Dance Program.

Pledges for Hospital Fund Theatre Collections Rising

The number of pledges for theatre collections to help the Will Rogers Memorial Hospital Fund is rising satisfactorily, S. H. Fabian, national chairman of the special drive, announced at the New York office this week. He added his committee is "delighted" with support by drive-in theatres. He said these types of theatres are potential sources of badly needed funds. He believes that with the coast-to-coast Telethon and active support by trade publications, more theatres will be enrolled than at any time since the March of Dimes.

Expect 100-Theatre Network For Marciano-Moore Fight

The largest closed-circuit telecast hookup in history will be assembled for the heavyweight championship fight between Rocky Marciano and Archie Moore, September 20, from Yankee Stadium, New York, it was announced by Nathan L. Halpern, Theatre Network Television president. More than 100 theatres are expected to join the hookup, which would surpass the 83-theatre previous high for the Marciano-Don Cockell fight held May 16. The size of the network will be increased by the use of TNT owned and operated large-screen projection equipment, the company added, and 60 of these units will be moved into theatres that do not have their own large screen projectors as yet.

Sales Tax on Shooting Cut In Canada

TORONTO: A change in the manner in which the sales tax is imposed in Canada is expected to result in increased motion picture production in both 16mm and 35mm—in this country.

Whereas formerly the sales tax of 10 per cent was imposed on the total cost of production it is now based on 10 per cent of the total based on nine and a half cents a foot. For example: a 22-minute, 16mm film costing \$25,000 formerly carried a sales tax of \$2,500 added to the cost. However, under the new regulations, the 800-foot film would be charged \$7.60 sales tax, taking it at 10 per cent of nine and a half cents a foot.

The footage is based on the original footage in which the production value is concentrated as distinct from release prints, the value mentioned to include sound strip, if any. No change was made on the excise tax on release prints: 10 per cent on the actual invoice to the customer.

There is exemption from the sales tax on any films classified as educational by the National Film Board. The new tax is applicable to both 16mm and 35mm, black and white or color.

Coincidental with the announcement by the Government of the sales tax reduction were announcements from two motion picture producers of construction plans for new studios. In Vancouver, construction already has begun for buildings covering 10,000 square feet, costing \$45,800 for Lew Parry Productions, Ltd. The building will include all needed facilities for production, while Peterson Productions of Toronto is planning a studio on an acre of land, with a 45,000 square foot sound stage, on the city limits.

Disneyland Premiere Set for July 17

No angle of coverage and certainly no piece of necessary equipment is being overlooked by the American Broadcasting Company for the highly touted opening of "Disneyland," Cal., the evening of July 17. The network show will be entitled, "Dateline Disneyland." The dedication activities at the 60-acre Anaheim, Cal., playland, will be covered, as an instance, by 24 cameras, said by ABC to be the greatest number ever used; "zoomar" variable focus lenses and many others of special purpose; five miles of camera and 10,000 feet of coaxial cable; a micro wave communications system to coordinate technical personnel, along with five control rooms; and other technical factors. Frank Marx, engineering vice-president, this week declared the single pickup will be the most complex in the history of television. More than 100 engineers are in on the planning.

Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

To Graduates of the Ticket-Selling Workshops

DEAR STUDENTS: Now that you have finished your short course in MGM's College of Useful Knowledge—Professor Simon's regional classes in "Ticket-Selling" on tour—and you have your diplomas, we would like to discuss a common phenomenon in curricular activities of this order, both here and there, around the table. We have an excellent observation post, and the opportunity to comment, from a safe distance.

What we want to know is—when so many good ideas for ticket-selling and showmanship are interchanged between working managers in these meetings, then WHY is it that so few will follow a good example, when it is presented in tangible form, for their own benefit? It's a problem of diminishing returns, rather than the extension of a privilege to many more who might profit. They drop out of class too soon, without even trying new ideas.

Professor Simons will tell you—they come to listen, but they seldom follow the leadership offered in their scholarship. More than 7,000 members of this Round Table, and 7,000 who have attended the Workshops, have heard ideas and suggestions that could—and should—be used on their own home grounds, but the results don't show in any volume. Mike is more fortunate than we are, in that MGM has thirty-five field men in local areas, to pound ideas home, along lines laid down in 24 Workshop sessions, across the continent. He has more luck in the follow-up.

We'll give you an example of what we mean, outside of the Workshops, and in our mail from across the border. Consider Mel Jolley's very successful "Junior Press Club" at the Century theatre, Hamilton, Ontario, which is the best children's show idea in our book. It is sponsored by the *Hamilton Spectator*, and the friendly newspaper has given thousands of dollars in prizes, thousands of inches of free space, and their genuine enthusiasm in making this idea profitable for all concerned. The kids have to wear their badges to obtain special admission prices at the box office.

"DAVY, DAVY CROCKETT"

The advertising trade press is wondering out loud "if the Davy Crockett fad is going to last?" The researchers say Davy has all the elements, symbols, a carrying device (the song) and he fills every need. They are counting on this phenomenal little fellow to "endure at least until year's end." We'll venture the prediction that Davy will be going strong for a great deal longer.

The fur trades were first to find it out, when the terrific demand for Davy Crockett hats pulled them right out of a deep depression. They sold every scrap of fur big enough to fit a youngster, and made the hats a premium item in many stores. The records have hit 7,000,000 sales, which is far and away above any score in the music trades. We know that the youngsters have been anxious to drop their out-moded cowboy suits and Davy Crockett has everything that intrigues the youthful imagination. "The King of the Wild Frontier" is the biggest hit with the moppets in twenty years of children's shows.

Actually, film industry is slow climbing aboard this fast moving vehicle for merchandising children's attractions. Even the original Disney film was made first for television and later for theatres. The woods are full of Indian fighters who are in the public domain, and there are even political parodies on the subject, aimed at a candidate for president who also wore a coonskin cap, without starting a vogue. Don't diminish the original.

There are thousands of cities and towns where this same plan will work as well, and it may be improved in multiple use across the continent. The Round Table is filled with "one time shots" that can be duplicated by a thousand others, but it seldom happens. We don't want to be repetitious and we like to keep our meetings filled with new ideas.

¶ SMARTEST stunt of the month was Columbia's telephone answering device whereby if you dialed the right number in a dozen key cities, you heard the unmistakable voice of Jimmy Stewart, who told you about "The Man From Laramie"—and thanked you for calling. The stunt was so successful in New York they had to discontinue PLaza 7-8570 after three days, because "it swamped the switchboard"—even with ten leased wires and automatic tape-recording play-back mechanism. Columbia says "it was expensive"—but we think it's a pretty nice promotion when as many as 13,000 eager patrons deposit their own dimes to hear a sales talk, with the conviction they are hearing the voice of a favorite star in a believable manner. Columbia is coming back on July 11th with an installation able to handle the calls in any quantity. We'll have a picture of it, and the whole story of how it operates, when they resume in New York.

¶ OUTDOOR advertising has taken an upswing in Hollywood's pre-selling budgets, according to *Tide*, the advertising trade's paper. The year ahead will run to four times the 1954 figure, with showings in upwards of fifty trading areas. The flight to the suburbs, which is changing the merchandising map of America, has much to do with it, and the importance of 24-sheet posters in putting over a pre-selling message, so he who runs may read, is a generous confirmation of our conviction with regard to "the best poster art in the promotion field." The Monroe Greenthal agency is placing Columbia's "Not As a Stranger" as billboard advertising in 23 states; the C. J. La Roche agency is following Walt Disney's policy with top-bracket showings for "Lady and the Tramp" and Bob Gillham, old friend at this Round Table, now with Cunningham and Walsh, announces big displays for Universal's "To Hell and Back," starting in Texas and spreading with the playdates across the country. —Walter Brooks



William J. Moclair, managing director of the Roxy theatre on Broadway, and Charles Levy, advertising and publicity director for Walt Disney, award pedigreed cocker spaniels to two of the prize-winners in Barton's "Children's Week" contest, with 150,000 entries.



Overall view of the 25-foot circular merchandising area in the rotunda of the Roxy theatre, especially equipped for the sale of thousands of items associated with the promotion of the Walt Disney picture. This is in addition to the Pepsi-Cola refreshment counter shown below, and two smaller counters, in other locations.



Myron Levy, Roxy theatre assistant manager in charge of merchandising, and managing director William J. Moclair, discuss details of the concession counter display, just before the doors opened to a \$90,000 week.



Walt Disney's "Lady and the Tramp" had all-out poster advertising support in 50 national markets, with more than 4,000 of these 24-sheets displayed in conjunction with early-run playdates. This is another of the Disney outdoor campaigns, in line with the previous record for "20,000 Leagues Under the Sea" which was placed on a national basis by the C. J. LaRoche agency.



The lobby of the Roxy theatre at 8 a.m. opening morning was crowded with hundreds of happy youngsters who received free autographed records of "The Siamese Cat Song."



Right now, the crowds are milling around the Roxy concession counters—there are three of them on the street floor, two for Pepsi-Cola and candy—the other, for Walt Disney special merchandise—and you'll find plenty of patronage going and coming at all hours.

Roxy Leads With Movie

○ Merchandise

William J. Moclair, managing director of the Roxy theatre, of Broadway, in cooperation with Charles Levy, advertising and publicity head for Walt Disney, have established a tremendous merchandising area in the big theatre's rotunda, as an important part in the premiere and continuing run of "Lady and the Tramp" — feature length CinemaScope cartoon which is heralded as Disney's happiest picture.

The display centers around a new 25-foot semi-circular counter, brilliantly lighted and backed with advertising art in color. The display is already attracting thousands of patrons of all ages, and is served by five especially trained uniformed attendants, under the supervision of Myron Levy, assistant manager in charge of merchandising, who estimates that more than 10,000 items will be carried in stock during the run.

These consist, in part, of 2,000 "Lady and Tramp" charm bracelets; 500 all-speed records; 2,000 story books; 3,000 comic books; 150 copies of the popular music score; 500 children's wash mitts; 500 girls' bubble bath and powder sets; 500 stuffed "Lady and Tramp" animals; 200 puppets; 250 clay model sets; 100 McCall's cut-out motifs, 200 hat box bags and a display of Cheryl May blouses. The Walt Disney Store should prove a fabulously successful venture, and a good example to follow.

Last week, prizes were given out in the cooperative promotional contest sponsored by Barton's candy stores, which had 150,000 contenders. First prize, of a week in Hollywood for a family of four, went to 12-year-old Denise McGuire, of Far Rockaway, L. I., who will share her trip with her parents and another sister. Prize pedigreed cocker spaniels went to happy children shown with Mr. Moclair on the picture page opposite. Hundreds of other prizes, including dog food as well as candy for children, Disney books and Roxy passes, were given to other winners in the metropolitan area, served by the forty Barton stores. TWA's Maggi McNellis served as a representative for the airline that will fly the lucky McGuire family to California. The first 100 children in line on the opening date received recordings of "The Siamese Cat Song" from the Marion Sisters, who autographed copies of their rendition of the hit tune.

Academy Award Week

Sam Horwitz, manager of Interboro's Harbor theatre, Brooklyn, ran an "Academy Award Week" with six Oscar-winning films programmed in a special offset folder, distributed from door to door. He also wrote personal letters to the clergy as promotion for "A Man Called Peter"—and gave away fifty stiff straw hats to early patrons on "Father's Day" matinee.

Showmen in Action

Tiff Cook, exploitation manager for Famous Players-Canadian Theatres at the Toronto home office, sends us a sample of a practical cardboard giveaway "Davy Crockett" hat and says the circuit bought half a million of them for use across the country. The kids get the hats when they purchase popcorn, which is something that happens inside the theatre.

Charlie Doctor writes from the Capitol theatre, Vancouver, to say that Charley Hacker, manager of operations at the Radio City Music Hall, has just spent a day or so with fellow Quigley Grand Award winners out there, en route to Lake Louise and Banff, on his vacation trip across the continent.

Elaine George, owner-manager of the Star theatre, Heppner, Oregon, attended the MGM Workshop in Seattle, and writes her praise of this showmanship session, which will recur in her future entries as she follows the pattern of the panelists.

Boys at RKO headquarters in New York are pleased with the tour of Gordon Scott, who has completely captured the British public in his role of "Tarzan"—they say he's doing a "Davy Crockett" on his personal appearance in England.

Murray Spector, manager of Skouras Plaza theatre, Englewood, N. J., had newspaper breaks when he reported the disappearance of a cut-out of Marilyn Monroe, as she appears in "Seven Year Itch." The cardboard doll was kidnapped right out of the lobby, although nothing else was taken. But it wasn't exactly a loss—in publicity.

Columbia Pictures has furnished more than 200 television stations with a 2-minute film clip from "The Man from Laramie" which goes with recordings of the title song in the Jimmy Stewart picture, now playing.

Matt Saunders reports that his assistant, Al Lessow, promoted 200 cigars to be given away on Father's Day to first in line, and the sponsors were so pleased they sent over a pretty girl and a bouquet of roses, as lobby decoration for the stunt, at Loew's Poli theatre, Bridgeport.

T. Murray Lynch, manager of the Paramount theatre, Moncton, N. B., sends a picture of theatre displays done with the cooperation of the Canadian National Railways to celebrate the Company's 35th Anniversary.

W. S. Samuels, manager of the Texas theatre, Dallas, had a good tieup with his "Housewives' Jamboree"—sponsored giveaway show which runs every Tuesday to capacity audiences.

Jack Sanson, manager of the Stanley-Warner Strand theatre, Hartford, Conn., screened the RKO short, "Devil Take Us" for a special audience composed of state and city police, city officials and the press.

Sal Adorno, general manager of M & D Theatres, Middletown, Conn., inviting all public and parochial school graduates in the county to attend a performance at the Palace, Capitol or Middlesex theatres as an expression of congratulations.

Morris Rosenthal, manager of Loew's Poli, New Haven, Conn., tied in with a local community drive when he played "Davy Crockett," with free photos to all and over 100 door prizes. Good newspaper space helped make it a success.

Ray McNamara, who manages the Allyn theatre, Hartford, Conn., used a selected mailing list of 500 for invitations to a sneak preview of "The Seven Little Foys," referring to the picture as a red carpet surprise preview.

Andy McDonald, manager of the Ridge-way theatre, Stamford, Conn., used an all out newspaper advertising campaign for "Marty" with sketch in each ad of "Marty" phoning and ads headed "Marty's Calling."

Walter T. Murphy, manager of ATC's Capitol theatre, London, Conn., got dairy industry sponsorship for a special theatre party for 4th and 5th graders in the area, with tickets distributed in the schools. Co-operative newspaper ad listed the dairies and announced the party.

John Scanlon, Sr., manager of the Warner theatre, Torrington, Conn., donated guest tickets to participants in the blood donor programs sponsored by the local Junior Chamber of Commerce.

Lou Cohen, manager of Loew's Poli theatre, Hartford, Conn., set up newspaper interviews for Rita Morley, local actress who happened to be at home between Broadway assignments, during his "Seven Year Itch" opening. Miss Morley appeared in road versions of the comedy.

Irv Hillman of the Stanley-Warner Sherman theatre, New Haven, Conn., tied up with the local Register-Family Fresh Air Fund collection by offering passes to all children participating in a collection of \$15 or more, photographs of the children to appear in the newspaper.

James J. Beebe has just become manager of Smalley's Walton theatre in Walton, N. Y. and our best wishes are with him in his new post. He was formerly with Schine theatres at Carthage and Massena.

Artist, and a Student, Display Their Skills

Peter Jones Meets Davy Crockett

Here's What The Stars Of
WTAG
Say About

"Strategic Air Command"

JIM LITTLE
"Power for peace — especially in the tropics."

JOHN WOODS
"A real eye-opener... it shows you how America builds security through strength."

JAMES STEWART
JUNE ALLYSON
VISTAVISION

Color by **TECHNICOLOR**

Plus
"VISTAVISION VISITS MEXICO"

PAUL DEAN
"A story thoroughly entertaining and exciting, and one that's really reliable."

CLARE CASSIDY
"The greatest and best of the Vistavision photography is breathtaking."

REESE RICKARDS
"The greatest and best of the Vistavision photography is breathtaking."

JULIE AND JOHNNY
"We've never seen such a spectacular display of skypower and strength."

BEN OMAN
"You see with all the power of SAC itself."

HELD OVER 2ND GREAT WEEK! **CAPITOL** **CAREFULLY AIR CONDITIONED**

STARTS TO-DAY (TUESDAY) 12:00 NOON DAILY SUN. & HOL. 2 & 4:00 P.M.

The story of a "sleepen"...

It's a detective story that goes its way to greatness between first shot and the last scream!

GINGER ROGERS
EDWARD G. ROBINSON
BRIAN KEITH

A Grand Holiday Show!

"TIGHT SPOT"

PRODUCED BY LEWIS J. RACHMIL
DIRECTED BY PHIL KARLSON

PLUS! 2ND BIG HIT
George MONTGOMERY
"Seminole Uprising" COLOR

11:55 5:05 8:15

A COLUMBIA PICTURE
12:00 NOON 3:10 6:20 9:30

SCREEN and WORLD THEATRES

Sylvio B. Troianello, 316 Jackson Street, Lawrence, Mass., submits this sample of his advertising ideas, and says he is taking the course in "Principles of Advertising" at the Lowell Technological Institute, at night, as part of his basic training.

Here are two examples of advertising art, both from the Commonwealth of Massachusetts, but with a difference. On the right above, is an advertisement conceived by Paul D. Robinson, art director for New England Theatre, Inc., at the suggestion of Leo A. Lajoie, manager of the Capitol theatre, Worcester. It has a different approach, based on a substantial tieup with radio station WTAG, and it quotes their opinions of "Strategic Air Command" as a hold-over ad, in the second week of the run. The local radio people are well known, both as voices and opinion-makers, and their quotes are pertinent, and proper, in a

cooperative gesture of good will.

At the left above, is a hand-written advertisement, done by a young student, Sylvio B. Troianello, of Lawrence, Mass. Sylvio is well-known in these pages, and is an avid correspondent, in his quest for knowledge. He reads THE HERALD, and contributes not only to the Round Table but also to "Letters to the Editor." We applaud his good effort, which is as professional as you could ask, done with limited facilities, but with unlimited ambition to succeed in this business. Above, in a narrow space left open by a difference in cut sizes, we print a few additional lines in his interest.

Harry Wilson Really Delivers the Papers

Harry Wilson, manager of the Capitol theatre, Chatham, Ontario, had an interesting publicity stunt which resulted in front-page newspaper space. He and a young carrier for the Chatham Daily News swapped jobs for a day, young Bill Henneker managed the theatre and Harry Wilson delivered papers on Bill's newspaper route, on his day off. As manager of the theatre, Bill wrote enough passes to take care of all the News' carrier boys.

Gives Free Haircut

Russ Barrett, manager of the Stanley-Warner Capitol, Willimantic, Conn., promoted a free haircut for the first ten ladies in line on opening day of "Prize of Gold."

Seven Doris Days

Ervin J. Clumb, manager of the c-o-o-l Riverside theatre in Milwaukee, had another of his super-excellent sponsored pages in the Milwaukee Journal for "Love Me or Leave Me"—supported by seven Doris Days, each one carrying the banner of a cooperative advertiser.

Canada Makes Use Of the Workshops

Chet Friedman, MGM's exploitation expert across Canada, sends in a report from Bill Leslie, manager of the Roxy theatre, Georgetown, Ontario, who attended the "Ticket-Selling Workshop" and went straight home to put ideas into effect. He posted 24-sheets for his 1955 Motion Picture Celebration, and had a Georgetown Merchant's Old Time Fiddlers Contest on stage.

Albert Bernstein, district manager for Neighborhood Theatres in Petersburg, Va., and Sam Northington, manager of the Century theatre, of the same circuit, in their headquarters-town, have combined two famous figures of American and local history in a city-wide celebration for "Peter Jones," founder of Petersburg, with "Davy Crockett"—"who kilt him a b'ar before he was three." It's a dual legend, with accent on the Wild Frontier of those historic days. He says it's the best promotion stunt ever attempted in the State of Virginia.

"Peter Jones Day" is an annual shopping day in Petersburg, and it goes without saying that "Davy Crockett" is a hot merchandising item. Local merchants wanted to cash in on the novelty. "They came in and asked me," the manager says, "if we wanted to participate—and of course, we would, although we are not members of the Retail Merchants Association, and 'The King of the Wild Frontier' would not be available until a month later than the local celebration." That gives you a rough idea of how they started to work on the promotion idea. So, "Peter Jones Day" in Petersburg was postponed until June 24th.

The local newspaper, the Progress-Index; the retail Merchants Association, radio station WSSV, the Chamber of Commerce, city officials and the theatre management went into action. The RMA pledged \$750 to pay all expenses. The Progress-Index sought all families named Crockett, and found the great, great grandson of the hero of the Alamo. They ordered 10,000 photos of "Davy Crockett" from National Screen Service, and these were numbered by machine. If you found a prize on display in local stores with the same number you could claim it. Northington says "We should have ordered 30,000 photographs."

News pictures developed from local characters in old time costumes. More than 100 local merchants cooperated, and each displayed their own participating prizes in their windows. All communities within 25 miles were asked to take part, and an "Honor Court" of young "Davy Crocketts" was assembled, with 17 top winners. The local transit company set up a special truck and ran wires to operate a PA system. The Colonial Heights Saddle Club sent a delegation of their members in western attire with a buckboard for "Peter Jones" to ride in. Prizes were given for best costumes, including the "Injuns" that Davy Crockett championed. Although the schools were closed for the summer, the Petersburg High School Band lead the parade. "Peter Jones" met "Davy Crockett" with the acclaim of a tremendous theatre audience.

Al Bernstein concludes, "Next year we'll all be in there pitching, to do the same thing all over again."

Selling Approach

SOLDIER OF FORTUNE—20th Century-Fox. CinemaScope, in color by DeLuxe, with Stereophonic sound. Filmed in Hong Kong, "Floating city of the Orient" with Clark Gable and Susan Hayward in starring roles. Ernest K. Gann's great story of a Yank-in-exile, and a woman deep in trouble, in a labyrinth of tortuous streets, where Americans, British, Eurasians, Russians and Chinese gamble with destiny, and match fate with luck to win or lose. Two-color herald from Cato Show Print keys the campaign with all the best showmanship angles. 24-sheet and smaller posters have strong heads of the two stars against atmospheric color settings. Never so much art material for so little money. Gable is in his prime as an adventurer in this dramatic scene. Newspaper ads are fine, and in good variety for size and shape. Two sets of teasers will supply new slants in a majority of theatres—one is halftone for scenic value, the other Chinese characters as eye-catching display. Complete campaign mat is especially well selected for all small situations, with six ad mats and two publicity stills of the stars. You should take the whole mat, costing 35c at National Screen, to your newspaper man, and work out variations in your too-familiar theme. Critics have exclaimed that "Soldier of Fortune" is the best picture of Hong Kong ever photographed in color.

STRATEGIC AIR COMMAND — Paramount. In VistaVision, with color by Technicolor, and High-Fidelity Sound. James Stewart and June Allyson in a picture with striking emotional force, second to none. It sweeps you from horizon to horizon, from earth to sky! Living in combat readiness, it's a story of men who never relax. So far to go, so much to return to! You share the loves, the lives, the real romance of "those sweethearts" of the screen. 24-sheet and other posters give you air-lift pictorial material for lobby and marquee display. Herald and window card to key the campaign, and color stills to sell color with color. Newspaper ad mats in generous variety for size and style, including an assortment of small space ads, and teasers to build interest in the title of the picture. The complete campaign mat, selling for 35c at National Screen, has 14 ad mats and (mostly) slugs, with three publicity stills, a real bargain in quantity and quality, for the price of one mat. Pin-pointed for your convenience in the pressbook are the bases of the Air Force throughout the country, and there are plenty of them. You'll get plenty of cooperation from the nearest one, if you make your contact direct, and ask for help. They are eager to put over this flying picture on the big VistaVision screen, and will do it. The Air Force Recruiting Service has its own line of posters and ads.

THAT LADY—20th Century-Fox. CinemaScope. Print by Technicolor. Olivia de Havilland and Gilbert Roland, in a picture that shocked a nation. Filmed in the authentic locations. England has its "Amber"—America had its "Scarlett"—but you'll never forget that woman of Spain who was marked for all time as "That Lady." The "inside story" of the woman who created the scandal of the centuries. 24-sheet and all posters feature huge portraits and pictorial art for lobby and marquee display. Trademark pose of the star, wearing a black patch on her eye, is also appropriate for ballyhoo and exploitation stunts. Talk about "That Lady" cues many merchandise and other tie-ins. Spanish atmosphere and story suggest many similar associations for publicity purposes. Folder herald has the right sales approach in comprehensive form. Newspaper ad mats follow the style of posters and accessories generally, to provide a distinctive appearance. A set of 2-column teasers in outline will be useful in both large and small situations. Another set of teasers for publicity tieups and cooperative ads, has only portraits of Olivia with her eye-patch. The complete campaign mat, which costs only 35c at National Screen, gives you six good ad mats in a variety of sizes and shapes, and two publicity mats, all keyed to the advertising theme.

THE WIZARD OF OZ — MGM Reprint. Color by Technicolor, adapted for wide screen. We're off to see the Wizard, again—the picture of 1000 delights! Judy Garland, and the original great cast of Oz characters. Let's go "Over the Rainbow" with Judy, in her greatest hit! No poster larger than the 6-sheet, which is crowded with type and a portrait head of the star. Two-color herald from Cato Show Print keys your campaign in circus style. Newspaper ad mats are also "circus" in advertising display, and sell a bushel of things all at once, to attract the eye. Plenty of sizes and shapes for all purposes.

**LOOKING FOR
SOMEONE TO
MAKE YOUR
SPECIAL
TRAILERS
GOOD AND
FAST?**



**Then Try
FILMACK**
(You'll Be Glad You Did)

1327 S. WABASH, CHICAGO • 630 NINTH AVE., NEW YORK

Better Refreshment Merchandising

... Timely news supplementing the special monthly department covering all phases of refreshment service.

Popcorn and Drink Snack Bar

Manley, Inc., Kansas City, Mo., has announced a new machine in its line of refreshment equipment—a combination drink dispenser and popcorn unit. It is called the "Manley Coliseum Model." The drink machine is a two-faucet "Ice-O-Bar" and has a capacity of 1,000 drinks. It is constructed of stainless steel with a red Formica top. The "Manley Display Console Popcorn Machine" has an Aristocrat cascade kettle and an elevator warmer capable of holding 72 popcorn cartons (the 1½-ounce size). It is available with either a 12 or 16-ounce kettle.

April Candy Sales Higher

Sales of candy during April were 3% ahead of the figure for last year, according to the Bureau of Census of the U. S. Department of Commerce, Washington, D. C. In its regular monthly report, the department stated that April, 1955 sales were \$77,-022,000 for confectionery and competitive chocolate products. Last year the figure was \$74,768,000. For the first four months of 1955 total sales were estimated at \$330,588,-000—which is 1% over 1954.

Disneyland Refreshment Head

Chester C. Miller has been appointed manager of the food and concession operation in the new Disneyland Park at Anaheim, Calif., by U. P. T. Concessions, Inc., a subsidiary of American Broadcasting-Paramount Theatres, Inc. Mr. Miller was formerly in charge of purchasing and theatre concessions for United Detroit Theatres, Inc. More recently he was with Millprint, Inc., as assistant to the manager of the Western Division.

New 'Twin' Drink Dispenser

To its line of animated and illuminated soft drink dispensers the Orange-Crush Company, Chicago, has now added a "twin" model with two separate juice bowls. Catalogued as the "OC-75," it is constructed with two separate cooling circuits from one refrigeration unit. It will cool from 75° to 40° within a matter of minutes, according to the manufacturer. The two drink bowls have a capacity of nine gallons each.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

WANTED, MANAGER EXPERIENCED IN EXPLOITATION and promotions for New York State situation. Reply giving full resume, salary requirements, etc. BOX 2859, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

PHOTO BLOWUPS, 40x60, \$7.50; 30x40, \$5, unmounted. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

OFFSET MOVIE PROGRAMS. LOW PRICES. Write for Samples. BRONX ART PRESS, 582 Cortland Ave., New York City 51.

PHOTO-OFFSET PROGRAMS, WINDOW CARDS, one sheet, three sheets. Serving motion picture theatres over 25 years. FILMLAND PRESS, 358 W. 44th St., New York City. Phone: Circle 6-8875.

SEATING

VACATING OUR IRVINGTON, N. J. WAREHOUSE. All chairs sacrificed—prices start at \$2.95. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THEATRES

WANTED TO LEASE THEATRES IN NEW England area. State full particulars in your reply. BOX 2861, MOTION PICTURE HERALD.

NEW EQUIPMENT

VALUE UNSURPASSED! METALLIC SCREENS, invisible seams, 75c sq. ft.; Beaded Screens 15'6" x 20'6", \$75. All sizes projection lenses at lowest prices. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW SURPLUS HOLMES PARTS: EE14070 vertical drive shaft w/5 gears, 5 ball bearings \$9.75; Intermittent Movements (less flywheels) \$49, pair; Starwheel-sprocket assembly \$10 each; 1000W T-20-C-13 Mogul Pref. Lamps \$25 dozen (\$3.95 each). S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEND PROJECTION THROW-SCREEN SIZE, we'll compute your CinemaScope requirements free. Combination pair Cinematic IV adjustable anamorphic lenses and pair Snaplite Series II prime projection lenses, all for \$595. Buy on time with \$200 down. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

FOR REAL SAVINGS—TRY STAR! Pair Simplex Rear Shutter Mechanisms, rebuilt and used two weeks, one year guarantee, \$295 pair; Century Intermittents, new, \$89.50; Western Electric 208 Soundheads, rebuilt, \$195 pair; Pair Simplex SP Projectors, rebuilt, Strong Arc Lamphouses, Rectifiers, Amplifier, etc., \$1,195; Ashcraft or Strong Lamphouses, rebuilt, new metal reflectors. \$489.50 pair. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

DRIVE-IN EQUIPMENT

PAY \$200 DOWN—PLAY CINEMASCOPE! Cinematic IV adjustable prismatic Anamorphic Lenses plus Snaplite Series II prime lenses, all for \$595. Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd, New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today, \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

ART REEVES 35MM RECORDING OUTFIT, \$5,000 value—\$495.00; Eastman Developing Machines, \$295.00; Mitchell tripod freehead, \$375.00; Moviola 35mm composite sound/picture \$495.00; Escalator Tripod for heaviest TV or Movie Cameras on 3-wheel dolly, \$295.00; Motorized Dolly with 2 seats, takes heaviest cameras, \$195.00; Rolling Stand multiple floodlights holding 12 bulbs, \$180.00 value, now \$29.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Two Pittsburgh Drive-Ins File Anti-Trust Suits

Two Pittsburgh drive-in theatres, the Harmer and the Colonial, have filed anti-trust suits against the major film companies and two circuits in New York Federal Court, charging discrimination in the granting of first and subsequent run pictures. They have asked for an injunction to restrain the producer-distributors from allegedly discriminating against them in favor of the Loew's, Stanley Warner, Harris and Shea circuits in Pittsburgh. The defendants include Warners, 20th Century-Fox, Paramount, Loew's, United Artists, Columbia, Universal, Allied Artists, Republic, their subsidiaries, the Motion Picture Association of America, the Jamestown Amusement Co. and the Harris Amusement Co.

RCA Is Marketing New Motion Picture Projector

CAMDEN, N. J.: A new motion picture projector which provides double rear shutter, water-cooled film trap and other features for operating quality, convenience and safety was announced last week by the engineering products division of Radio Corporation of America. The new projector, the RCA-200, is designed for both indoor and drive-in theatre use and replaces the RCA-100 type, according to A. J. Platt, manager

of RCA theatre equipment sales. Water-cooled aperture-unit mechanisms are available to enable larger theatres to present a large picture screen and increase illumination, and still maintain a cool picture aperture and film trap, Mr. Platt said.

Exhibitors Told of New German Productions

Exhibitors, particularly in the specialized situations, now have a new and active source of product in the revived German film industry, Munio Podhorzer, president of United German Film Enterprises, said recently. Mr. Podhorzer, whose company represents many leading German producers and exporters in the U. S., told American theatre men to give these new German films a chance to reestablish themselves with the public. He said all the films are titled and many are in color.

Pennsylvania Exhibitor Files Trust Action

PHILADELPHIA: An anti-trust suit has been filed by Irving Rosshein, Midway theatre, Allentown, Pa., charging that certain area exhibitors and the major distributors have been guilty of a conspiracy in restraint of trade to deprive him of product. His theatre recently suffered a \$100,000 loss from fire.

House Unit to Resume Trust Damages Hearing

WASHINGTON: Monday here the House Judiciary Subcommittee will resume hearings on whether to support a bill to allow damages in anti-trust and conspiracy suits at the discretion of the court rather than, as currently, arbitrarily treble the amount claimed or determined. To be heard Monday are Abram F. Myers, general counsel for the National Allied States Association, and Adolph Schimel, general counsel for Universal Pictures.

Perce Pearce, 55, Disney Producer, Dies in London

LONDON: Perce Pearce, 55, Walt Disney producer, died July 4 in London. He had recently formed a company to produce a series of films here for Disney's American television program. Survivors include his wife and two daughters, elder of whom is married to Stanley Kramer.

Joe Hornstein Moves

Joe Hornstein, Inc., theatre equipment distributors, have moved to 341 West 44th Street, New York, having been located at 630 Ninth Avenue for 22 years. Cinematograph International, Inc., the company's export division, also is at the new address.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 102 attractions, 4,839 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Kops (U-I)	—	2	23	23	9
Aida (I.F.E.)	—	—	3	2	—
Americano (RKO)	5	10	34	15	13
Annapolis Story (A.A.)	—	—	4	6	1
Atomic Kid, The (Rep.)	9	17	18	6	—
Bad Day at Black Rock (MGM)	4	25	28	19	2
Bamboo Prison, The (Col.)	—	13	18	8	1
Battle Cry (W.B.)	43	41	23	—	—
Battle Taxi (U.A.)	—	—	—	6	—
Bedevilled (MGM)	—	—	6	2	11
Big Combo (A.A.)	—	—	2	5	15
Blackboard Jungle (MGM)	10	17	3	—	—
Black Tuesday (U.A.)	—	5	7	11	8
Bridges at Toko-Ri (Par.)	30	53	42	1	1
Camille (Reissue) (MGM)	2	1	1	1	8
Captain Lightfoot (U-I)	—	3	11	13	6
Carmen Jones (20th-Fox)	13	34	16	10	2
Carolina Cannonball (Rep.)	—	—	3	2	4
Cattle Queen of Montana (RKO)	—	11	20	14	4
Cell 2455, Death Row (Col.)	—	3	6	8	—
Chief Crazy Horse (U-I)	—	13	23	9	3
Conquest of Space (Par.)	—	—	10	15	8
Country Girl (Par.)	39	44	12	6	3
Crest of the Wave (MGM)	3	13	11	7	3
Cult of the Cobra (U-I)	—	—	2	2	2
Daddy Long Legs (20th-Fox)	—	2	15	3	2
Davy Crockett (Reissue) (Realart)	2	5	—	1	—
Deep In My Heart (MGM)	5	12	32	31	11
Destry (U-I)	3	34	42	8	8
Detective, The (Col.)	—	3	8	8	3
Drum Beat (W.B.)	15	31	23	27	3
East of Eden (W.B.)	3	8	5	8	1
End of the Affair (Col.)	—	—	1	7	1
Escape To Burma (RKO)	—	3	14	6	7
Eternal Sea, The (Rep.)	—	1	10	7	3
Far Country (U-I)	10	20	51	30	5
Gang Busters (Visual)	—	1	5	3	—
Glass Slipper, The (MGM)	—	21	5	10	14
Green Fire (MGM)	—	9	35	24	6
Hell's Island (Par.)	—	—	8	—	1
Hell's Outpost (Rep.)	—	9	17	14	1
Hit the Deck (MGM)	—	10	33	14	2
Julius Caesar (MGM)	13	22	22	11	4
Jupiter's Darling (MGM)	—	7	30	29	17
Kiss Me Deadly (U.A.)	—	—	1	1	7

	EX	AA	AV	BA	PR
Last Time I Saw Paris, The (MGM)	33	55	33	14	—
Long Gray Line, The (Col.)	33	15	15	22	6
Looters, The (U-I)	—	—	2	7	5
Ma and Pa Kettle at Waikiki (U-I)	4	18	15	10	1
Mambo (Par.)	—	—	2	2	7
Man Called Peter, A (20th-Fox)	32	29	2	13	—
Man From Bitter Ridge, The (Univ.)	2	—	6	2	4
Man Without a Star (U-I)	—	4	24	6	1
Many Rivers to Cross (MGM)	9	35	28	7	6
Masterson of Kansas (Col.)	2	10	23	8	1
New York Confidential (W.B.)	—	1	5	12	8
Operation Manhunt (U.A.)	—	—	—	8	—
Phfff! (Col.)	11	27	35	43	2
Prince of Players (20th-Fox)	2	7	17	10	24
Prodigal, The (MGM)	2	8	5	15	1
Purple Plain, The (U.A.)	—	—	5	9	5
Racers, The (20th-Fox)	5	6	25	18	13
Rage at Dawn (RKO)	—	—	6	3	2
Revenge of the Creature (Univ.)	—	12	17	3	1
Run for Cover (Par.)	—	—	13	13	5
Sea Chase, The (W.B.)	—	5	15	1	—
Shotgun (A.A.)	—	5	4	—	—
Sign of the Pagan (U-I)	3	16	29	24	10
Silver Chalice (W.B.)	2	33	46	15	6
Six Bridges To Cross (U-I)	4	19	29	40	2
Smoke Signal (U-I)	—	3	14	21	10
Soldier of Fortune (20th-Fox)	—	4	2	2	—
So This Is Paris (U-I)	2	16	38	24	13
Son of Sinbad (RKO)	—	2	6	1	2
Star Is Born, A (W.B.)	21	33	43	20	9
Strange Lady In Town (W.B.)	—	3	7	5	1
Strategic Air Command (Par.)	14	2	1	—	—
Tarzan's Hidden Jungle (RKO)	—	9	3	7	2
Ten Wanted Men (Col.)	2	12	22	8	3
There's No Business Like Show Business (20th-Fox)	30	41	11	14	2
They Rode West (Col.)	—	4	7	9	11
This Island Earth (U-I)	1	1	8	—	—
Three for the Show (Col.)	—	—	4	14	14
Three Ring Circus (Par.)	18	49	29	11	—
Tight Spot (Col.)	—	—	3	2	3
Timberjack (Rep.)	—	1	7	8	11
Tonight's the Night (A.A.)	—	—	2	4	7
Trouble in the Glen (Rep.)	—	7	—	6	3
20,000 Leagues Under the Sea (B.V.)	49	27	17	4	—
Unchained (W.B.)	—	—	—	4	6
Underwater (RKO)	4	37	39	5	2
Untamed (20th-Fox)	1	13	34	7	1
Vera Cruz (U.A.)	31	50	33	6	1
Violent Men (Col.)	2	24	26	22	8
Violent Saturday (20th-Fox)	—	—	5	8	10
West of Zanzibar (U-I)	—	—	8	4	12
White Christmas (Par.)	48	41	23	5	2
White Feather (20th-Fox)	1	16	29	10	5
Women's Prison (Col.)	—	4	—	4	—
Yellow Mountain (U-I)	—	10	13	9	3
Yellowneck (Rep.)	—	—	1	—	6
Young at Heart (W.B.)	6	15	45	11	5

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STRAND Th. Syracuse
MAJESTIC Th. Bridgeport
COLONIAL Th. Reading • PALACE Th. Hartford

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and PARAMOUNT THEATRES • SCHINE CIRCUIT • SHEA CIRCUIT
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MOTION PICTURE HERALD

Massachusetts, Atlanta
Shackle Censor Boards;
Exhibitor Leader Urges
Tight Self-Regulation

Allied Fires Warning
Before Defense Meeting

REVIEWS

(In Product Digest): TO CATCH A THIEF, FEMALE ON THE BEACH, THE KENTUCKIAN, THE NIGHT HOLDS TERROR, CASE OF THE RED MONKEY, THE GUN THAT WON THE WEST



M-G-M HAS 3 OU

(3 TIMES AS MANY AS ANY OTHER MAJOR COMPANY)

TOP PICTURES T

AMERICA IS SEE

VARIETY'S NATIONWIDE BOXOFFICE
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POPULAR MOVIES" SHOWS
M-G-M FIRST!





T OF 10

HAT

ING!



"LOVE ME OR LEAVE ME" (CinemaScope — Color)

M-G-M presents in CinemaScope • DORIS DAY • JAMES CAGNEY in
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Lennart • Story by Daniel Fuchs • Photographed in Eastman Color
Directed by Charles Vidor • Produced by Joe Pasternak.

— ★ —



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M-G-M presents "BLACKBOARD JUNGLE" starring GLENN FORD
Anne Francis • Louis Calhern • with Margaret Hayes • Screen Play by
Richard Brooks • Based on the Novel by Evan Hunter • Directed by
Richard Brooks • Produced by Pandro S. Berman.

— ★ —



"INTERRUPTED MELODY" (CinemaScope — Color)

M-G-M presents in CinemaScope • "INTERRUPTED MELODY"
starring GLENN FORD • ELEANOR PARKER • with Roger Moore
Cecil Kellaway • Written by William Ludwig and Sonya Levien • Based
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Color • Directed by Curtis Bernhardt • Produced by Jack Cummings.

— ★ —

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He starts the fanfare July 27th!

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You'll be
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THE GIANT DAY-BY-DAY, CITY-BY-CITY

MONTH-LONG PERSONAL APPEARANCE

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AS PETE KELLY IN

**PETE KELLY'S
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*And on July 24th watch and listen to the way the entire
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will shout out the news about Pete Kelly's Blues!*

It's true what they're
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HOUSE OF BAMBOO

(THE PLACE THEY TALK ABOUT IN WHISPERS!!)

Tokyo couldn't hide it! Washington
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to film it on the spot!

For the first time, "House of Bamboo" re-
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bidden Kimono Girl...to crack the terror
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For the first time, CinemaScope plunges
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Tokyo with its bizarre Oriental streets,
crowded waterways and magnificent
ancient shrines...sights even more en-
chanting than the streets of Rome in
"Three Coins in the Fountain"...even more
startlingly picturesque than the pano-
ramas of Hong Kong in "Soldier of For-
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It's available in July, from 20th!

20th Century-Fox presents ROBERT RYAN • ROBERT STACK
SHIRLEY YAMAGUCHI • CAMERON MITCHELL in HOUSE OF
BAMBOO with Sessue Hayakawa • Sandra Giglio • Produced by
BUDDY ADLER • Directed and additional dialogue by SAMUEL
FULLER • Written by HARRY KLEINER • COLOR by DE LUXE

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In Japan a woman is
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to please a man!



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 200, No. 3

July 16, 1955



Every Exhibitor an Editor

THE ultimate effect of the current clarification of the status of film censor boards will be that responsibility will fall absolutely on the exhibitor for what goes on his screen.

While numerically there never were many censor boards in the United States, there was a time when their direct and indirect influence was considerable. Some exhibitors in censor-less territory have been able to say in defending some particular booking that it had been passed by a state censor board. In fact it was to have such an explanation available that the industry originally set up and long supported financially the National Board of Review. The slogan "passed by the National Board of Review" bemused many people for a long time until it became apparent that the board had no power to disapprove a picture.

From now on exhibitors who play pictures not carrying the seal of the Production Code Administration have the personal responsibility of defending their actions. Before long it seems likely that there will be no censor boards functioning to which any share of the theatre's responsibility may be assigned.

Exhibitors who book films without PCA approval do so at their hazard, now more than ever. This does not mean that there are not acceptable pictures without code approval. There are a small number. However, the majority of pictures that do not have code seals lack them because they include material barred by the Production Code. Exhibitors not only in fairness to their community but also in fairness to themselves must carefully weigh the booking of potentially objectionable films. Reviews should be consulted, advertising material and press books studied and, if possible, the picture should be screened in advance of signing up for films not having code seals.



The Engagement Is Over

IT is likely that 1955 will be recorded in film history as the year in which the sometimes stormy engagement between motion pictures and television ended. Whether the resulting marriage will be a happy one or not is unpredictable at this time. Happy or no the two are destined to work out a *modus vivendi* — a way of living together — from here on, indefinitely.

No one single argument or happening ended the major studios' reluctance to the formation of a liaison with television. It came from a variety of conditions. For years the leaders of production and distribution were concerned about the question, "What would the effect of this or that television activity be on the theatres?" While there still is no general or specific answer to that

query, major company executives feel, apparently quite unanimously, that television can be both a good outlet for studio-made shows and also an effective method of advertising theatre releases. Outside the production of 26-minute TV shorts, all the major company activity is primarily directed at using television as a merchandising method for theatrical pictures.

Walt Disney's phenomenal success with "20,000 Leagues Under the Sea" and his release of a theatre version of the TV series "Davy Crockett" were factors that made up the mind of many hesitating film company executives. In the space of a few short months the majors of the industry have switched from the roles of "reluctant dragons" with regard to television into energetic seekers for any kind of deals that would open up their output to television.

Next Winter will give the answer to the problem of how a patron can be two places at once — at home watching one of the many studio-made shows and also in a theatre viewing a Hollywood production. Even philosophers will take notice if the ancient principle of simultaneity is disproved.

At the moment the studios certainly could not be charged with any short-sighted view. No one of them stands to make important money from television in the near future.

Those who stand in the most unenviable position in this whole situation are the motion picture theatre owners. The exhibitors hear that all this television promotion — six minutes of studio feature promotion in an hour; nine minutes in an hour and a half TV show — is going to make the public flock to his theatre. Nevertheless the exhibitor may be pardoned for wondering who and what will get the real benefits from Hollywood major-made home TV entertainment.



First Balaban Sales Drive

SPECIAL importance attaches to the forthcoming Paramount Sales Drive, running from August 28 through December 24. This is true because this is the first time such a drive has been conducted in the name of Barney Balaban, Paramount president. George Weltner, head of world-wide distribution, pointed out that during each of the twenty years the company has been headed by Mr. Balaban it has made outstanding progress. The drive will open with two Paramount Weeks with the film "The Girl Rush," especially featured. Co-captains of the drive are E. K. (Ted) O'Shea, Hugh Owen and Jerry Pickman. There is no doubt that through exhibitor cooperation the drive will be a great success.

—Martin Quigley, Jr.

Letters to the Herald

High Rentals

TO THE EDITOR:

The "Letters to the Editor" section of your fine publication I regard as the listening post of the exhibition side of this great industry. A great deal is said in this section about toll-television and high film rentals and it is hard to say which is the most talked about. Toll-television will be a dead issue soon in favor of free-television. How can the FCC come up with anything less when the public sentiment is 30 to one against toll-television.

I'm going to confine my remarks to film rentals—correction—high film rentals. In my humble opinion I believe all film rentals for all situations are too high—for first runs and all sub-runs and all situations. Why is film rent so high now as compared with say seven or eight years ago when we had the 20 per cent Federal tax to contend with? And, by the way, what has happened to the relief we received from Uncle Sam when he took off this tax and reduced it to ten per cent for all tickets over 50 cents? The producers and distributors were not satisfied with the increase in film rent due to this relief but have gone far beyond any relief we may have realized for a short period of time.

I have asked this question of distribution executives and film salesmen many times and they come up with this answer: The cost of producing pictures has increased so tremendously due to the unbelievable salaries that are paid to the star power of each picture and in addition to that they receive a certain percentage of the gross take. I have asked "Why pay them such high salaries," etc., and they say that if they don't get their demands they will go over to television. I say Let Them Go to Television. There are plenty of excellent young actors to take their places.

James Dean who starred in "East of Eden" is a good example of young talent and I'm sure there are many more like him. I for one am not interested in making Bing Crosby, James Stewart, John Wayne and many others into multi-millionaires.

All this talk of showmanship is OK but it can be overdone. I mean by that that if a manager or owner keeps his theatre in top repair, clean and I mean really clean, and orderly and run with a well trained staff and advertises properly he is doing a good job. He doesn't have to stand on his head in the lobby of his theatre to attract patrons because they already know what they want to see and where to see it. If your theatre is clean and comfortable they will come—if they want to see the picture you are showing.

It takes hard work on the part of a manager to run this type of theatre and I don't

The Letters page of The HERALD is a forum for industry opinion on any and every subject connected with the business. It is a place where everyone in the industry can have his say about what's on his mind. Your letter will be welcome.

see why any exhibitor who operates this kind of situation should be penalized with a sliding scale film rent. I believe that straight percentage is the only fair way of setting up rent for any situation.

Some letter writers have mentioned in several issues of The HERALD that if a sliding scale is set up it should be a diminishing scale instead of one that increases. That would truly build up incentive to improve the box office but I don't think that would be fair to the producer and distributor because after all is said and done they are the ones that spend big money preparing nation-wide advertising and that is the advertising that puts the picture over at the box office. If I were to use an entire page in my daily papers advertising a picture that has never appeared in all the national magazines, on television and radio, etc., I wouldn't get any larger crowd than my usual two column by two inch daily ad. I think most exhibitors will agree with me on this.

Forty per cent and 50 per cent film rental for sub-runs in any situation is too high and something has to be done to bring it down to a fair-for-all scale. When this happens then the average good exhibitor can be expected to spend some money on long overdue repairs, improvements and refurbishing. This in turn will bring better results at the box office.—FRED I. LINDAU, Owner-Manager, Valley Theatre, West Texas Amusement Co., Inc., El Paso, Texas.

Anniversary Issue

TO THE EDITOR:

The Fortieth Anniversary issue of The HERALD, June 11 is one that everyone connected with our business will want to keep for reference for many years. Certainly, I want to keep mine until you publish the Fiftieth Anniversary Issue.

Several of our newspaper and radio friends have expressed great interest in this issue while in the office. I would like each of them to have a copy or if not the entire issue, the insert portion, "A Headline and By-Line History of 40 Years."

Congratulations on this issue, which surpassed all the excellent efforts of the past.—WILFRED GILLENWATER, Manager, Paramount and State Theatres, Bristol, Tenn.-Va.

MOTION PICTURE HERALD

July 16, 1955

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On the Horizon

ZANUCK DENIES

Darryl F. Zanuck doesn't know of any changes. So far as he knows, he still is 20th-Fox vice-president in charge of production. On the stationery of that company, his statement read: "I have made no new deal, or any new arrangements." He added his contract always has provided he could go into "an advisory capacity" and make pictures personally. He did say about Buddy Adler that a number of months ago he had added Mr. Adler to his staff, and Mr. Adler also is an individual producer. And "one of the most capable in the industry".

OPEN LINE

Now you can call Jimmy Stewart at Judson 6-7020 (New York). This telephone number will not cause the telephone system's widgets to fidget. Thirty playback devices will give you Jimmy's voice, part of Columbia's campaign for "The Man From Laramie", in New York and 14 other cities. The New York campaign floundered several weeks ago when the machinery tangled and the fans found themselves talking not to Jimmy but to irate private subscribers.

CINEMIRACLE

National Theatres needs only permission by the Justice Department to become a producer, and is ready to make five pictures this year in its new process, Cinemiracle, and also equip 50 of its theatres. So said Elmer Rhoden, president, to the

circuit's eastern division convention in Denver Tuesday. Mr. Rhoden also had some optimistic comment anent the state of the industry: it has weathered television's competition--business is good with good pictures, and Hollywood has plenty coming; the COMPO Audience Poll should bring great results; his own company envisions design changes in accordance with trends -- it is planning theatres covering perhaps six acres, with parking, refreshments, and diverse entertainments, and even experimental seating in groups as well as singly.

DEMAND

When and if the Screen Actors Guild succeeds in compelling the major producers of television films to pay players 100 per cent of original salary for a repeat run, it figures to follow, as the day the night, that SAG negotiators will stand pat on a demand for second payment to players in theatrical films re-issued for exhibition in theatres that played them new.

PROTEST

Owen Hand, manager of the Wildwood drive-in, Wildwood, N. J., does not like film fare of what he calls the "burlesque and nudist colony variety." When the owners of his theatre persisted in booking this sort of program, he quit, with the backing of the mayor of nearby Rio Grande and the Rio Grande Chamber of Commerce, which has been petitioning against the showing of such films.

WHEN AND WHERE

July 20-21: Allied States Association, mid-summer board of directors meeting. Statler Hotel, Washington, D. C.

July 25: Annual golf tournament of the Variety Club of Indianapolis, Broadmoor Country Club, Indianapolis.

July 26: Annual golf tournament of the Motion Picture Theatre Owners of Connecticut, Racebrook Country Club, Orange, Conn.

August 15-20: Audience Collection Week to benefit Will Rogers Memorial Hospital and Research Laboratories.

August 26: Annual golf tournament and dinner dance of the Variety Club of Washington, D. C., Manor Country Club, Norbeck, Maryland.

September 9: Deadline for the filing with the Federal Communications Commission of answering comments on toll television briefs, Washington, D. C.

September 19: Annual stag outing of the Motion Picture Association of Kansas City, Mo., Hillcrest Country Club, Kansas City.

September 30-October 2: Second annual convention of the Women of the Motion Picture Industry, New Orleans.

October 3-7: Seventy-eighth semi-annual convention of the Society of Motion Picture and Television Engineers, Lake Placid, New York.

October 6-9: Annual convention of Theatre Owners of America, Biltmore Hotel, Los Angeles.

October 26: Annual convention of the Motion Picture Theatres Association of Ontario, Toronto.

October 31: Annual convention of the national committee of the Motion Picture Exhibitors Associations of Canada, Toronto.

November 1-2: Annual convention of the Motion Picture Industry Council of Canada, Toronto.

November 2: Annual award dinner of the Canadian Motion Picture Pioneers, Toronto.

November 4: 17th annual dinner of the Motion Picture Pioneers, honoring Herman Robbins as "Pioneer of the Year," Waldorf Astoria Hotel, New York City.

November 6-9: Allied States Association, annual convention, in conjunction with the annual TESMA-TEDA-IPA trade show, Morrison Hotel, Chicago.

RKO RADIO SALE ON FIRE

The sale of RKO Radio Pictures, production and distribution company, now wholly owned by Howard Hughes, to General Teleradio Inc., owners and operators of broadcasting stations including WOR and WOR-TV, was imminent at midweek. Thomas F. O'Neil, president of Teleradio, was conferring with Mr. Hughes Wednesday and New York sources reported the deal had been closed. As of Wednesday night there was no confirmation from Mr. Hughes. The sale, it was indicated, would encompass all assets, including RKO's film library and studio facilities, at a purchase price of \$27,500,000. General Teleradio is a wholly owned subsidiary of General Tire and Rubber Company and is a principal owner of the Mutual network.



PROFITS for management; awards for employees. Walter Reade, Jr., right, head of the New Jersey circuit bearing his name, hands checks to Frank Deane, manager of the Woodbridge Drive-In, whose suggestion increased refreshment oven capacity; Frank P. Perretto, Strand Theatre, Freehold, usher, who offered a method of protecting carpet against cigarette burns; and David Rogers, manager of that house, whose idea reduced advertising costs.

PART OF THE PROMOTION, right. The man seated is Rex Reason, star of Universal's "This Island Earth," and he is in the Cleveland exchange with, left to right, Ruth Gardinier and Marcel Rudzinski, Cooperative Circuit; F. Xavier Musto, Universal office manager; James Schulman and Jack Schulman, of the Schulman circuit; and Norman Allen, Cooperative. Mr. Reason has been on tour for the picture.



THE BOYS OF ITALY will benefit from the Italian Bazaar in the lobby of George Skouras' Academy of Music Theatre, New York, where imported hand-crafted lamps, dishes and other articles bring money for the Boys Towns of Italy, a large and lively charity visited last summer by Mr. and Mrs. Skouras. The latter is seen above opening the Bazaar with the star of "Summertime," Italian film star Rossano Brazzi.

This week in pictures



ON THE SET of "Texas Lady," some Texans. Nat Holt, left, producer of the Superscope picture which RKO will handle, is host to Mr. and Mrs. Claude Stewart. Mr. Stewart is Interstate Theatres Waco city manager.



THE PRODUCER DELIVERS THE PRINT. Sam Bischoff, center, is seen at the Columbus, Ga., airport with the cans containing his Allied Artists picture, "The Phenix City Story." His greeters are Carl Patrick, left, general manager of the Martin circuit; and E. D. Martin, head of the circuit and Theatre Owners of America president. They will open the picture Tuesday at the Phenix City Drive-In and Palace theatres, Phenix City, and at the Georgia Theatre, Columbus.



Herald Photos



IT WAS A PICNIC. Monday, at Governors Island, in New York Harbor, the First Army and Universal entertained New York exhibitors and news writers at luncheon al fresco, a conducted seeing of the sights, a dress parade and induction, of enlistees, a cocktail party, and a preview of "To Hell and Back," the story of America's most decorated hero, Audie Murphy. Mr. Murphy, at left, spoke briefly to the new recruits, and was the honored guest. At the upper left, Donald Schine and George Lynch of the Schine circuit, P. T. Dono, Universal eastern sales manager; and Bill Kromer, also of the Schines. Also, left, above, Cal. John Raosmo; Mr. Murphy; Brig. Gen. Ralph C. Cooper; Charles Feldman, Universal sales vice-president; and Sol C. Schwartz, RKO Theatres president. Mr. Murphy has been doing yeoman pre-release personal promotion, and the company is backing him in national media with what it claims is one of its most comprehensive and biggest advance campaigns. The picture will have October release.

MARTY WOLF, below, who since 1952 has been assistant sales manager for Altec Service Corporation, this week was appointed sales manager. He succeeds Leon D. Netter, Jr., who went over to Todd-AO vice-presidency. Mr. Wolf joined his organization in 1928, when it was known as ERPI. He continued with Altec, in sales, and was Philadelphia credit manager, New York branch manager, eastern division sales representative, and then New York sales executive.



THE OCCASION WAS LIBERACE'S 35TH BIRTHDAY. The musician, after cutting a cake formed like a piano, then sat down at a real piano on the set of Warners' "Sincerely Yours," in which he stars. With him are music director Ray Heindorf, business manager George Liberace, and Warner director of advertising and publicity Mort Blumenstock.

FILM CENSOR ATTACKED FROM TWO DIRECTIONS

Massachusetts Throws Out Censor; Allied Leader Warns on Lewd Films

by JAY REMER

Both state and local censorship received new setbacks last week from the courts in Massachusetts and Atlanta. At the same time New England exhibitors were warned by a local exhibitor leader not to buy doubtful films currently promoted because of the freeing of censorship ties.

The Supreme Judicial Court unanimously declared unconstitutional the Massachusetts state blue law which governed censorship of motion pictures to be exhibited on Sundays and which gave authority to the State Commissioner of Safety, as well as to mayors and city managers, to permit or withhold permission for Sunday showings of any film.

Says Peddlers Flooding Mails Since Decision

Edward Lider, president of Independent Exhibitors, Inc., of New England, a unit of National Allied, who cautioned the exhibitors, said film peddlers are flooding the local mails with announcements of their product since the decision. He believed the decision "does not mean that exhibitors can show films contrary to the public welfare or those which are immoral or obscene."

He said a city has the right to stop the exhibition of any film classed as indecent, and this protects the welfare of the citizens and prevents a breach of the peace. He felt exhibitors should stay away from "doubtful" films which may offend patrons or those which could arouse public opinion against the operation of theatres, "thus inviting adverse legislation which could restrict exhibitors more closely than ever in freedom of exhibition."

The court's decision arose from a controversy between the Brattle theatre in Cambridge and Otis M. Whitney, Commissioner of Public Safety. The theatre was denied permission three times by the Commissioner to show the Swedish film, "Miss Julie," on Sunday, although it had played weekdays.

Appeal Taken to Highest Massachusetts Court

Cyrus Harvey, Jr. and Bryant Haliday, the theatre's owners, took their case to court, but their petition was dismissed in Middlesex Superior Court. The appeal then went to the Supreme Judicial Court.

A similar case involving two foreign films, "Game of Love" and "One Summer of Happiness," distributed by Times Film Corp., was argued before the court at the same time as the Brattle case. Alfred Albert, one of the attorneys for Times, warned exhibitors they should be on the alert "lest the

FACTIONS GIVE VOICE ON OHIO MEASURE

COLUMBUS, O.: Two opposing factions of the late, unapproved Ohio censorship bill made statements on the measure last week. Governor Frank J. Lausche said the legislature "erred grievously in failing to pass a pre-censorship law" although the obscene-films-comic book law ban which was passed "will be of some help in curbing the evil influence certain comic books and motion pictures have upon morals." Senator Charles Mosher, leader in the fight against the bill said it was a "fraud" and although "well-intentioned and cleverly written, its practical results could have been little more than zero." He said the approved bill will get much better results than censorship will ever produce. Another aftermath of the fight was the virtual closing of the Ohio Division of Film Censorship office with some employees transferred to other departments.

state legislature or local authorities attempt to pass new legislation adverse to the right to show motion pictures without prior censorship."

The decision, written by Judge Raymond S. Wilkins, said in part, "The present controversy concerns exhibitions on only one day a week and that day Sunday, which does not seem to alter the governing rules of law. It is unthinkable that there is a power, absent as to secular days, to require the submission to advance scrutiny by governmental authority of newspapers to be published on Sunday, of sermons to be preached on Sunday, or public addresses to be made on Sunday."

Judge Wilkins added that in the court's opinion the issues are similar to those in the Burstyn case, in which the United States Supreme Court held that motion pictures are entitled to the protection which the Constitution extends to free speech and free press.

Paper Supports Move to End Sunday Censor

An editorial in the Boston *Herald* remarked that the Massachusetts blue laws have been a kind of national joke but "some of those 17th Century cobwebs are getting swept loose." It added that purveyors of motion pictures, like newspaper publishers, are answerable to a judge and jury after they have erred, not to some censor before they have made a move.

The Attorney General's office in Boston has not as yet indicated any move toward

an appeal to the United States Supreme Court on the decision. It appears doubtful that one will be filed.

Meanwhile, in Atlanta, the censorship board was enjoined by a U.S. District Court ruling from enforcing a ban against "Black-board Jungle." Judge Boyd Sloan granted a temporary injunction to Loew's, Inc., distributor of the film and said, "There is serious doubt as to the constitutionality of the ordinance." He added the ban would also do damage to the film company.

The court order could affect future efforts to censor films. Attorneys are studying the decision and its probable future implications. Barton Bloodworth, assistant city attorney, who defended the ban of Mrs. Christine Smith Gilliam and the board, said he has not yet conferred with city attorney Jack Savage or other members of the staff concerning future actions.

Says Court Will Grant a Stay If Desired

"The decision does not necessarily mean that our rights have ended to censor pictures or plays," Mr. Bloodworth said. "We will determine our course after conference and after the court order has been handed down," he added. Judge Sloan said if the city asked for a stay of the court injunction, he would grant one.

Chicago also came into the censorship picture last week when Times Film instituted another suit in Federal Court there. The company charged in its action that the defendants (the city of Chicago, Mayor Richard A. Daley and Police Commissioner Timothy J. O'Connor) were illegally withholding a permit for "Game of Love."

In denying Times the requested permit to show the film in Chicago, the defendants are infringing on its constitutional rights to freedom of speech and of the press and preventing it from engaging in lawful business activities in Chicago, the suit charges. The proceeding has been initiated in the Federal court, the company explained, because it is a New York corporation and the defendants are Chicagoans.

Eisenhower Signs Anti-Trust Bill

WASHINGTON: President Eisenhower last week signed into law a bill providing a uniform four-year Federal time limit on private treble damage anti-trust suits. The new time limit goes into effect six months from July 7, the day the bill was signed. Previously, the time limit had been set by state law and varied greatly from state to state. The president also approved a bill boosting from \$5,000 to \$50,000 the maximum fine that can be levied as penalty under the Sherman Anti-Trust Act.

ALLIED FIRES BARRAGE BEFORE EDC MEETING

Parley with UA Concludes Series by Joint Group with Major Companies

by VINCENT CANBY

Statements that predicted continuing close cooperation between Allied States Association and Theatre Owners of America, along with at least one threat to distribution to make good on its promises "or else . . .", highlighted the week, which saw the joint TOA-Allied committee on trade practices wind up its series of talks with distribution at a luncheon meeting with United Artists.

Representatives Prepare Reports on Talks

Representing exhibition at the U.A. conference in New York Tuesday were Wilbur Snaper, of Allied, and Walter Reade, Jr., of TOA. On hand for the film company, to discuss their sales policy and other industry problems, were William J. Heineman, vice-president in charge of domestic distribution, and B. G. Kranze, general sales manager.

Mr. Heineman, following the conference, explained the exhibitor leaders had told of exhibitor problems and grievances and that United Artists would do everything in its power to get the cooperation "of our producers in meeting these problems." It is understood U.A. represented a unique situation to the committee, for the sales terms of many of its films are governed by its agreement with the particular independent producer concerned.

The United Artists conference wound up the series of meetings which began over a month ago when joint committee members met with officials of 20th-Fox. Other meetings were held subsequently with the heads of Paramount, Warner Brothers, RKO, Republic, Allied Artists, Columbia and Universal. The TOA and Allied joint committee representatives now have retired to their respective corners to prepare reports for their respective organizations.

A concrete tipoff on the outlines of future TOA-Allied cooperation is expected to be offered by Allied's Emergency Defense Committee report to the Allied board of directors meeting in Washington next Wednesday and Thursday. The EDC, members of which are also members of the joint exhibition committee, will meet in Washington prior to the board meeting, probably Tuesday, to put together its final report.

See Joint Committee Partially Successful

Both Allied and TOA officials, in New York earlier this week, indicated their strong belief that the joint Allied-TOA committee, functioning only a short time, already has achieved some measure of success. They

Triple Damage Testimony Is a Trade Pro and Con

WASHINGTON: Hearings before a subcommittee of the House of Representatives Committee on the Judiciary this week became the forum for an attack and defense of industry trade practices. Testifying Monday in connection with a distributor-backed bill to permit Federal judges to award less than treble damages in private anti-trust suits, Abram F. Myers, general counsel of Allied States Association, bitterly attacked the proposal. Wednesday Adolph Schimel, general counsel for Universal Pictures, appeared before the committee speaking for the MPAA in favor of the bill. The testimony:

MR. MYERS:

Mr. Myers told the committee that if film distributors want relief from exhibitor anti-trust suits they should "mend their ways," rather than ask Congress to cut down their potential liability under such suits. Representative Emanuel Celler (Dem., N. Y.) known to be opposed to the bill was the only committee member present.

"The best way for the film companies to obtain relief from the flood of litigation that threatens to engulf them," he said, "is to mend their ways, not to call upon Congress to shield them from the consequences of their persistent wrongdoing."

Mr. Myers said independent theatre owners
(Continued on page 16, column 3)

MR. SCHIMEL:

Mr. Schimel reminded the committee of his testimony before its special subcommittee, when he supported the Attorney General's recommendation that discretionary powers for damages be given judges. Recapitulating major points, he stressed that:

"A phenomenal rise has taken place in recent years in the number of private treble damage actions. A significantly large number involved the motion picture industry. . . . They bear out the view that to a certain extent Section 4 of the Clayton Act is now being used for something more than the ancillary enforcement of the anti-trust laws and that the treble damage feature of
(Continued on page 16, column 1)

raised the point of how much greater will be the accomplishments following a longer period of working together.

Concrete results from the individual company conferences already are being enjoyed by many smaller theatres, they said. Acknowledging that there still is much to be done and that it will take time before many of the promises made by distribution executives at the home office are executed in the field, the exhibition leaders expressed satisfaction with the gains now apparent.

It was acknowledged that there may be areas in which Allied and TOA might find themselves at opposite ends of the pole on such an issue as the Allied proposal to seek Federal regulation of film rentals. At the same time it was pointed out that there is a wide area of mutual interest, an area which can be fruitfully harvested.

Meanwhile, in Minneapolis Monday, Ben Berger, chairman of Allied's EDC, issued a statement saying flatly that the major distributors have one week to make good on oral agreements to the joint committee, or the EDC will take other action.

"So far we've had a lot of promises and not much action from the major film companies," said Mr. Berger. "We want those promises implemented by the time we meet in Washington July 20 or we'll have to start planning along another direction."

Conceding that the planned adjournment of Congress by the end of this month bars introduction of regulatory legislation this year, Mr. Berger said that Allied's EDC will push for an early start of hearings before Senator Hubert Humphrey's (D., Minn.) small business subcommittee so that the report will be available for the opening of Congress in January.

Mr. Berger said Allied is asking the majors to set a policy of flat rentals for theatres grossing less than \$1,000 a week, and is asking further "protection" for the small houses in the form of an arbitration setup to judge whether rentals are reasonable.

"All we are asking is that all small theatres be guaranteed the opportunity to play the top pictures at prices they can afford to pay. The mere fact that a film company will sell flat is no guarantee that the figure is within reason, and we are asking that they be given some opportunity to arbitrate such rentals where they believe them to be out of line," Mr. Berger said.

He added that next week's session will be for Allied's EDC team only, but emphasized that there was no important difference of opinion between Allied and TOA's committee on the important issues. "We expect that they will continue to cooperate with us as they have. We seem to be in agreement on the major issues," he declared.

and now...

THE TAKES OVER COUN

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A WILLIAM GOETZ PRODUCTION

Co-Starring
CATHY

ALEX

ALINE

ARTHUR
KENNEDY · CRISP · O'DONNELL · NICOL · MacMAHON

with WALLACE FORD Screen Play by PHILIP YORDAN and FRANK BURT
Based upon the SATURDAY EVENING POST story by Thomas T. Flynn · Directed by ANTHONY MANN

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MAN THE WHOLE TRY!



SCHIMEL SAYS:

(Continued from page 13)

Section 4 is exploited for purposes not intended by Congress."

Mr. Schimel also stressed that Governmental actions become precedential and he claimed 90 per cent of private actions follow Government court victories. In the industry, he contended, "the great mass of civil litigations followed the judgment of the Supreme Court in the Paramount case." He also charged "it would not be unfair" to state most complainants "discovered their cause of action" only after the decision, and that anti-trust suits have "become a form of prospecting for gold."

Says Lawyers Have Stake

He added lawyers generally have a considerable stake: their cases often are contingent; and he cited one firm which had at one time 17 cases pending, each for a different client.

Furthermore, with all this legal talent available and continual litigation, judgments have been made which are substantial and have little or no relationship to the wrong done or damages sustained, he charged. The "last word" usually is the Supreme Court, whose votes are close, showing how much division there is on cases of "illegality," he also commented. The conclusion, as he reached it, is that it is appropriate to leave punitive damages to the discretion of a judge.

A judge who sits for weeks on a trial has bases of appraisal which are unique; he also has power to frame a decree; the courts have recognized this authority and its administration with justice, Mr. Schimel also reminded the committee. And he also remarked the Department of Justice additionally is given comparable discretion.

Mr. Schimel also brought up a point of singularity: It may be that neither in state nor other Federal laws is there provision for mandatory treble damages.

He then attacked the amendment providing treble award upon ascertainment of "willful" damage. The language is in question, Mr. Schimel said: what is "willful?" Does it mean intent, or intent at the time noted; and is it for decision by judge or jury; and if such a moot question is in reality for a jury, is not reference therefore reducing the stated authority of the judge? And if for a judge, then it is claimed it doesn't alter his discretionary power.

Challenges Testimony

Mr. Schimel also challenged testimony previously given which he said was about intra-industry problems, had little or no relation to the matter the Committee was considering, had already been studied by the Senate Committee on Small Business, and had been disposed of in interim and final reports "negating the unsupported charges here made to you."

He said he didn't intend to use the Committee as a forum to defend distribution but was impelled to point out:

That the Justice Department zealously in-

ANNOUNCEMENT



Raymond Levy

Quigley Publications in 1950 and was appointed a vice-president of the company in 1951.

investigates every exhibitor complaint; that exhibition is affected by competitive factors over which distribution has no control; that the new medium of drive-ins has "seriously affected" conventional theatres; that television's impact may not be overestimated; that drive-in operators are "new venturers" in the motion picture industry; that trade practices are matters of opinion and judgment most appropriate for arbitration; that the 1952 arbitration plan failed because of its "flat rejection by the exhibitor organization whose general counsel appeared before you. . ."

He added that world conditions materially affect the industry; that foreign revenues account for recent picture company profit rises; that these companies have learned to obey the law not only through the great Government case but through hundreds of anti-trust suits. "A charge they now act in disregard of their obligations obviously requires no answer."

Wins Trust Damage Suit

HOUSTON: A verdict of \$20,000 in favor of I. B. Adelman, Houston theatre operator, against eight major distributors and Interstate Circuit was returned in Federal District Court here last week. Attorneys for the film companies and the circuit announced they will appeal the jury verdict.

Mr. Adelman had originally asked for \$2,436,000 which represented triple damages on \$500,000 for alleged forced sale of his Houston theatre and \$312,000 because of a conspiracy to deny him first run product. Under the triple damages clause of the Sherman Anti-Trust Act, the \$20,000 verdict represents a \$60,000 award. The court set August 22 as the date for a hearing on the matter of equitable relief.

The defendants, in addition to Interstate, were 20th Century-Fox, RKO Radio, Paramount, Warners, Loew's, Inc., Columbia, United Artists and Universal.

Martin Quigley, president of Quigley Publishing Company, Inc., has announced the appointment of Raymond Levy, vice-president, to the newly created post of executive publisher of Quigley Publications. Mr. Levy, who has had a broad experience in publishing, advertising and promotion, joined the staff of

MYERS SAYS:

(Continued from page 13)

ers were especially concerned about the bill because "they have been more exposed to and have suffered more from monopolistic practices than any other class of business men." He charged that film distributors would be the "principal beneficiaries" of the bill, and cited the Supreme Court's observation in the Paramount case on the distributors' "marked proclivity for unlawful conduct." They are still continuing their unlawful practices, he added.

Asks Thorough Inquiry

The Allied official called on Congress to make a "thorough inquiry into the effectiveness of the decrees entered in Government civil actions, especially the consent decrees, and as to the manner in which those decrees are being enforced, before taking any action on the bill. He declared that the consent decrees in the film cases "have not protected the independent exhibitors from the monopolistic power of the film companies," and that "the policy of fewer pictures and higher rentals, adopted subsequent to the decrees, is forcing many small theatres to close, while the film companies' net earnings increase."

Noting the argument of supporters of the bill that the anti-trust laws are so indefinite that many violations are unwitting and should not be penalized by mandatory treble damages, Myers said this claim "will not stand up under an analysis of the decided cases."

Mr. Myers noted that the recent report of the Attorney General's Committee to study the anti-trust laws had endorsed discretionary damages, and said that this recommendation should be considered in light of the fact that the Committee included four lawyers who had represented defendants in the Paramount case and did not include anyone who had ever represented independent exhibitors.

Finally, Mr. Myers argued, the provision requiring treble damages where the violation is "willful" does not make the bill a good one and may even make it a worse one by requiring the plaintiffs in anti-trust litigation to prove "willfulness" as well as to prove a violation.

Recalls Royall's Testimony

Mr. Myers noted that Kenneth Royall, testifying in behalf of MPAA in support of a similar bill several years ago, had warned that anti-trust suits threatened to wreck the financial structure of the major film companies. He charged that since then, Congress had reduced the admissions tax, that the major companies had "confiscated" the benefits of this tax cut by cutting back production and forcing higher film rentals, and that the earnings of the major companies have "increased by leaps and bounds." He reviewed recent favorable earnings statements of the major companies and sarcastically observed that "these are the corporations who claimed that their very existence was threatened by treble damage suits just four years ago."

ITALY'S SCREEN HOPPING

Post-War Resurgence Is Extraordinary

IN THIS second of a series of three articles commenting on film industry conditions abroad, Martin Quigley, Jr., editor of The HERALD, continues a discussion of the impact of new techniques on the industry in Britain. Last week the first article commented on the general health of the industry in Europe following the post-war economic adjustment. Mr. Quigley visited England, Ireland and Italy last month, areas of the motion picture market with which he is especially familiar through earlier visits and through extended sojourns in each of these countries during the war.

by MARTIN QUIGLEY, Jr.

The general exhibition situation in Britain has been upset by the booking impasse between Twentieth Century-Fox and the Rank Organization. This is reported to have arisen over reluctance of the Rank group to meet 20th-Fox's requests with respect to CinemaScope installations (and presumably rental terms). The effect has been that that product has been largely sold away for the first and other key runs.

This has been a golden opportunity to Sidney Bernstein's Granada Circuit and some of the other chains. Despite the radical change in its long established releasing patterns, 20th-Fox expects to finish this year in Britain with its best sales record since 1946. This is remarkable because the number of accounts equipped to play CinemaScope was relatively small in the first months of this year.

For their part the Rank theatres have not suffered especially on account of the withdrawal of the 20th-Fox product. This is due principally to the fact that British product—and the Rank organization, of course, is the chief supplier—continues to make steady progress with the paying customers.

British Ban Brutality

While naturally enough producers in Hollywood are sensitive to criticism emanating from the 48 states, it might be well also to give some heed to what our customers abroad like and dislike. The British are already on record against alleged excessive brutality in American films. A half-dozen have been banned and several more held up. The number cut to ribbons may only be surmised but is a considerable figure. While such attentions as have been given to the British objections have centered on brutality, the British Board of Film Censors also has been objecting to certain other treatments in American films during the past two years.

The American industry in general and Hollywood in particular is not yet suffi-



Dr. Richard Hayes, Irish State censor for 15 years who is now retired on a consultant basis; Martin Quigley, Jr., and Dr. Martin Brennan, new censor, in Dublin.

ciently aware of the fact that many European patrons prefer locally made product. The day is long since past—and is not going to return—when patrons in every land felt that a Hollywood trade mark was a sure sign of quality and that locally produced films were likely to be less appealing. In countries sufficiently large to maintain a sizeable production industry, the trend is toward approval of native product.

As long as the total market keeps expanding—and it is likely to do so more or less indefinitely on a worldwide basis, American companies do not need to suffer from this state of affairs. In fact in the long run it may be beneficial.

Local Success Helps All

In Britain, for example, the American film industry was always on precarious ground, from a long range point of view, when British product was inferior. This flowed from the fact that such a state of affairs enkindled official and public jealousy and bred discriminatory and, one might say, retaliatory legislation. On the other hand a successful local film industry makes the way to free competition easier.

American film companies will continue to do very well with their hit pictures even in countries such as Britain and Italy where native competition is keen. Nevertheless locally made films will probably keep getting a higher percentage of the total box office receipts. In Ireland, which has no local industry and is too small to support one on a sound basis, British pictures have been gaining ground each year since World War II. It would be difficult to find a harder market for British pictures than Ireland on account of the diversity of the peoples and the hundreds of years of bitterness (which thankfully is now showing signs of diminishing).

British production companies have been relatively slow to rush into the new techniques—even in comparison with those in

Italy. The first British film with full stereophonic sound, made by Herbert Wilcox, is now in the editing stage.

While during the war major cities in Italy were not as badly damaged as those in Britain, the economy of the country was almost totally destroyed. As tens of thousands of American and other Allied soldiers can testify, the Italian peninsula was fought over almost inch by inch. Having been an original member of the Axis, it is not surprising that the country suffered grievously not only from direct military action but also from ruinous inflation.

The Italian film production industry was for all practical purposes wiped out in the period 1941 to 1950. Rome, the major production center, was first occupied by the Germans and then by the Allies. The major studio, Cine-Città, became a giant refugee camp. Much studio equipment was taken to the North when Mussolini sought safety with Hitler.

Shortage Followed War

Those Italian theatres which were not destroyed or seriously damaged during the war endured many years of product shortage. After the war American pictures enjoyed a very high proportion of the playing time. Although the film legislation of Mussolini, encompassing many laws, was wiped out in 1945 (partially as a result of this writer's efforts) the new Italian Government quickly took legislative steps to protect the industry. Subsidies and Government assistance take a variety of forms, including a requirement that Italian theatres give so much playing time to local productions. Successful Italian films stand to make fantastic profits due to government rebates to producers of the admission tax collected.

The rapid progress made by the Italian film industry in winning a sizeable share of the Italian market and to rank third only to the American and British in the world

(Continued on page 20, column 1)

YOU CAN'T

EVERYWHERE **IT** PLAYS, **IT**'S TREMENDOUS!
AND **IT**'S GETTING BIGGER EVERY DAY!

WE URGE YOU TO CHECK
ANY OF THESE SITUATIONS

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BEAT IT!

SAN FRANCISCO "A" Houses

SAN FRANCISCO — *PARAMOUNT*
SAN JOSE — *STUDIO*
BERKELEY — *OAKS*
OAKLAND — *T & D*

DENVER "A" Houses

DENVER — *DENVER*
ALBUQUERQUE, NEW MEXICO — *KIMO*
COLORADO SPRINGS — *8th ST. Drive In*
PUEBLO — *MESA Drive In*

LOS ANGELES "A" Houses

LOS ANGELES — *HILLSTREET*
LOS ANGELES — *HAWAII*
LONG BEACH — *STATE*
LONG BEACH — *CIRCLE Drive In*
SANTA BARBARA — *GRANADA*
SAN PEDRO — *WARNER*
GLENDALE — *CAPITOL*
HUNTINGTON PARK — *WARNER*
SAN BERNARDINO — *RITZ*
BAKERSFIELD — *CALIFORNIA*
PASADENA — *HASTINGS Drive In*
PASADENA — *UNITED ARTISTS*
SAN DIEGO — *SPRECKLES*

SEATTLE "A" Houses

SEATTLE — *COLISEUM*
SPOKANE — *ORPHEUM*

PORTLAND "A" Houses

PORTLAND — *ORPHEUM*

DETROIT "A" Houses

DETROIT — *CAPITOL*
GRAND RAPIDS — *REGENT*
SAGINAW — *FRANKLIN*
BATTLE CREEK — *BIJOU*
BAY CITY — *WASHINGTON*
PONTIAC — *STRAND*
MUSKEGON — *MICHIGAN*
LANSING — *GLADMER*
FLINT — *PALACE*
JACKSON — *CAPITOL*
KALAMAZOO — *CAPITOL*
ANN ARBOR — *MICHIGAN*

DES MOINES "A" Houses

DES MOINES — *ORPHEUM*

SALT LAKE CITY "A" Houses

SALT LAKE CITY — *LYRIC*
SALT LAKE CITY — *AUDITORIUM Drive In*

with **DONALD CURTIS**

• Executive Producer-SAM KATZMAN



ITALY RESURGENCE

(Continued from page 17)

market is one of the most astonishing developments in post-war film history. It was anticipated that the French would have that position and if not the French then the German industry.

There is no doubt that the Italian industry richly deserves its present high rank. It combined production daring and experimentation with a keen appreciation of the niceties of international film diplomacy. An important share of the credit for the present position of the Italian film industry goes to a man who is neither producer, distributor or exhibitor.

Cite Work of Monaco

The man is Eitel Monaco, president of A.N.I.C.A., the Italian motion picture association. Mr. Monaco was trained as a lawyer and from youth specialized in motion picture affairs. Eventually during the war he reached the position of director general of cinematography (top government official concerned with the industry) in the last Mussolini Government in Rome. This position was a reward for his technical competence because he was not a political figure. Mr. Monaco had the wisdom not to follow Mussolini in his folly of establishing a Government under Nazi tutelage. Mr. Monaco was first general counsel of A.N.I.C.A. later becoming its president.

One of his first activities for that organization in 1945 was the drafting, in association with this writer, of Il Codice per la Cinematografia, a motion picture production code. The Italian document was individually accepted by most of the Italian producers in 1945 and officially adopted by A.N.I.C.A. in 1946. It was never put into operation although it continues to be a point of reference in all attempts to improve the moral base of Italian films.

One of the problems of Italian product in the home and international markets is that too many films are wanting in those moral principles which would make them acceptable family entertainment. Even now efforts are continuing, led by Mr. Monaco, to put into operation an effective self-regulation system under a sound production code. Aims would include not only providing pictures with a wider audience but also to lessen government censorship and other interference in production and distribution. Some Italian films have been held up by the Government on the grounds that their distribution might harm the prestige of the country abroad.

Lux, Titanus Are Leaders

The old government-supported production companies—Enic and Cines no longer are in a dominant position; nor is Scalera, which was the chief factor in the war period. The giants of the Italian industry are Lux, headed by Dr. Renato Gualino, and Titanus, headed by Dr. Goffredo Lombardo. Both are young men, sons of famous fathers. For several years Dr. Gualino has been in the forefront of Italian production

activities. He is a head of Italian Films Export and is a past president of the Italian Producers Association as well as a past president of the International Federation of Film Producers Association. Dr. Lombardo is just now coming into the limelight.

[This is the second of three articles by Mr. Quigley. The concluding article next week will discuss production in Italy, with particular reference to co-production with U.S. and European companies, and will survey the exhibition scene in Ireland.]

Smith Circuit Plans Four New Drive-ins

BOSTON: Expansion plans of Smith Management Co. of Boston, operators of 20 drive-ins scattered through the Midwest, New Jersey, New York and New England include four new outdoor theatres, three to be ready for occupancy by August 1 and the fourth to be started in September.

The latter drive-in is to be located in the Boston metropolitan area and will accommodate 3,600 cars in a true dual-type theatre with 1,800 cars on each side.

On July 15, Smith was to open its Jersey City Drive-in, accommodating 1,800 cars. On July 22, its new Hartford, Conn., theatre, located in the heart of the city, will open for 2,100 cars, while on July 29, the circuit will present its first theatre in the Baltimore area. Situated in Timonium, Md., this theatre was started by Freeman & Lerner of New York, but was taken over by the Smith interests about a month before completion.

Warners' Ralph Budd in Film Lecture Series

Ralph W. Budd, personnel director for Warners, has begun a series of lectures entitled "What Is a Motion Picture?" He will speak before Rotary, Kiwanis, Lions Club, Chambers of Commerce, Women's Clubs and other community groups in the New York area and will also address high school audiences in the fall. The series will include an outline of all the phases of which a motion picture consists, from the time a property is secured to the finished product which plays in theatres. He is next scheduled to speak before the Kiwanis Club of New York at the McAlpin Hotel, July 27.

Loew's Leases House

Hemlock Theatre Corporation, a wholly owned Loew's Inc. subsidiary, last week leased the 2,000 seat Loew's Victory, the Bronx, New York, to W & G Operating Corp., headed by Morris Goldman and Martin Wurtzberger. The theatre now is closed and being refurbished.

Judge McCraw Reappointed

The Honorable William McCraw, judge in the Texas Criminal Courts, has been reappointed executive director of International Variety Clubs. Last year he was appointed to the bench and he temporarily relinquished the position he had held for several years.

Republic Net \$878,613

Republic Pictures Corporation and its subsidiaries reported a net profit of \$1,911,613 before provision for Federal taxes for the 26 weeks ended April 30, 1955. Estimated Federal, normal and surtaxes are \$1,033,000, or a net after taxes of \$878,613.

For the similar period last year, the company reported a net profit of \$1,045,393 before provision for Federal taxes. Estimated Federal, normal and surtaxes were \$565,000, or a net after taxes of \$480,393.

Don't Blame Movies, Youth Tutor Advises

Juvenile criminality must not be blamed on the movies or even on comic books, in the opinion of a New York youth leader, speaking recently to the Summer Institute for Social Progress, at Bard College, Poughkeepsie. Ralph Whelan, executive director of the Youth Board of New York City, pointed out 97 per cent of adolescents are exposed to allegedly detrimental media, and survive. He added he feels all mass communications should police themselves as the films do. The children who develop anti-socially do so because of early experiences most likely in homes and would be delinquent without movies, comic books, or TV, he believes.

Producers Guild Writer In Support of Code

HOLLYWOOD: Unqualified support of the Production Code Administration by the Screen Producers Guild is expressed in a letter prepared by Samuel G. Engel, president of the guild, for transmission to Eric Johnston, president of the Motion Picture Association of America, and for presentation to the board of directors of the guild. The Screen Directors Guild and the screen writers division of the Writers Guild of America recently went on record as supporting the code and urged all producers to resist attempts by organizations outside the industry to enforce changes in films that have been given the Code seal.

"Stranger" Song Keynotes Picture's Promotion

A mass music promotion supported by 340 disc jockeys and more than 2,500 music shops in every exchange area in the country is setting the tempo for intensified local campaigns for United Artists' "Not As A Stranger," the film version of the best-selling novel produced and directed by Stanley Kramer. The campaign is pegged to five recordings of the picture's title song being distributed by Capitol, Columbia, RCA-Victor, Epic and Label-X. Music shop activity includes window and counter displays and accessories, as well as a life-size blow-up of Frank Sinatra, who is co-starred in the film and who is featured on the Capitol record.

NEW SCREEN
EXCITEMENT
THRU GREAT
CREATIVE
MANPOWER



UA PRESENTS THE GREAT

EXCITEMENT is the key-note of our industry...call it show business...call it entertainment...call it whatever you like, but EXCITEMENT is what it all boils down to.

United Artists has it!

The list of personalities and properties in this ad spells it out. There are RIGHT NOW, in some stage of actual preparation or production, over 100 top quality pictures. This guarantees to exhibitors throughout the world more than 30 films a year for the next 3 years—with a promise of even greater news to come, in quality and quantity.

Backed by a distribution and promotional staff that has more than doubled its world-wide personnel in the last few years, it is no exaggeration to state that UA is prepared to fulfill not just the greatest program in its 36 year history, but one of the greatest in the history of this industry.

ROBERT ALDRICH

Producer-Director (THE ASSOCIATES & ALDRICH CO.)

"THE BIG KNIFE"—starring JACK PALANCE, IDA LUPINO, SHELLEY WINTERS, WENDELL COREY, ROD STEIGER, JEAN HAGEN

ROBERT BASSLER-RICHARD SALE

Producer-Director

"GENTLEMEN MARRY BRUNETTES"—Technicolor CinemaScope—starring JANE RUSSELL, JEANNE CRAIN

"THE VIGIL"—Color—CinemaScope

JOAN CRAWFORD

Producer-Star

Six pictures in six years

CROWN PRODUCTIONS

Producers (ROBERT JACKS, ROBERT GOLDSTEIN, SPYROS SKOURAS, PLATO SKOURAS)

"STRANGER ON HORSEBACK"—Ansco Color
starring JOEL McCREA

"ROBBERS ROOST"—De Luxe Color
starring GEORGE MONTGOMERY

"A KISS BEFORE DYING"—Eastman Color
CinemaScope—starring ROBERT WAGNER

"A KILLER IS LOOSE"

KIRK DOUGLAS

Producer-Star (BRYNA PRODUCTIONS)

Six pictures in three years

1. "THE INDIAN FIGHTER"—Color—CinemaScope

2. "THE VIKING RAIDERS"

ERROL FLYNN

Producer-Star (IN ASSOCIATION WITH HERBERT WILCOX)

"LET'S MAKE UP"—Eastman Color
co-starring ANNA NEAGLE

"KING'S RHAPSODY"—co-starring ANNA NEAGLE

"WILLIAM TELL"—Color—CinemaScope

HENRY FONDA

Producer-Star

Six pictures in four years

1. "THE CLOWN"

2. "TWELVE ANGRY MEN"

BERT E. FRIEDLOB

Producer

"NEWS IS MADE AT NIGHT"—starring DANA ANDREWS, RHONDA FLEMING, IDA LUPINO, HOWARD DUFF, GEORGE SANDERS, THOMAS MITCHELL, LEE J. COBB

PRODUCING NEW SCREEN

CREATIVE MANPOWER

SAMUEL GOLDWYN, JR.

Producer

"**THE TROUBLESHOOTER**"—starring ROBERT MITCHUM, JAN STERLING

"**SHARKFIGHTERS**"—Color

"**THE DANCING DETECTIVE**"

PAUL GREGORY- CHARLES LAUGHTON

Producer-Director

"**THE NIGHT OF THE HUNTER**"—starring ROBERT MITCHUM, SHELLEY WINTERS, LILLIAN GISH

JED HARRIS- MICHAEL MYERBERG

Producers

"**PATTERNS**"—starring VAN HEFLIN

DICK HAYMES- RITA HAYWORTH

Producer-Star (CRYSTAL BAY PROD.)

Two pictures in two years

HAROLD HECHT- BURT LANCASTER

Producer-Director-Star (HECHT-LANCASTER PROD.)

"**THE KENTUCKIAN**"—Technicolor—CinemaScope
starring BURT LANCASTER with DIANNE FOSTER, DIANA LYNN

"**MARTY**"—starring ERNEST BORGNINE, BETSY BLAIR

"**TRAPEZE**"—starring BURT LANCASTER, GINA LOLLOBRIGIDA,
TONY CURTIS

"**THE WAY WEST**"

"**TOO MUCH MAN**"

"**ELEPHANT BILL**"

"**THE TALL DARK MAN**"

"**TELL IT ON THE DRUMS**"

"**UNTIL THEY SAIL**"

"**KITTY HAWK**"

LEW KERNER

Producer

"**STUDS LONIGAN**"

STANLEY KRAMER

Producer-Director

"**NOT AS A STRANGER**"—starring OLIVIA de HAVILLAND,
ROBERT MITCHUM, FRANK SINATRA, GLORIA GRAHAME,
BRODERICK CRAWFORD, CHARLES BICKFORD

"**THE PRIDE AND THE PASSION**"—Technicolor
VistaVision

NORMAN KRASNA

Producer-Director-Writer

"**THE AMBASSADOR'S DAUGHTER**"

"**KIND SIR**"

ANATOLE LITVAK

Producer-Director

Three pictures in four years

ILYA LOPERT

Producer

"**SUMMERTIME**"—Technicolor—starring KATHARINE HEPBURN,
ROSSANO BRAZZI

In association with London Films

"**RICHARD III**" (IN ASSOCIATION WITH LAURENCE OLIVIER)
Technicolor—VistaVision—starring LAURENCE OLIVIER,
CLAIRE BLOOM, RALPH RICHARDSON, MICHAEL REDGRAVE,
JOHN GIELGUD, JOHN MILLS

"**THE LUCKY KID**"—Eastman Color—starring CELIA JOHNSON

"**THE MAN WHO LOVED REDHEADS**"—Technicolor
starring MOIRA SHEARER, JOHN JUSTIN

JOS. L. MANKIEWICZ

Producer-Director-Writer (FIGARO, INC.)

Four pictures in three years

VICTOR MATURE

Producer-Star

Six pictures in five years

DAVID MILLER

Producer-Director

"**THE SHORT WEEK-END**"

ROBERT MITCHUM

Producer-Star (DRM PRODUCTIONS)

Five productions in four years

1. "**FOREIGN INTRIGUE**" (IN ASSOCIATION WITH SHELDON REYNOLDS)

2. "**BANDITO**" (IN ASSOCIATION WITH ROBERT L. JACKS)

EXCITEMENT...



EDWARD and WILLIAM NASSOUR

Producers

"THE BEAST OF HOLLOW MOUNTAIN"

Eastman Color—CinemaScope—RegiScope
starring GUY MADISON, PATRICIA MEDINA

"RING AROUND SATURN"—Color—RegiScope

ROBERT PARRISH and TOM LEA

Producer-Director

"THE WONDERFUL COUNTRY"

PINE-THOMAS-SHANE

Producers

"LINCOLN MCKEEVER"—starring JAMES CAGNEY

"MOUNTAINS HAVE NO SHADOWS"

"THE BIG CAPER"

OTTO PREMINGER

Producer-Director

Three pictures in three years

1. "THE MAN WITH THE GOLDEN ARM"

starring FRANK SINATRA

ROBERT ROSSEN

Producer-Director-Writer

Two pictures in two years

1. "ALEXANDER THE GREAT"—Technicolor—CinemaScope

starring RICHARD BURTON, FREDRIC MARCH,
DANIELLE DARRIEUX, CLAIRE BLOOM

SABRE PRODUCTIONS

Producer-Director (FRANK SELTZER, VICTOR ORSATTI, JOSEPH NEWMAN)

"FLIGHT FROM HONG KONG"—starring ANTHONY QUINN

"THE BOSS"

"MR. TEX"

VICTOR SAVILLE

Producer-Director (PARKLANE PICTURES)

"KISS ME DEADLY"—starring RALPH MEEKER

"MY GUN IS QUICK"

"A MOST CONTAGIOUS GAME"

"ONE LONELY NIGHT"

"BIG KILL"

AUBREY SCHENCK and HOWARD W. KOCH

Producer-Director (BEL-AIR PROD.)

Six pictures in two years

1. "BIG HOUSE, U.S.A."—starring BRODERICK CRAWFORD, RALPH MEEKER

2. "DESERT SANDS"—Technicolor—SuperScope starring RALPH MEEKER, MARLA ENGLISH, J. CARROL NAISH

3. "FORT YUMA"—Technicolor—starring PETER GRAVES, JOHN HUDSON

4. "REBEL IN TOWN"

5. "THREE BAD SISTERS"

FRANK SINATRA

Producer-Star (OXFORD PRODUCTIONS)

Five pictures in four years

1. "ONE WAY OUT"

EDWARD SMALL

Producer

"THE NAKED STREET"—starring ANTHONY QUINN, FARLEY GRANGER, ANNE BANCROFT

"TOP GUN"—starring STERLING HAYDEN

"GOD IS IN MY CORNER"

"THE LAST NOTCH"

ROBERT WATERFIELD- JANE RUSSELL

Producer-Star (RUSS-FIELD CORP.)

"GENTLEMEN MARRY BRUNETTES"—Technicolor CinemaScope—starring JANE RUSSELL, JEANNE CRAIN

"THE LAST MAN IN WAGON MOUND"—Color Widescreen—starring CLARK GABLE

"RUN FOR THE SUN"—starring RICHARD WIDMARK

"THE GREAT MANHUNT"

"WAY OF AN EAGLE"

"OIL FIELD STORY" (Untitled)

ORSON WELLES

Producer-Director-Star

"OTHELLO"

CORNEL WILDE

Producer-Star (THEODORA PROD.)

"STORM FEAR"—co-starring JEAN WALLACE

SHELLEY WINTERS

Producer-Star

"WEDDING BREAKFAST"

**CREATIVE MANPOWER!
SCREEN EXCITEMENT!
AND IT'S ALL BACKED UP BY
SELLING POWER!**

**THRU
UA**

Group Urges U.S. Abandon Ticket Tax

WASHINGTON: A special advisory committee of the Commission on Intergovernmental Relations has recommended that the Federal and state governments give up the admission tax to local government use or at least allow local admission taxes to be credited against the state or Federal tax.

The report of the advisory committee has just been made public. The commission, set up by the President and Congress to study problems between the Federal and state and local governments, submitted its report and went out of business June 30. The commission's report ducked the subject of the admission tax and merely declared there was no pat solution to the problem of overlapping Federal, state and local taxes.

The commission has special study groups on various subjects, however, and one of these groups dealt with the problems of local government. It was headed by Sam H. Jones, former governor of Louisiana, and its members included the mayors of Kansas City, Kalamazoo, Bismarck, Cleveland Heights, San Francisco, and Keokuk, the commissioner of Milwaukee County, the president of the National Association of County Officials, and public opinion pollster George H. Gallup.

On the subject of taxes, the group declared the Federal government should stay out of the retail sales tax field because that is so widely used by state governments.

Moreover, the group said, "The admissions and amusement taxes can be administered by local governments as effectively as they can by either the national or state governments. Furthermore, since the local costs of servicing places of entertainment and amusement are high, the national government is urged either to abandon the tax on admission or allow credit for local admission taxes against the Federal levy."

The success of this plan, the study group noted, is "further dependent on state enabling acts in some states and the withdrawal of other states from this revenue source."

Skouras in Brussels; Talks on Brotherhood

Spyros P. Skouras, president of 20th Century-Fox, was to arrive in Brussels from Johannesburg Wednesday, July 13, and address a panel session of the World Brotherhood's Second World Assembly the following day. The film company president also will introduce a special filmed subject which will feature excerpts from Gentleman's Agreement, "The Good Earth," "Going My Way," "Pinky" and "A Man Called Peter" in CinemaScope. The subject will illustrate the potential of motion pictures as an instrument for world brotherhood.

PARTY FOR GRADUATES IS DIVIDEND-PAYING AFFAIR



Shown at one of the breakfast tables at the Eureka theatre, Eureka, Calif., is part of the senior class who were pre-dawn guests of the Redwood Theatres management.

SAN FRANCISCO: Nine houses, under the aegis of George Mann's Redwood Theatres, generously gave the recent graduating class, in their respective localities, a special film preview and breakfast in their honor.

This striking and outstanding example of good community relations was enthusiastically supported by the PTA, church and community leaders. School authorities co-operated wholeheartedly with the theatre managers in organizing the project. Teacher committees divided the responsibilities, some serving as ushers while others cooked and served the breakfast.

The publicity, both before and after the event, was terrific—it made the front pages of the local press and had good radio and TV coverage as well. A story also appeared in the *San Francisco Examiner*. The student response was astonishing, not to say overwhelming. Of a total of some 1,650 graduates, there was a 100 per cent attend-

ance in every locality where the entertainment was offered.

Participating theatres included: Arcata theatre, Arcata; Eureka, Eureka; Fortuna, Fortuna; Noyo, Willits; State, Ft. Bragg; Ukiah, Ukiah; Aven, Healdsburg; State, Woodland, all California, and Pelican, Klamath Falls, Ore.

Letters of appreciation poured into the San Francisco headquarters of the circuit from students, parents, principals and interested citizens besides the official thanks from the student and PTA groups.

"The success of this initial effort so far outdistanced our most optimistic expectations," according to George Mann, "that we have decided to make it an annual affair." The fact that there were none of the unfortunate incidents which have marked the post-celebration of youthful graduates in recent years was most gratifying and proof that it was eminently worthwhile.

Television Set Production Increases Over 1954

WASHINGTON: Television set production in May followed a seasonal pattern and dropped off from April, but was above May, 1954, according to the Radio-Electronics-Television Manufacturers Association. May production was put at 467,394 sets, compared with 583,174 sets for April and 396,287 sets in May, 1954. There were 3,238,820 sets produced during the first five months of 1955, RETMA reported, a 41 per cent increase over the 2,301,055 sets produced during the comparable period in 1954.

"Wichita," "Phenix City" Have July Premieres

John C. Flinn, Allied Artists director of advertising and publicity, and Joel McCrea, star of "Wichita," attended the film's world

premiere Wednesday at the Miller theatre, Wichita, Kansas. Following this premiere, Mr. Flinn went to Chicago for the world premiere of "The Phenix City Story" at the Woods theatre July 19. The film will be simultaneously shown at the Palace theatre and Phenix City Drive-In, Phenix City, Ala., and the Georgian, Columbus, Ga. Mr. Flinn will then go to New York for conferences with Martin S. Davis, eastern advertising and publicity manager, and Harry Goldstein, head of eastern field activity.

Columbia Dividend Set

Columbia Pictures Corp. board of directors at a meeting last week declared a quarterly dividend of \$1.06¼ per share on the \$4.25 cumulative preferred stock, payable August 15, 1955, to stockholders of record August 1.

ANNOUNCING

Television Today

A concise report and analysis of
the significant news and events—
to be presented in a new style of
trade paper journalism.

Editorial Staff:

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Eastern Editors, Pinky Herman and Vincent Canby

Hollywood, William R. Weaver and Samuel D. Berns

Washington, J. A. Otten; London, Peter Burnup

Photo Editor, Floyd E. Stone

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commencing July 18, 1955**

A QUIGLEY



PUBLICATION

Urge More Multiple Sound Film

COLUMBUS: Resolutions urging producers of CinemaScope pictures to continue to issue them in both optical and magnetic stereophonic sound prints and commending William J. Heineman of United Artists for his stand in refusing to distribute any picture which has previously been shown on television were approved here last week by the board of directors of the Independent Theatre Owners of Ohio.

The board said that while it heartily approved the policies of companies in making optical sound prints available for small theatres and drive-ins, it hoped that stereophonic sound prints would not be abandoned, since many large Ohio theatres had spent thousands of dollars to equip with stereophonic sound. "To abandon this improvement would be a step backward, something the industry never before has done," said the board.

The board also took note of the negotiations between the National Broadcasting Company and Sir Alexander Korda for the telecasting of Sir Alexander's forthcoming "The Constant Husband" and said that "the public will not patronize a picture which has previously shown on television." It hoped Mr. Heineman's stand would cause Sir Alexander's "Richard III" to be released to the theatres rather than television.

RKO to Distribute Next Three King Bros. Films

HOLLYWOOD: King Brothers have completed negotiations with J. R. Grainger, president of RKO Pictures, for distribution by RKO of their next three productions, the company has announced. They are "The Two-Headed Spy," to be filmed in Berlin and London; "The Seven Lanterns of Japan," to be filmed in Japan, and "The Syndicate." RKO also will release soon the completed King Bros. production, "The Boy and the Bull."

Studio Employees' Wages Average Higher in May

HOLLYWOOD: The weekly earnings of craft employees in the studios averaged \$129.77 in May, according to the monthly report of the California Division of Industrial Relations. This compared with \$124.44 in April and \$124.33 in May, 1954. The work week in May averaged 43.4 hours, as compared to 41.9 hours in April.

Bel-Air to Produce 18 Films for United Artists

A new production agreement providing for 18 films within the next two years has been concluded with Bel-Air Productions, headed by Aubrey Schenck and Howard W. Koch, it has been announced by United

Hollywood Scene

HOLLYWOOD BUREAU

The start of nine pictures and the completion of 11 others brought the production level to 32 as of the weekend.

Columbia started three pictures.

Sam Katzman began shooting "The Houston Story," directed by William Castle, with Gene Barry, Barbara Hale, Edward Arnold, Jeanne Cooper, Paul Richards and Chris Alcaide in the cast.

Bryan Foy went to work on "Battle Stations," directed by Lew Seiler, with John Lund, William Bendix, Keefe Brasselle, Richard Boone and Eddie Foy III, among others.

Mike Frankovich is executive producer of "44 Soho Square," for Columbia release, which is being produced by George Maynard and directed by Vernon Sewell. Faith Domergue, Lee Patterson and Martin Benson have leading roles.

Paramount is represented in the new totals by two standouts.

"The Lady Eve" is the property that is to bring the record-breaking George Gobel of TV renown into the big, bright world of VistaVision and Technicolor in such capable cast company as Mitzi Gaynor, Fred Clark, David Niven and Reginald Gardner. It is being produced by the skilled Paul Jones and directed by gifted Norman Taurog.

"War and Peace" Begins

The Ponti-de Laurentiis version of "War and Peace" for Paramount got under way in Rome in VistaVision and Technicolor. Dino de Laurentiis is producing, King Vidor is directing, and the principals include Audrey Hepburn, Henry Fonda, Mel Ferrer, Milly Vitale, Barry Jones, Jeremy Brett and May Britt.

Producer Samuel G. Engel put "Good Morning Miss Dove" into CinemaScope production for 20th-Fox, with Henry Koster directing a cast headed by Jennifer Jones and Robert Stack.

Producer-director David Butler started "Glory," in SuperScope and color by Technicolor, for RKO release. Margaret O'Brien, Charlotte Greenwood, Arthur Hunnicutt, John Lupton and Byron Palmer are among the players.

"Three Bad Sisters" is a Bel-Air Production for United Artists release. Aubrey Schenck is executive producer, Howard W. Koch is producer, and Gilbert L. Kay is the director. Marla English, Kathleen Hughes and Sara Shane have the title roles.

Artists. The first two films set under the new schedule are "Three Bad Sisters" and "Frontier Scout" starring Tony Martin. Five films from Bel-Air have already been released by United Artists and two others have been completed, "Desert Sands" and "Fort Yuma."

THIS WEEK IN PRODUCTION:

STARTED (9)

COLUMBIA

Battle Stations
The Houston Story
44 Soho Square (Film Locations)

PARAMOUNT

The Lady Eve (Vista-Vision; Technicolor)
War and Peace (Ponti-de-Laurentiis; Vista-Vision; Technicolor)

RKO RADIO

Glory (David Butler; Superscope; Technicolor)

REPUBLIC

Treachery

20TH-FOX

Good Morning, Miss Dove (CinemaScope; Color)

UNITED ARTISTS

Three Bad Sisters (Bel-Air Prods.)

COMPLETED (11)

ALLIED ARTISTS

Bobby Ware Is Missing

COLUMBIA

Picnic (CinemaScope; Technicolor)
Joe Macbeth (Film Locations, Ltd.)

INDEPENDENT

Hired Guns (Gannaway-Ver Halen Prods.)

MGM

Guys and Dolls (Goldwyn; CinemaScope; Technicolor)

REPUBLIC

Come Next Spring (Trucolor)

UNITED ARTISTS

News Is Made at Night (Friedlob Prods.)

A Kiss Before Dying (Crown Prods.; CinemaScope; Eastman Color)

Alexander The Great

(Robert Rossen; CinemaScope; Technicolor)

U-I

World in My Corner
Away All Boats (Vista-Vision; Technicolor)

SHOOTING (23)

COLUMBIA

1984 (Holiday Prods.)

INDEPENDENT

Patterns (Harris-Myerberg)

MGM

The Last Hunt (CinemaScope; Eastman Color)

The Tender Trap (CinemaScope; Eastman Color)

Forever, Darling (Zanra Prods.; Eastman Color)

I'll Cry Tomorrow (CinemaScope; Eastman Color)

Kismet (CinemaScope; Eastman Color)

Diane (CinemaScope; Eastman Color)

Bhowani Junction (CinemaScope; Color)

PARAMOUNT

Man Who Knew Too Much (VistaVision; Technicolor)

Ten Commandments (VistaVision; Technicolor)

RKO RADIO

The Way Out (Todon Prods.)

20TH-FOX

The Girl in the Red Velvet Swing (CinemaScope; Color)

The View from Pompey's Head (CinemaScope; Color)

UNITED ARTISTS

Foreign Intrigue (S. Reynolds; Eastman Color)

U-I

The Benny Goodman Story (Technicolor)
The Square Jungle
Backlash (Technicolor)

WARNER BROS.

The Court-Martial of Billy Mitchell (U. S. Picts.; CinemaScope; WarnerColor)

The Searchers (C. V. Whitney Picts.; Vista-Vision; Color)

Sincerely Yours (WarnerColor)

Giant (George Stevens; WarnerColor)

Miracle in the Rain

Dean stashes Jerry away in a girls' school to
THEIR

"SIMPATICO"

"EVERY DAY'S A HAPPY DAY"

"I LIKE TO HIKE"

YOU'RE

"Sock boxoffice"

"Strongly"

"Destined to be"

"Exhibitors"

"Hilarious musical from producer"

SUPER-SOLD-AND READY

Produced by
Paul Jones

Directed by
Norman Taurog

Screenplay by
Sidney Sheldon

Suggested by a Play by Edward Childs Carpenter
from a Story by Fannie Kilbourne
Songs — Music by Arthur Schwartz
Lyrics by Sammy Cahn • A Paramount Release



hide him from a  mad killer in —

BIGGEST MONEY-SHOW!

DEAN
MARTIN *and* **JERRY**
LEWIS
in
NEVER TOO YOUNG

COLOR BY TECHNICOLOR



 **VISTAVISION**
MOTION PICTURE HIGH-FIDELITY

CO-STARRING

DIANA LYNN
NINA FOCH
WITH
RAYMOND BURR

their funniest!"
—Variety

boxoffice! Audiences will have a grand time."
—M. P. Herald

"Promises to equal the boxoffice success of 'Living It Up'!"
—Hollywood Reporter

high grosser. Fantastically funny."
—Film Daily

can go all the way in guaranteeing hilarious fun."
—M. P. Daily

and director of 'Living It Up'!"
—Boxoffice

TO JOIN THOSE HOT SUMMER HITS FROM **PARAMOUNT**

FOX ACQUIRES AFRICA CIRCUIT

EFFG Seeks More Stock Subscribers

Gets 90% of Schlesinger's Holdings of 150 Houses at Reported \$7,000,000

JOHANNESBURG: Twentieth Century-Fox has acquired Schlesinger's African Theatres under a deal completed here last week by Spyros Skouras, 20th-Fox president, and John Schlesinger, head of the organization bearing his name.

The deal, concluded after weeks of negotiation, provides for the purchase by 20th-Fox of 90 per cent of the outstanding stock of Schlesinger's African circuit, comprising more than 150 theatres stretching from Capetown to Kenya. No purchase price was disclosed, although prior reports indicated that the deal was in the neighborhood of \$7,000,000.

Some Details Lacking

It is understood that Mr. Schlesinger will retain his interests in the J. Arthur Rank Organization under the agreement, details of which have not been disclosed yet. Prior to the deal, Schlesinger's African Theatres had a 50 per cent interest in Odeon Cinema Holding, the controlling company of the Rank Group. On the other hand, the Rank Group had a 25 per cent interest in African Theatres. The terms under which Mr. Schlesinger retained his interest in the Rank Group are not known at this point.

Mr. Schlesinger, commenting on the deal, said the sale was caused by the growth of his organization, leading to the possible neglect of other than theatre responsibilities. His organization includes insurance companies, citrus groves, hotel chains, restaurants and amusement parks.

In connection with Mr. Schlesinger retaining his British Rank interests, it is reported that a Schlesinger organization project with Canadian insurance interests is involved.

Executives Prepared Way

The negotiations, which were carried on here for three weeks, were preceded by preliminary talks by Donald Henderson, 20th-Fox treasurer, weeks before Mr. Skouras' departure from New York for South Africa. Talks also took place in the United States, when Mr. Schlesinger joined Mr. Skouras in New York and in Hollywood. Present at the climax of the deal for 20th-Fox, in addition to Mr. Skouras and Mr. Henderson, was Otto Koegel, general counsel.

The acquisition of Mr. Schlesinger's South African Theatres will bring 20th-Fox's foreign theatre holdings to more than 630 theatres, the greatest number of which are in Great Britain, Australia and now, under the present deal, in South Africa.

The inter-continental negotiations, watched

closely by J. Arthur Rank, stimulated Mr. Rank's announcement in London that the controlling voting power in Mr. Rank's motion picture and theatre empire has been vested in a company which insures its continuance in British hands in the event of Mr. Rank's death.

Reciprocal Plans Noted

While the pact assures 20th-Fox of an outlet for its CinemaScope pictures in the South African market, as desired by the company, public assurances have been given by 20th-Fox that it will play the product of other companies, in addition to native African features. It is understood that the agreement with African Theatres also contains a number of reciprocal arrangements, one calling for the production of CinemaScope features here by 20th-Fox.

It is reported, as part of the deal, that 20th-Fox plans to continue the operation of Schlesinger's legitimate stage theatres. In addition, 20th-Fox plans to establish a Fox Movietone base here. Mr. Skouras left Johannesburg for a speaking engagement in Brussels, Belgium, Sunday.

FCC Receives Further Anti-Toll TV Comment

Pending final decision by the Federal Communications Commission on subscription television, viewer groups, civic organizations and other "interested parties" are continuing to make their voices heard on the subject. The FCC offices in Washington report that the latest to go on the record as opposed to the medium are four Oklahoma Chambers of Commerce, representing business and professional interests in Sayre, Hominy, Wewoka and Ardmore. At the same time, the Knoxville (Tenn.) *News-Sentinel* reported this week that a survey of its readers revealed them to be 136 to 1 in favor of maintaining the present system of sponsored TV. The newspaper tabulated 820 replies, with only six going on record for toll TV. One of these six was a scientist at nearby Oak Ridge.

MGM Buys "Hot Tin Roof" As Grace Kelly Vehicle

HOLLYWOOD: MGM announced this week that it has purchased Tennessee Williams' "Cat on a Hot Tin Roof," current Broadway stage hit and winner of the Pulitzer and New York Drama Critics Circle prizes, as a starring vehicle for Grace Kelly. Dore Schary, studio head, said he had submitted a personal treatment of the controversial play to Geoffrey Shurlock and officials of the Production Code Administration, and that the treatment had been approved. No producer or director yet has been assigned to the production.

BOSTON: Twenty-two exhibitors in 16 exchange areas have been named area chairmen in a drive to secure more subscriptions to Exhibitors Film Financial Group, Inc., it was announced here this week by Sam Pinanski, president of the EFFG as well as head of American Theatres Corporation.

The area chairmen, more of whom will be named shortly in other exchange areas, will hold exhibitor meetings and explain EFFG's activities before the first stockholders' meeting which will be held late this summer or just before the annual convention of Theatre Owners of America in Los Angeles October 6-9.

Mr. Pinanski said earlier that when the first meeting of the EFFG subscribers takes place, "we will know to what extent our activities will unfold." He said that subscriptions to the "self-serving financial group" since its launching nine months ago exceeded his greatest expectations. Mr. Pinanski revealed, however, his disappointment at the response to EFFG during the month of June "but June business for exhibitors was one of the worst periods ever seen in the history of the industry."

The exhibitors named by EFFG are as follows:


E. D. Martin, Nat Williams, Atlanta; Arthur Lockwood, Edward W. Lider, Boston; George MacKenna, Buffalo; George Kerasotes, Chicago; John Rowley, Dallas; Pat McGee, Denver; Myron Blank, Des Moines; Horace Denning, Mark Chartrand, Jacksonville; Burton Jones, Los Angeles; Albert M. Pickus, New Haven; Abe Berenson, New Orleans; Henry Griffing, Oklahoma City; Robert Livingston, Omaha; Sam Gillette, Sid Cohen, Salt Lake City; Nate Blumenfeld, San Francisco; Will J. Connor, Fred Danz, Jr., and J. J. Rosenfield, Seattle.

"Catch a Thief," "Kentuckian" For Venice Film Festival

Paramount's "To Catch a Thief" and United Artists' "The Kentuckian" have been nominated as American entries of the Motion Picture Export Association in the International Film Festival in Venice, Italy, which begins August 25. The two films were selected by a special committee of the MPA. "To Catch a Thief" stars Cary Grant and Grace Kelly and was produced and directed by Alfred Hitchcock. "The Kentuckian," a Hecht-Lancaster production, stars Burt Lancaster, who also directed.

National Theatres Dividend

HOLLYWOOD: The board of directors of National Theatres, Inc., last week declared a 12½-cent quarterly dividend on the outstanding common stock, payable August 4, 1955 to holders of record July 21.



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kind of Man
that her
kind of woman
can't leave
alone!!*

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PLAN ASSAULT ON BRITISH TAX

Ask Other Trade Groups to Join CEA Following Annual Convention

by PETER BURNUP

LONDON: First fruits of the exhibitors' momentous convention at Llandudno are to be seen in an invitation sent out by the Cinematograph Exhibitors Association's executive group, to the other three trade associations to join in an all-industry drive for entertainment tax remission.

The invitation is in pursuance of a resolution adopted at Llandudno following a lengthy debate in the CEA general council. Many exhibitors are exceedingly ticklish at the suggestion that other branches of the trade should have a prime hand in tax discussions with the Treasury.

For Exhibitors Only

It is true that producers and distributors supported CEA in its plea earlier this year for remission to the order of £6 million. But the theatre men in question maintain that tax remission is primarily a matter for exhibitors only and indeed the intricate case for remission this year was prepared by CEA's accountant Clifford Barclay and presented by the Association's tax committee.

That is now seen by many as a wholly parochial attitude and inappropriate to present conditions, and the point of view was forcefully put forward by a number of speakers in the Llandudno debate; notably, Yorkshire's J. X. Prendergast.

Ebullient Mr. Prendergast sees in a substantial tax remission a greater flow of top-flight British pictures; for a share in any remission would proceed to producers. The latter would be enabled to make more and better pictures, which would not only help correct the dangerous product shortage situation but become an additional dollar-earning agency for Britain. That, said Mr. Prendergast, was an argument that no Chancellor of the Exchequer could resist.

Emphasized by Warter

The same line of thought was expressed by Sir Philip Warter when he amplified to the press his statement to ABPC stockholders. Exhibitors, said Sir Philip, had a vital and urgent interest in a healthy British film production industry. It was essential, the ABPC chief added, that the industry go forward united for a substantial cut in the tax and that a reasonable proportion thereof should go directly to British production.

The Kinematograph Renters Society's Sir David Griffiths set the trade by the ears in propounding the idea that the trade should enter into unity on the tax question and demand a remission of not less than

BRITISH TECHNICIANS GET WAGE BOOST

LONDON: After 10 months of negotiations, the Association of Specialized Film Producers and the Association of Cinematograph and Allied Technicians this week signed a new contractual agreement under which some 2,000 film technicians will receive a 10-shilling boost in minimum wages. The new pact, which insures peace for five years, also provides for some relaxation in a ruling which prohibits the awarding of union work tickets to industry newcomers. This is regarded as the greatest progressive step in the film industry since World War II.

£24 million, if not the complete abolition of the tax.

CEA has suggested that the other three associations meet them July 26. KRS and the Association of Specialised Producers accepted with alacrity. The Producers' Sir Henry French and Robert Clark have been attending the Berlin Festival but BFPA undoubtedly will accept the exhibitors' suggestion as soon as the producers' executive assembles again.

Details to Come Later

"Aim of the July 26 meeting will be to set up a new all-industry committee on tax," says Ellis Pinkney, the newly-appointed CEA secretary. "Details of how to tackle the tax problem will come later."

A section among the producers want the thorny question of defaulters in the Eady Levy and cognate matters cleared up before going forward with a joint tax campaign. The KRS-CEA joint committee had a meeting last week to consider the defaulters' problem. No official statement of the outcome thereof was issued. It is understood, however, that "some progress" was made and that the parties will now report back to their respective councils.

Nevertheless, the hope grows among the entire trade that no splinter faction will attempt to attach strings to the latest tax move. The matter, so most executives aver, has become urgent in the extreme.

WIDE SCREEN DATA

Following the meeting recently of the International Standards Organisation in Oslo, the British Standards Institution has issued "for comment and discussion" a draft specification of picture composition for wide screen projection.

The draft proposes that the picture should be composed in the camera for projection

at any ratio between 1.65 and 1.85 to 1; as well as 1.33 known as the "basic aspect ratio."

In wide screen projection, the draft continues, the top of the picture should be fixed at 0.05 inches from the top of the full camera frame so that at a ratio of 1.65 to 1 the cropping is equal at top and bottom of the picture; for higher ratios the cropping should be at the bottom.

The cameraman will be assured, if he adheres to the proposed standards, that the tops of his pictures will bear a fixed relation to the screen masking for wide screen projection at any ratio. He would be required to ensure that no essential action occurs below a line representing the bottom of the 1.85 to 1 picture. The effective height of the image in the camera would therefore be reduced from the old figure of 0.631 inches to 0.447 inches.

NEWSREEL INCREASE

Newsreels here have under urgent consideration an increase in charges to their customers. Reasons given therefor are three-fold: (1) The recent rise of 0.15d per foot in the cost of positive film stock and 0.25 per foot in negative stock; (2) Adoption of non-inflammable base; (3) Wage increases passed on by laboratories following a recent agreement with A.C.T.

It is stated that the increase in film stock prices alone costs about £1,200 per week.

▽

In his latest progress report, 20th-Fox's sales director, J. F. Pattinson, states that by the end of September 2,449 theatres in the United Kingdom will be equipped with wide or all-purpose screens capable of taking the full CinemaScope ratio.

They include 1,407 independent houses which play the 20th-Fox release, 202 independents which do not, 550 on J. Arthur Rank's CMA Circuit and 290 of ABC. It is estimated that the 2,449 theatres in question represent 80 per cent of the total earning capacity of a picture.

Mr. Pattinson also gives spectacular figures showing the superior earning capacity of anamorphic subjects. He says that 20th-Fox CinemaScope releases are substantially outgrossing the company's previous biggest winners, despite the fact that they play in far fewer situations and without circuit bookings.

"The Robe," for example, has played only 820 theatres but already has outgrossed "The Snows of Kilimanjaro" (2,263 theatres) by 38.8 per cent and "Call Me Madam" by 63.6 per cent.

Buckley Files \$2,400,000 Pennsylvania Trust Suit

LEWISBURG, PA.: Buckley Amusement Enterprises has filed a \$400,000 anti-trust suit against eight major distributors and American Broadcasting-Paramount Theatres in the Middle District Federal Court here. The circuit, operating theatres in Mount Carmel, Shamokin and Mahanoy City, contended that it has been relegated to an inferior position in comparison to allegedly favored theatres.

Sidney Lust Dies at 70

WASHINGTON: Funeral services were held Monday for Sidney Lust, director of the Theatre Owners of America and veteran Washington exhibitor. Mr. Lust, who died unexpectedly of a heart attack July 9, would have been 71 next day. When he died, he was operator of 11 theatres, including three drive-ins, in Washington and suburban Maryland.



Sidney Lust

A veteran of more than 50 years in show business, Mr. Lust began working as a stage carpenter for road shows and at one time managed many big-time vaudeville acts for the Orpheum circuit. He came to Washington in 1914 as a Warner partner opening their local film exchange, and a year or so later went into business for himself, distributing films in the middle Atlantic area for several independent producers. He leased his first theatre in the early 1920s and gradually extended his operations to a large and profitable circuit. His non-theatrical real estate holdings were also considerable.

Mr. Lust was active in civic and charitable affairs. More than 15,000 children each year attend an annual egg hunt he sponsored in Maryland, and his toy and canned-food matinees at Christmas time were a Washington tradition. He was active during World War II in bond drives and other patriotic and civic enterprises. He was a member of the Variety Club of Washington, Motion Picture Pioneers and other groups.

Survivors are his widow, Celia, and a son, Bernard, both partners in his theatre business; a daughter, Miss Geraldine Lust, and four grandchildren.

Henry Rosinsky

Henry Rosinsky, 63, owner-operator of the New Broadway, Philadelphia neighborhood house, for more than 25 years, died July 4. His wife, two daughters, two sons and a sister survive.

Pittsburgh Drive-ins Spark Rogers Hospital Campaign

PITTSBURGH: The Pittsburgh area drive-ins got off to a very successful early start in the Will Rogers Hospital audience collection and patrons of 14 drive-in theatres contributed \$2,400. This amount was the result of a weekend collection, June 24-26 by the first of 100 drive-ins which will make the collection. The collection drive was sparked by distributor chairman Larry Siedleman, Republic branch manager; exhibitor chairman Harry Hendel, Allied M.P.T.O.A.; and drive-in chairman Jack

THE WINNERS CIRCLE

Pictures doing above average business in key cities for the week ending July 9 were:

Albany: SEVEN LITTLE FOYS (Par.); SEVEN YEAR ITCH (20th-Fox).

Atlanta: AIN'T MISBEHAVIN' (Univ.); LOVE ME OR LEAVE ME (MGM) 2nd week; SEVEN LITTLE FOYS (Par.); UNCONQUERED (D-M).

Boston: NOT AS A STRANGER (U.A.); SEVEN LITTLE FOYS (Par.); SEVEN YEAR ITCH (20th-Fox) 3rd week.

Buffalo: DAVY CROCKETT (B.V.); LAND OF THE PHAROHS (W.B.) 2nd week; NOT AS A STRANGER (U.A.); SEVEN LITTLE FOYS (Par.) 2nd week.

Chicago: END OF THE AFFAIR (Col.) 2nd week; LADY AND THE TRAMP (B.V.) 4th week; LOVE ME OR LEAVE ME (MGM); MOONFLEET (MGM) 2nd week; NOT AS A STRANGER (U.A.) 2nd week; SEVEN YEAR ITCH (20th-Fox) 3rd week; WE'RE NO ANGELS (Par.).

Columbus: LOVE ME OR LEAVE ME (MGM); SEVEN YEAR ITCH (20th-Fox) 2nd week.

Denver: A BULLET FOR JOEY (U.A.); LOVE ME OR LEAVE ME (MGM); NOT AS A STRANGER (U.A.); SEVEN YEAR ITCH (20th-Fox) 2nd week.

Des Moines: SEVEN YEAR ITCH (20th-Fox) 2nd week.

Detroit: LADY AND THE TRAMP (B.V.) 2nd week; LAND OF THE PHAROHS (W.B.) 2nd week; NOT AS A STRANGER (U.A.) 2nd week.

Hartford: ADVENTURES OF SADIE (20th-Fox); BRING YOUR SMILE ALONG (Col.); DAM BUSTERS (W.B.); HOUSE OF BAMBOO (20th-Fox); SEVEN LITTLE FOYS (Par.) 2nd week.

Indianapolis: FAR HORIZONS (Par.); TIGHT SPOT (Col.).

Jacksonville: DAM BUSTERS (W.B.); PEARL OF THE SOUTH PACIFIC (RKO); SEVEN LITTLE FOYS (Par.) 2nd week.

Memphis: DADDY LONG LEGS (20th-Fox); LAND OF THE PHAROHS (W.B.); SEVEN YEAR ITCH (20th-Fox).

Miami: INTERRUPTED MELODY (MGM) 2nd week; LOVE ME OR LEAVE ME (MGM) 4th week; MR. ROBERTS (W.B.) 2nd week; SEVEN LITTLE FOYS (Par.) 2nd week; SEVEN YEAR ITCH (20th-Fox) 2nd week.

Milwaukee: DAVY CROCKETT (B.V.); LAND OF THE PHAROHS (W.B.); NOT AS A STRANGER (U.A.); SEVEN YEAR ITCH (20th-Fox).

Minneapolis: BLACKBOARD JUNGLE (MGM) 10th week; DAVY CROCKETT (B.V.) 2nd week; INTERRUPTED MELODY (MGM); LAND OF THE PHAROHS (W.B.); SEVEN YEAR ITCH (20th-Fox).

New Orleans: A BULLET FOR JOEY (U.A.); FOXFIRE (Univ.); INTERRUPTED MELODY (MGM) 2nd week; MISTER ROBERTS (W.B.); SEVEN YEAR ITCH (20th-Fox) 2nd week.

Oklahoma City: FOXFIRE (Univ.); IT CAME FROM BENEATH THE SEA (Col.); LONG JOHN SILVER (DCA); SEVEN YEAR ITCH (20th-Fox) 3rd week; THIS ISLAND EARTH (Univ.) 2nd week.

Philadelphia: FOXFIRE (Univ.); HOUSE OF BAMBOO (20th-Fox); LADY AND THE TRAMP (B.V.); LAND OF THE PHAROHS (W.B.); MARTY (U.A.) 3rd week; NOT AS A STRANGER (U.A.); SEVEN LITTLE FOYS (Par.); SEVEN YEAR ITCH (20th-Fox) 2nd week.

Pittsburgh: SEVEN LITTLE FOYS (Par.); SEVEN YEAR ITCH (20th-Fox) 3rd week.

Portland: THE COBWEB (MGM); LAND OF THE PHAROHS (W.B.); SEVEN YEAR ITCH (20th-Fox) 2nd week; TO PARIS WITH LOVE (Continental) 3rd week.

Providence: INTERRUPTED MELODY (MGM); SEVEN LITTLE FOYS (Par.).

Toronto: LOVE ME OR LEAVE ME (MGM) 5th week; MARTY (U.A.) 3rd week; SEVEN LITTLE FOYS (Par.) 2nd week; SEVEN YEAR ITCH (20th-Fox) 2nd week.

Vancouver: DIVIDED HEART (Rep.); MARTY (U.A.); SEVEN YEAR ITCH (20th-Fox).

Washington: THE COBWEB (MGM) 3rd week; LAND OF THE PHAROHS (W.B.); LOVE ME OR LEAVE ME (MGM) 3rd week; MARTY (U.A.) 5th week; SEVEN LITTLE FOYS (Par.); SEVEN YEAR ITCH (20th-Fox).

Judd, Columbia branch manager, as well as national exhibitor chairman M. A. Silver, Stanley Warner Theatres zone manager.

Sunday Show Election

STATESVILLE, N. C.: The city election board here has called for a special election to be held August 9 to determine whether or not local citizens want Sunday films. A 1947 city ordinance forbids such shows. The issue arose in June when a local theatre advertised a film for Sunday but it was cancelled when the election was planned.

Branson Holds RKO Radio Meetings in Paris

PARIS: Walter Branson, world wide sales manager for RKO, began a week-long business visit with RKO sales personnel here this week. He held meetings with Joseph Bellfort, European general manager, and Charles Rosmarin, European sales manager. Last week Mr. Branson was in London and following the Paris meeting, he will visit RKO offices in Belgium, Switzerland, the Netherlands and Italy. He plans to discuss forthcoming product.

"What the Picture did for me"

Columbia

LAW VS. BILLY THE KID: Scott Brady, Betta St. John—Another natural for small towns—very good outdoor picture with an excellent cast. Play it, you can't go wrong on this. I had extra business on Friday night. Good comments on this one. Played Friday, Saturday, June 10, 11.—James Hardy, Shoals Theatre, Shoals, Ind.

LONG GRAY LINE, THE: Tyrone Power, Maureen O'Hara—This is a fine picture, and although it runs well over two hours, it certainly doesn't lag. Audience reaction very good, and Monday was a lot above normal, so I guess everyone told his neighbor. Business above normal. Played Sunday, Monday, June 5, 6.—F. P. Gloriod, Rodgers Theatre, Poplar Bluff, Mo.

OLD WYOMING TRAIL: Charles Starrett, Barbara Weeks—O. K. reissue western. Roy Rogers and Ray Whitley are in the band that plays for the dance in this—you know it is plenty old!—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

OUTLAW STALLION, THE: Phil Carey, Dorothy Patrick—This one sure hit the spot here—a natural for small towns and rural patrons. It has everything in it to make a good story. Comments good. Play it, by all means—maybe you can get some of your lost customers back. Played Friday, Saturday, June 3, 4.—James Hardy, Shoals Theatre, Shoals, Ind.

THEY RODE WEST: Robert Francis, Donna Reed—A western with enough speed and action for the public who like this type of picture. Played Thursday, Friday, Saturday, May 19, 20, 21.—Jussi Kohonen, Kino-Halli, Kotka, Finland.

Metro-Goldwyn-Mayer

BEAU BRUMMELL: Stewart Granger, Elizabeth Taylor—A good historical picture. Peter Ustinov and Robert Morley did a fine job too. If Curtis Bernhardt and Sam Zimbalist had seen the French "Madam Du Barry," the magnificent picture of Christian Jacque, they would have made "Brummell" much better. Played Thursday, Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, May 12, 13, 14, 15, 16, 17, 18.—Jussi Kohonen, Kino-Palatsi, Kotka, Finland.

EASY TO LOVE: Esther Williams, Van Johnson—A "Water-Esther" picture in which is something new. The ski ballet at the end was a very clever innovation. This picture was made just for wide screens. Business was not so bad. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, May 22, 23, 24, 25, 26, 27, 28.—Jussi Kohonen, Kino-Halli, Kotka, Finland.

STUDENT PRINCE, THE: Ann Blyth, Edmund Purdom—Metro has again made a nice musical. The women liked this picture and the music stores gave it very much advertising with Mario Lanzo plates. Dear Mr. Leo Lion, why can you not send to Europe CinemaScope prints with magneto Stereophonic sound like the other great corporations do so you get better business? Played Sunday through Saturday, May 15-21.—Jussi Kohonen, Kino-Halli, Kotka, Finland.

Paramount

ALASKA SEAS: Robert Ryan, Jan Sterling—A tinted print could have helped this ancient offering hold its own most any place, as it has the lure of Alaska, a rough and tumble story and a fairly well liked cast to back it up. Doubled with "Submarine Command" against the roughest competition in years.—Bob Walker, Uintah Theatre, Fruita, Colo.

COUNTRY GIRL, THE: Bing Crosby, Grace Kelly, William Holden—After seeing this, I wonder how Crosby failed to get the Oscar. This is without a doubt the finest piece of acting I have seen in several years. Excellent story and of course Holden was his usual fine self. Kelly got what she deserved because she sure does a good job. Business fine and audience pleased. Played Sunday, Monday, Tuesday, May 22, 23, 24.—F. P. Gloriod, Rodgers Theatre, Poplar Bluff, Mo.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

COUNTRY GIRL, THE: Bing Crosby, Grace Kelly, William Holden—A little too heavy acting for this small town, but a very good picture. I had to play it four nights—two would have been enough. This type of picture will not hold up four nights in small towns. Also the percentage was too high. Played Sunday, Monday, Tuesday, Wednesday, June 19, 20, 21, 22.—James Hardy, Shoals Theatre, Shoals, Ind.

SUBMARINE COMMAND: William Holden, Nancy Olson—Since I bought it cheap, I can't say much about the business it didn't get, but it was going back too far for a fairly good sea story. Doubled with "Alaska Seas" for slightly below average business against the most rugged competition we've had in ten years.—Bob Walker, Uintah Theatre, Fruita, Colo.

RKO Radio

CATTLE QUEEN OF MONTANA: Barbara Stanwyck, Ronald Reagan—The trailer made me want to see it, but had a date at the zoo in St. Louis, so I missed this one. The zoo was terrific, and the gross this did was enough to let me enjoy the memory of the zoo, so I'm happy. Evidently it is a good western as it did more than most RKO features do here.—Bob Walker, Uintah Theatre, Fruita, Colo.

HANSEL & GRETEL: Anna Russell, Mildred Dunnock—Stupid—even the children thought so. You would be better off not to play it, since a picture like this stops them from coming for a long time, and some may never come back after seeing such a thing. Played Wednesday, Thursday, June 8, 9.—Milan G. Steele, Lakeside Drive-In Theatre, Pawnee, Okla.

SON OF SINBAD: Dale Robertson, Sally Forrest—This should play the burlesque houses only. Will do nothing but make enemies in small towns. Those who like it won't help and those who object really get mad about it. Business below normal.—Played Sunday, Monday, June 12, 13.—F. P. Gloriod, Rodgers Theatre, Poplar Bluff, Mo.

SUSAN SLEPT HERE: Dick Powell, Debbie Reynolds—Certainly was well received, as it so justly deserved. Played Thursday, June 2.—J. C. Balkcom, Gray Theatre, Gray, Ga.

TARZAN'S HIDDEN JUNGLE: Gordon Scott, Vera Miles—Gordon Scott was well received as the new "Tarzan." "Tarzan" movies seem to hold their own. Played Tuesday, Wednesday, May 17, 18.—J. C. Balkcom, Gray Theatre, Gray, Ga.

Twentieth Century-Fox

HOW TO MARRY A MILLIONAIRE: Betty Grable, Marilyn Monroe, Lauren Bacall—This is a sweetheart and the kind of picture that makes you proud to be part of this screwy business. The gals are terrific and would have been so on a postage stamp. Business was excellent considering there were at least a dozen community things competing with this during the run. Played Sunday, Monday, Tuesday, May 15, 16, 17.—Bob Walker, Uintah Theatre, Fruita, Colo.

KING OF THE KYBER RIFLES: Tyrone Power, Terry Moore—This was an experiment in a wide screen with nothing on it—ugh. Kept waiting for Power to break into a big yawn, as he seemed bored and listless as I felt. A poor trailer, a poor picture with a listless job by a cast that is capable of much better didn't contribute a thing to the fair business we had when we should have had much better. This set CinemaScope back on its heels, and if there's

any more like it, I don't care about it. Played Wednesday, Thursday, May 18, 19.—Bob Walker, Uintah Theatre, Fruita, Colo.

MAN CALLED PETER, A: Richard Todd, Jean Peters—This is the finest picture produced in many years—that includes "The Robe." We had the finest audience reaction that I have witnessed in many years in this business. Don't be afraid of extended time. Business builds. Excellent business. Played Tuesday, Wednesday, Thursday, Friday, June 14, 15, 16, 17.—E. P. Gloriod, Rodgers Theatre, Poplar Bluff, Mo.

MAN IN THE ATTIC: Constance Smith, Jack Palance—The films have not in a long time had so perfect a scoundrel as Jack Palance. Played Wednesday, Thursday, Friday, May 11, 12, 13.—Jussi Kohonen, Kino-Halli, Kotka, Finland.

NIGHT PEOPLE: Gregory Peck, Rita Gam—It's always a pleasure to run a show as good as this one. You'll be proud to take their money after you see the first few scenes. The comments were wonderful and the screen was nice and clear, though for the life of me I don't see why it should have cost me so much extra for that two and a half feet more on each side of the screen. Did any of you catch anything it added other than a mortgage? Maybe I'm blind, but I know I have the mortgage. Business was good, but not better than it is on any good old-fashioned regular sized print. Played Wednesday, Thursday, June 1, 2.—Bob Walker, Uintah Theatre, Fruita, Colo.

Universal

OUTLAW'S DAUGHTER, THE: Bill Williams, Kelly Ryan—This little picture gave me extra business on Sunday night. This one can stand up alone with some good shorts. It looked like old times to see the crowds I had. I guess the title of the picture brought them in. If you have not played it, book it in. Played Sunday, Monday, June 12, 13.—James Hardy, Shoals Theatre, Shoals, Ind.

FAR COUNTRY: James Stewart, Ruth Roman—Excellent picture with good cast and good color. Did extra business for me, which is unusual these days. Jimmy Stewart never fails here. Play this one, by all means, it should do well in any situation. Played Sunday, Monday, June 5, 6.—James Hardy, Shoals Theatre, Shoals, Ind.

Warner Bros.

BATTLE CRY: Van Heflin, Aldo Ray—Perfect picture. CinemaScope and color great. Interesting story which had best reviews in the press. Played three shows a day, Monday, May 27, through Tuesday, June 7. Wonderful weather outside. You can feel lucky to have this picture under contract.—Heinz Heidenkampff, Emelka-Palast, Augsburg, Germany.

SECRET OF THE INCAS: Charlton Heston, Nicole Maurey—Playing this on a single bill after it had been bled on double in the county proved more than this nice picture could overcome at the box office. Folks liked it, but it didn't do anything like it should have, so we wasted the playdate. Played Friday, Saturday, May 20, 21.—Bob Walker, Uintah Theatre, Fruita, Colo.

YOUNG AT HEART: Doris Day, Frank Sinatra—Very good and audience liked the picture. Biggest grip was Frank Sinatra. Most older people liked "Four Daughters" better because of Garfield. Business average. Played Sunday, Monday, Tuesday, June 26, 27, 28.—F. P. Gloriod, Rodgers Theatre, Poplar Bluff, Mo.

RKO Drive to Pay Tribute To Grainger

The J. R. Grainger Sales Drive, a 16-week cash competition for RKO exchanges throughout the United States and Canada, will begin August 12, it was announced this week by Herbert H. Greenblatt, domestic sales manager. The drive marks the first time Mr. Grainger, company president, has given his name to a sales competition since becoming president of the organization.



James R. Grainger

Mr. Greenblatt said 16 features will be available to the exchanges and "extraordinary cash prizes will be awarded to winning district and branch managers, with proportionate cash prizes to runners-up."

C. J. Tevlin, vice-president in charge of operations at RKO Studios, predicted "record billings" during the sales drive period which ends December 1.

The pictures to be released during the campaign include "Underwater!", "Tarzan's Hidden Jungle," "Quest for the Lost City," "Hansel and Gretel," "Wakamba," "Rage at Dawn," "Escape to Burma," "Son of Sinbad," "Pearl of the South Pacific," "Bengazi," "The Conqueror," "The Young and the Brave," "Tennessee's Partner," "Glory," "Texas Lady" and "Treasure of Pancho Villa."

Martin Levine to Head Variety Club Meeting

Martin Levine, New York exhibitor, will be chairman of the 20th Annual Convention of Variety International, in New York next May. Mr. Levine for several years has been New York Tent Number 35's luncheon coordinator.

The convention in May will be at the Hotel Waldorf-Astoria. Mr. Levine this week predicted it would be the organization's largest. Meanwhile, in Pittsburgh, international chief barker George Hoover announced that George Eby of that city would be chairman of the Annual Humanitarian Award committee; that Edward Emanuel of Philadelphia, Jake Flax of Washington, and James G. Balmer of Pittsburgh would work with him; that Nathan D. Golden of Washington has been reappointed chairman of the International Heart Committee; that C. J. Latta will continue European representative, Edward O'Connor Far East representative, Louis Montes Latin-American representative, and that Reuben Bolstad will represent Canada for the organization.

People in The News

ERIC JOHNSTON, MPAA president, is scheduled to leave Washington at the end of the month on his fourth trip to the Near East as PRESIDENT EISENHOWER's personal emissary to work out a solution of Arab-Palestine water disputes.

HOWARD DIETZ, MGM vice-president in charge of advertising, publicity and exploitation, and DAN S. TERRELL, publicity manager, were scheduled to return from Hollywood Friday.

PEDRO DIAZ, former manager in Peru for RKO, has been promoted to manager of the Colombia exchange. ARTHUR HERSKOVITZ, from the home office foreign department, has been assigned to Peru.

CHARLES M. REAGAN, MGM vice-president and general sales manager, and JOHN P. BYRNE, eastern sales manager, returned from Hollywood this week following studio conferences and talks with Goldwyn executives on "Guys and Dolls."

NORMAN NIELSEN has been promoted from salesman to branch manager of the Omaha RKO exchange. He succeeds MAX ROSENBLATT, who was recently made Des Moines branch manager.

MARY TUTTLE, director of personnel for RKO Theatres, has resigned effective July 15 to become executive director of the Vocational Advisory Service in New York.

OTTO LUTHER has been appointed art director of the Monroe Greenthal Co., advertising agency. He has been active as an advertising art consultant for the last four years.

PHILLIP L. GUNDY, manager of the audio division of Ampex Corporation, has been elected an officer of the company. He joined Ampex in 1953 and has been manager of all sales offices east of the Rockies.

Theatres Hit By Novel TV In Canada

TORONTO: Decline in second-run business has overbalanced the improvement in the first-run business, John J. Fitzgibbons, president and managing director of Famous Players Canadian Corp., notes in a message to the company's 8,560 Canadian shareholders. The message accompanied the 37½ cent quarterly dividend.

Mr. Fitzgibbons pointed out that business in the first-run houses has "favorably reflected the good effect of better motion pictures and the revolutionary new methods of producing and presenting films."

The increasing number of TV sets is blamed for the decline in business in the neighborhood theatres and those in smaller towns, which "follows the experience of motion picture theatre operators in the United States up to 18 months ago, when due to the improvement in the quality of films and new systems of presentation, an upturn in business began to take place and has since continued."

Mr. Fitzgibbons said that with the improvements in the motion pictures "immediately at hand" the period of attendance adjustment in Canada should be considerably shortened as compared with the U.S. experience. "For the moment the decline in the secondary theatres overbalances the first run theatre improvement with a consequently lower profit," he said.

He said, however, that there is reason "to look forward with confidence to the boxoffice

results that should be obtained from the exceptionally strong product available to us for our fall and winter seasons."

He cited various new films, mentioning "Strategic Air Command," "Daddy Long Legs," "Love Me or Leave Me," as being pictures which have shown strength.

Name Leo D. Hochstetter MPEA Far East Manager

Appointment of Leo D. Hochstetter as Far East manager of the Motion Picture Export Association was announced this week by Eric Johnston, president. In his new assignment Mr. Hochstetter will report through Irving A. Maas, MPEA vice-president in charge of the whole Far Eastern area. The appointment is part of Mr. Johnston's program for increased attention to the problems of the expanding Asian market. Mr. Hochstetter, who joined the MPEA in 1952 as an assistant to Mr. Johnston in Washington, will leave for his new post in two weeks and make his headquarters in Tokyo.

Shea Circuit Managers Meet in Pennsylvania

Shea Theatres July 7 at Erie, Pa., held a regional meeting for managers from Akron, Youngstown, Ashtabula, Conneaut, and Geneva, all in Ohio; Jamestown, New York; and Bradford, Pittsburgh, and McKees Rocks, Pa. On Thursday, at Newark, O., managers from Zanesville, Cambridge, Dover, New Philadelphia, Lancaster, Marietta, and Newark attended a second meeting. The third is to be in New England. Gerald Shea, circuit president, supervised, aided by Ray Smith and Bernie Hickey of the New York head office.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 120 attractions, 5,064 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Kops (U-I)	—	2	23	23	9
†A & C Meet the Mummy (U-I)	—	—	4	1	—
*Aida (I.F.E.)	—	—	3	2	—
†Ain't Misbehavin' (U-I)	—	1	2	1	1
Americano (RKO)	5	10	34	15	18
Annapolis Story (A.A.)	—	—	4	6	1
*Atomic Kid (Rep.)	9	17	18	6	—
Bad Day at Black Rock (MGM)	4	25	28	19	2
Bamboo Prison (Col.)	—	13	18	8	1
Battle Cry (W.B.)	44	43	23	—	—
*Battle Taxi (U.A.)	—	—	—	6	—
Bedevilled (MGM)	—	—	6	3	11
Big Combo (A.A.)	—	—	8	5	15
†Black Tuesday (U.A.)	—	5	7	11	8
Blackboard Jungle (MGM)	11	18	4	—	—
Bridges at Toko-Ri (Par.)	30	53	43	1	1
Camille (Reissue) (MGM)	2	1	1	1	8
Captain Lightfoot (U-I)	—	3	13	15	6
Carmen Jones (20th-Fox)	13	34	16	10	2
Carolina Cannonball (Rep.)	—	—	3	2	4
*Cattle Queen of Montana (RKO)	—	11	21	14	4
Cell 2455, Death Row (Col.)	—	3	9	8	—
Chief Crazy Horse (U-I)	—	13	24	10	3
Conquest of Space (Par.)	—	—	10	15	8
Country Girl (Par.)	39	44	13	6	3
†Crashout (Filmmakers)	—	—	4	2	1
†Creature With the Atom Brain (Col.)	—	1	2	1	1
*Crest of the Wave (MGM)	3	13	11	7	3
Cult of the Cobra (U-I)	—	—	2	2	2
Daddy Long Legs (20th-Fox)	—	4	16	4	2
Davy Crockett (B.V.)	1	1	2	1	—
*Davy Crockett (Reissue) (Realart)	2	5	—	1	—
*Deep in My Heart (MGM)	5	12	32	31	11
Destruction (U-I)	3	34	42	8	8
Detective (Col.)	—	3	8	9	3
†Doctor in the House (Rep.)	5	—	—	—	—
*Drum Beat (W.B.)	15	31	23	27	3
East of Eden (W.B.)	3	10	6	9	1
End of the Affair (Col.)	—	—	1	7	9
Escape to Burma (RKO)	—	3	15	7	7
Eternal Sea (Rep.)	—	1	11	7	3
Far Country (U-I)	10	20	53	30	5
†Far Horizons (Par.)	—	1	12	2	—
5 Against the House (Col.)	—	—	4	1	1
Gang Busters (Visual)	—	1	6	3	—
Glass Slipper (MGM)	1	21	8	10	14
Green Fire (MGM)	—	9	36	24	6
Hell's Island (Par.)	—	—	10	—	1
*Hell's Outpost (Rep.)	—	9	17	14	1
Hit the Deck (MGM)	—	10	33	15	2
†Interrupted Melody (MGM)	—	—	—	5	—
†It Came From Beneath the Sea (Col.)	—	1	2	1	1
Jump Into Hell (W.B.)	—	—	1	5	—
Julius Caesar (MGM)	13	22	22	11	4
Jupiter's Darling (MGM)	—	7	30	30	17

	EX	AA	AV	BA	PR
Kiss Me Deadly (U.A.)	—	—	1	1	7
†Land of Fury (Brit.) (U-I)	—	3	—	2	1
*Last Time I Saw Paris (MGM)	33	55	33	14	—
Long Gray Line, The (Col.)	33	15	15	22	6
†Long John Silver (DCA)	—	—	1	4	—
Looters (U-I)	—	—	2	7	5
†Love Me or Leave Me (MGM)	3	5	2	—	—
Ma and Pa Kettle at Waikiki (U-I)	4	19	15	10	1
†Magnificent Matador (20th-Fox)	2	—	1	1	1
Mambo (Par.)	—	—	2	2	7
Man Called Peter (20th-Fox)	33	32	2	13	—
Man From Bitter Ridge (U-I)	2	—	7	2	4
Man Without a Star (U-I)	—	4	25	7	2
Many Rivers to Cross (MGM)	9	37	28	8	6
Marauders (MGM)	—	—	3	2	—
†Marty (U.A.)	1	—	—	3	3
Masterson of Kansas (Col.)	2	10	24	8	1
†New Orleans Uncensored (Col.)	—	—	2	3	—
New York Confidential (W.B.)	—	1	5	12	8
*Operation Manhunt (U.A.)	—	—	—	8	—
*Phffft (Col.)	11	27	35	43	2
Prince of Players (20th-Fox)	2	7	17	10	24
Prodigal, The (MGM)	4	8	12	17	1
Purple Plain (U.A.)	—	—	6	9	6
Racers, The (20th-Fox)	5	6	26	18	13
Rage at Dawn (RKO)	—	—	6	5	2
Revenge of the Creature (U-I)	—	13	19	3	1
Run for Cover (Par.)	—	—	13	13	5
Sea Chase (W.B.)	—	6	18	1	—
Shotgun (A.A.)	—	5	4	—	—
*Sign of the Pagan (U-I)	3	16	29	24	10
Silver Chalice (W.B.)	2	33	46	15	6
Six Bridges to Cross (U-I)	4	19	31	40	2
Smoke Signal (U-I)	—	3	14	21	11
Soldier of Fortune (20th-Fox)	—	9	2	2	—
So This Is Paris (U-I)	2	16	38	24	13
Son of Sinbad (RKO)	—	2	6	1	2
*Star Is Born (W.B.)	21	33	43	20	9
Strange Lady in Town (W.B.)	—	6	7	5	1
Strategic Air Command (Par.)	17	2	1	—	—
Tarzan's Hidden Jungle (RKO)	—	9	3	7	2
Ten Wanted Men (Col.)	2	12	24	9	3
*There's No Business Like Show Business (20th-Fox)	30	41	12	14	2
*They Rode West (Col.)	—	4	7	9	11
This Island Earth (U-I)	1	3	8	—	—
Three for the Show (Col.)	—	—	4	14	14
Three Ring Circus (Par.)	18	47	27	11	6
Tight Spot (Col.)	—	—	3	2	3
Timberjack (Rep.)	—	1	7	8	11
*Tonight's the Night (A.A.)	—	—	2	4	7
*Trouble in the Glen (Rep.)	—	7	—	6	3
*20,000 Leagues Under the Sea (B.V.)	49	27	19	4	—
Unchained (W.B.)	—	—	—	4	12
Underwater! (RKO)	4	38	41	6	2
Untamed (20th-Fox)	1	14	35	7	1
*Vera Cruz (U.A.)	31	50	33	6	1
Violent Men (Col.)	2	24	26	22	9
Violent Saturday (20th-Fox)	—	—	5	9	24
West of Zanzibar (U.I.)	—	—	8	4	12
White Christmas (Par.)	48	41	23	5	2
White Feather (20th-Fox)	1	16	30	12	5
Women's Prison (Col.)	—	4	—	4	—
*Yellow Mountain (U-I)	—	10	13	9	3
*Yellowneck (Rep.)	—	—	1	—	6
Young at Heart (W.B.)	6	15	46	11	5

The National Spotlight

ALBANY

The growth of drive-ins is dramatically demonstrated by two concurrent developments. First is the launching by Alan V. Iselin of an anniversary celebration for Auto-Vision, East Greenbush, built in 1939 as the exchange district's first drive-in theatre and scheduled to entertain its 1,000,000th patron during July. Second is completion of preliminaries for construction by Fabian of a 1,500-car drive-in at Latham on Albany-Saratoga Rd. . . . The experiment with an imposing cooperative advertisement by the Auto-Vision, Carman and Riverview drive-ins, with Paramount, for simultaneous opening of "Strategic Air Command," proved successful. Business was big. The trio also ran individual copy, with the Albany *Times-Union* placing all drive-in insertions that day on a separate page. . . . Variety Club expects to occupy new quarters on mezzanine of the Sheraton-Ten Eyck Hotel, Sept. 1. . . . A three-month refurbishing of Proctor's in Troy has been completed by Fabian.

ATLANTA

Kenneth Massingale has returned to Benton Bros. Film Express after a stay in the Armed Forces. . . . Mrs. Marie Moore, of Howco Films, has resigned to wait for the stork. . . . Mr. and Mrs. John Jarris (he is branch manager for IFE and she is with Film Booking Service), are visiting in Norfolk, Va. . . . Canton, Ga., soon will have a new radio station owned by L. H. Christon and C. A. McClure. . . . The Ochs Management Co., Cleveland, Ohio, now owns the following drive-ins: the Auto drive-in, Tampa; the Dania, Dania, Fla., and the Siesta, Sarasota. . . . James M. Miller, of the Ace, Belle Glades, Fla., and Laverne Carter were married. . . . Pat Tufano, United Artists' booker, Jacksonville, Fla., was married to Leonard C. Thomas. . . . Charlie S. Milholland, brother-in-law of Jimmy Bello of Astor Pictures, died at his home here. . . . Walter Morris, theatre owner in Tennessee, was in for a booking trip. . . . The Valley-Drive-In Theatre, West Point, Ga., the first one in the south to show seven features in one night, starting at 7 p. m. and last show over at 5 a. m. to great business. . . . The Delray Theatre, Delray, Fla., has closed for the summer.

BOSTON

With a proclamation by Governor Johnson of Vermont continuing daylight saving time through October, all New England states, as well as New York State have extended it beyond the original September finishing date. . . . Two new drive-ins opened on the July 4 weekend; the Clinton, at Clinton, Mass., owned by Simon Queen and Frank Calvi, and the Den Rock, at North Andover, Mass., owned by the Shav Brothers. . . . The Majestic, Springfield, Rifkin circuit house, has closed for the summer. The circuit is now operating six drive-ins in Massachusetts and Rhode Island, and only

two hardtops, the Phillips and Jefferson, both in Springfield. . . . Burton Bonoff, Ben Segal, Robert Lappin and Stanton Shiffman, owners of a theatre-in-the-round-style musical comedy tent show in Warwick, R. I., announce they will launch a similar enterprise in Framingham, Mass., next summer, competing somewhat with Smith Management's Natick drive-in and three indoor theatres in the area. . . . Smith Management Associates, who just opened the Jersey City drive-in addition to their chain, and plan to launch another in downtown Hartford, Conn., and still another in Baltimore before the summer is over, are planning a 3,600-car dual-type theatre, with the two screens on opposite sides of the field. The site will be announced soon and work is expected to start in September.

BUFFALO

After 20 years of operation in Buffalo, the local film buying-booking office of the Schine Theatres, Inc., in the Crosby building, has been closed. Chris Pope, manager of the office for the past five years, has gone to the Schine home office in Gloversville where he will assume the position of buyer-booker for both the Buffalo and Albany areas. This post will cover all Schine theatres in New York state. Harry Goldsmith, a predecessor in the Buffalo office, now is district manager for Schine operations in Buffalo, Lockport, Rochester and Salamanca. His office is in the Palace theatre building in Lockport. . . . Joseph H. Schinstock, former general manager of the three local Sears-Roebuck stores, has announced the formation of Schinstock Enterprises, with a capital of \$300,000, and which company will build two drive-in theatres in Florida, one in Fort Lauderdale and one in West Hollywood. . . . Basil Theatres has announced a discount plan which will enable boys and girls from 12 to 18 to save up to 50 per cent on admissions. . . . The annual Variety Club handicap will be held at the Fort Erie track across the border July 18, according to an announcement by chief Barker W. E. J. Martin. . . . A theatre romance was culminated in a wedding the other day when assistant manager David Miller of the Paramount in Rochester was married to Arlene Sutherland, cashier at the Arnett in the same city. The couple met when Miss Sutherland was employed at the Paramount.

CHICAGO

The 400 theatre, dark for five years, was reopened by M. E. Rheingold, owner-operator of the Devon. Mr. Rheingold has made extensive improvements in the theatre, including a new CinemaScope screen. . . . George Phillips, long time owner of the Pickwick in suburban Park Ridge, purchased the Park Avenue Cinema in the same village. The sale was made by Stanford Kohlberg, who reopened the Park Avenue last January after it was closed for 18 years. . . . Mr. Kohlberg, owner of the

thriving Starlite drive-in, continues to increase his operations. Latest addition is a building designed with a Mickey Mouse motif and housing such amusement rides for children as a racing car, boat, rocket ship and duck. . . . Richard Beck, managing director of the Oriental theatre, is spending his vacation fishing. Harold Williams, the theatre's night manager, is enjoying his holiday in Michigan. . . . George Hunter, of the Capitol theatre, died as the result of a stroke. . . . Capitol manager Richard Barry drove his family to Florida for a vacation. . . . Metropolitan theatre manager Hugh Thornton motored south to spend his vacation with his daughter. . . . September 1 this year has been set as the definite time to start tearing down the Astor theatre. Construction of a downtown synagogue begins immediately thereafter.

CLEVELAND

Bob Hope, here for one day for the opening of "The Seven Little Foys" at Loew's State theatre, possesses the only honorary membership card to the Cleveland Chamber of Commerce ever issued. Presentation of the card, also a scroll in recognition of his services, took place at a TV-Radio cocktail party in the Statler Hotel following a press luncheon attended by Mayor Anthony Celebrezze and Louis B. Seltzer, editor of *The Press*. . . . Leo Burkhart, owner of the Crest theatre, Crestline, paid his first visit to Film Row after more than a month's hospitalization for surgery. . . . Meyer Fine, president of Associated Circuit, and Mrs. Fine were in New York to meet their son Marshall and his bride upon their return from a European honeymoon. . . . Aircooled theatres are doing business on the strength of the temperature, but more houses in the territory without air conditioning are closing for the summer, including the Rockford, Rockford; Sylvan, Sylvania and the Paid, Grand Rapids. In Cleveland E. J. Stutz has reduced the Circle theatre's playing time to Saturday when he presents hillbilly shows. . . . Herbert Horstemeier, booking agent, will be in Chicago to attend the annual Shrine convention.

COLUMBUS

Summer upswing, aided by a heat wave, is noted in the current number of holdovers. "Love Me Or Leave Me" had a second week at Loew's Ohio, "The Seven Year Itch" went into a third week at RKO Grand, "Not As A Stranger" was held for a second week at Loew's Broad, "One Summer of Happiness" at the Bexley and "Julius Caesar" at the World gained second weeks. . . . Manager Walter Kessler of Loew's Ohio presented Arthur Frank, executive director of the Columbus Convention Bureau, with the "Not As A Stranger" Award in honor of the high rank of Columbus as a convention city and a city where the visitor is treated as a friend and not as a stranger. Mr. Kessler was relief manager of Loew's Broad during the vacation of

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Robert Sokol. . . . Robert Wile, secretary of the Independent Theatre Owners of Ohio, urged that theatre owners fill out the brochure from COMPO on the Audience Awards.

DENVER

Edward J. Mapel, owner of the Gem, in the city council for 13 years, was for the second time elected president of the city council. . . . The Flame, Deadwood, S. D., did the unusual and closed for the Fourth of July. . . . 850 early birds went to a breakfast matinee of "Seven Year Itch" at the Centre. The line started forming at 5:15 a. m. Admission was 50 cents and a coupon out of the *News*. . . . Mr. and Mrs. Harold Brown have opened their new 300-car Cactus drive-in, Shoshone, Wyo. . . . Geo. and Edna Kelloff opened their new 300-car drive-in at Monte Vista last week. . . . Carl Veseth, owner of the Palace, has opened his new 700-seat Villa, Malta, Mont. . . . Bob Hope was in for several events, especially the opening of "Seven Little Foys" at the Denham with a cerebral palsy benefit. . . . Oscar Morgan, Metro head of shorts and news department, in for a day. . . . Joe Dekker, Civic Theatres partner, became grandfather a second time when his son, David, with Army in Germany, became father to Erik Sage Dekker. . . . B. J. McCarthy, formerly branch manager here for various companies, now headquartered in St. Louis, here screening some of his independent product.

DES MOINES

Des Moines' Variety Club is sponsoring heart surgery for three Iowa youngsters at the Heart Hospital in Minneapolis. The children are Douglas Gruver, 3 months, of Des Moines; Jesse Weddle, 21 months, of Bayard, and Carol Dahms of Ottumwa. Frank D. Rubel, chief barker, says the club expects to underwrite a total cost of \$15,000 in the three cases. No surgery has been performed as yet, but operations are expected in the near future, Rubel said. . . . Dwight Miller has reopened the Lyric theatre at Seymour for Friday and Saturday night showings. Mr. and Mrs. Byron Whitmore will manage the house. . . . The Time at Albert City has reopened after extensive remodeling. Manager Art Sunde reports the house now has a new wide screen, new cooling system and lighting. . . . The Riada theatre at Adair has been closed due to lack of business. The Adair Commercial club, which sponsored the house, voted the shuttering. Free movies will be shown in Adair on Saturday evenings. . . . Dick Rafferty has closed the Lyric at Coon Rapids because of ill health. Plans for the house have not been announced. . . . The Iris theatre in Riceville has been reopened after customers expressed a desire for the move. Businessmen of the community are co-operating to help keep the theatre open.

DETROIT

The annual summer outing of the Film Bowling League will be held August 22 at the Glen Oaks Country Club. Robert Buermelle, of General Theatre Service, is in charge. . . . Plans to show United Artists' "Not As a Stranger" at Ford (for Henry)

Hospital fell through when the board said no. Substitute showing was at Mt. Sinai. . . . Frank Bremer is operating the Sunset drive-in at Midland under lease from Mrs. William Cassidy, who, until recently, operated it. . . . David Gonda, of the Universal-International office, married Jackie Hunt from the same place. Following close behind at U-I Lois Jomas married William Duffee and Antoinette Kowalczyk will marry Richard Piasecki late in July. . . . Moe Teiter has taken over operation of the Rogers theatre from Harry Balk. . . . The Elsie, there, the Thumb, Deckerville, and the Temple, in Detroit, have closed for the summer. . . . Art houses, Cinema and Carlton, operated by Sterling have also closed.

HARTFORD

Superior Court Judge James C. Shannon has named a two-man committee, consisting of Louis Antos and David C. Mahoney, local businessmen, to appraise assets and state of the Turnpike Theatre Corp., operators of the Pike drive-in. At the same time, the judge appointed Atty. Michael C. Radin as permanent receiver for the theatre corporation. Radin had been functioning as temporary receiver since May. The receivership action was started by Lou Rogow, major stockholder in the theatre, who said the corporation was solvent but that its assets are in danger of waste. Judge Shannon ordered that claims against the corporation be filed within four months. . . . Lou Cohen, Loew's Poli, Hartford, and Mrs. Cohen have returned from Minneapolis. . . . Dr. and Mrs. Ben Vicas have returned to San Francisco, following a visit with Mrs. Vicas' parents, George E. Landers, Hartford division manager, E. M. Loew's Theatres, and Mrs. Landers. . . . Ted Harris, managing director, State theatre, Hartford, and Mrs. Harris are grandparents for the first time, with birth of a girl, Nancy Gayle, to their daughter, Mrs. Marvin Koppel. . . . Leo Hooper, student assistant manager, Loew's Poli, Hartford, married Miss Ann Majewski.

INDIANAPOLIS

Cantor Amusements have secured the first run of "Lady and the Tramp" for the Shadeland and Lafayette Road drive-ins the week of July 20. . . . Oscar Kuschner, 61, exhibitor and former Warner branch manager, died here July 5. Born in Chicago, Kuschner came to Indianapolis 40 years ago. He worked for United Artists and Pathe early in his career. . . . Henry (Bud) Steamer, formerly assistant to the general manager of the Morrison Hotel, Chicago, is the new assistant manager of the Indiana theatre, succeeding William Reinecke. . . . Dick Frank, Paramount branch manager, booked "Strategic Air Command" for a simultaneous sub run break in 10 neighborhood and drive-in theatres this week. . . . Tom Dillon, Republic salesman, has resigned to represent Buena Vista here. . . . Alliance has reopened the Frankfort Outdoor after repairing damage to the screen and tower wrecked in a storm May 28. . . . Joe E. Brown is here this week appearing in "Harvey" at the Avondale, summer playhouse.

JACKSONVILLE

Norris Hadaway, civic leader of Birmingham, Ala., and manager of the Alabama

theatre there, was scheduled as the main speaker at a theatrical advertising seminar to be held here. . . . Ken Laird and Harvey Reinstein were here from the Buena Vista office in Atlanta to set up booking dates on "Lady And The Tramp." . . . Jack Wiener, MGM publicist, judged the talent part of the Miss Dixie beauty contest at Daytona Beach on the 4th of July. . . . LaMar Sarra, vice-president, Florida State Theatres, and his family vacationed in Washington, D. C. . . . Serving as relief manager of the Brentwood theatre was Billy Wall. . . . The local WOMPI group is now aiding the Pine Castle School for Retarded Children. . . . George Smith has acquired the Palms drive-in theatre at Largo from H. J. Knight. . . . Whitney Lindsey is the new manager of the Orlando drive-in theatre, Orlando. . . . The Carl Floyd circuit scheduled the closing of the Florida theatre, Haines City, for July 16. . . . CinemaScope and wide screens were being installed at three Negro patronage theatres operated by National Theatre Enterprises. They are the local Sky-Vue drive-in and the Lincoln and Carver theatres in Tampa.

LOS ANGELES

Ray Robbins, who operates the Midway theatre, is in the Hollywood Presbyterian Hospital. . . . Henry Balk, Allied Artists salesman, has resigned his post and is planning to go into the real estate field in San Francisco. . . . Services were held for John C. Feys, 59, veteran Southland exhibitor, who passed away after a heart attack while aboard his yacht anchored at Newport Beach. . . . Back from a business trek to Portland and Seattle was Francis A. Bate-man, Republic western division sales manager. . . . Visitors from New York were Nat Saland and his son Mike of Mercury Laboratories. . . . The officers of the Film Row Club met at the Variety Club Rooms in the Ambassador Hotel to draft plans for the Film Row annual picnic to be held at Crystal Springs in Griffith Park on Saturday July 23. . . . Huddling at the local National Screen branch was Robert Prop-per, auditor. . . . Alex Cooperman, western division sales manager for IFE, returned from a junket to San Francisco and Salt Lake City. . . . Flying out to Pittsburgh, Pa., to join his family for a two weeks' vacation, was Joe Zangrilli, Warner Bros. booker. . . . The local branch office of Universal-International hosted their western district manager, Barney Rose, with a party at Mike Lyman's.

MEMPHIS

Two Memphis first runs, Loew's Palace, showing 20th-Fox's "The Seven Year Itch," and Malco, with "Daddy Long Legs," another 20th-Fox film, did two and one-half times average business the first week. . . . Ed Williamson, former branch manager of Warner Bros., in Memphis and now district manager for his company in Dallas, was a visitor. . . . Marjorie Lawrence, world famous dramatic soprano, who was crippled with polio, appeared at Loew's State in Memphis for the opening of film story of her life, "Interrupted Melody." . . . Joe Simon, assistant to Augustine Cianciolo, who owns and operates Plaza, Luciani and Rosemary theatres at Memphis, will be off to Chicago on July 24 for his annual visit

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with his old friend, Merle Evans, bandmaster, and the Ringling Bros., and Barnum and Bailey Circus. Simon was with the circus for many years and visits it annually on his vacation. . . . The Majestic theatre, Green Forrest, Ark.; Wilmot theatre, Wilmot, Ark.; Medina theatre, Medina, Tenn., and Roxy theatre at Hot Springs, have been closed.

MIAMI

Burt Clark of the Boulevard drive-in had a bang-up program for Independence Day with circus acts, playground activities, square dancing and fireworks included at regular prices with the movie features, with the grounds opening at 3:30 p. m. . . . The Claughton circuit also is planning an extra treat for patrons with a one week appearance of hypnotist Ralph Slater at both Royal and Normandy theatres with performances at 4 and 8:30 p. m. . . . Mark Chartrand, Wometco's public relations man, was in Tampa recently where he appeared over TV station WTVT presenting the arguments against toll TV. . . . Claughton's publicist, Don Tilzer, has made a November reservation for a visit from the stork. . . . Tom Rayfield, manager of the Carib, returned from a holiday in Richmond, Va. . . . Harry Kronewitz, relief manager for Wometco, on vacation.

MILWAUKEE

Wisconsin Variety Club's annual golf outing will be held August 26 at the Puckaway Country Club. . . . Miss Beverly Siegal, secretary to Mr. Petterson at the Universal exchange here, is engaged. . . . A new drive-in at Nagaunee, Michigan, has opened. Delft Theatres are operating the new Airport drive-in there. . . . Another engaged girl along Film Row is Vi Lucia, inspectress at the RKO exchange. . . . The RKO exchange has new lighting fixtures and also a new paint job to its credit. . . . Columbia and the United Artists exchanges have installed air-conditioning units.

MINNEAPOLIS

A new marble and glass front and lobby, new concessions stand, new carpeting, new rest rooms and new soft cushion seats have been installed in the loop Gopher. The auditorium also has been redecorated. . . . Mickey Goldhammer, AA divisional sales manager, was in for "Wichita." . . . New tile flooring is being installed in the MGM exchange. . . . Boyd A. Haufler, De Smet, S. D., exhibitor, was in. . . . Leonard Vassbotn is the new projectionist at the 20th-Fox screening room. . . . Kenny Bergman, booker at Universal, vacationed in Colorado. . . . Wally Weber, shipper at UA, is sporting a new Oldsmobile. He plans a vacation in it soon. . . . "Blackboard Jungle" went for a 10th week at the loop Gopher to set a new house record. . . . Glen Wood, U-I booker, vacationed in the Canadian Rockies, Montana and Seattle. . . . Another Seattle vacationer was Ruth Johnson, office manager's stenographer at Paramount, back at work.

NEW ORLEANS

Wm. J. Briant, 20th-Fox branch manager, advised that 400 indoor theatres and 106 drive-in theatres in the New Orleans

film exchange territory are equipped for CinemaScope presentations. The figures include all Army and Air Force theatres in the territory. . . . Bob Hope was slated to be in town the 14th for the opening of his "The Seven Little Foys" at the Saenger. . . . Cy Bridges, MGM salesman, and John Roberts, manager of the Civic, had good cause for extra celebration on the 4th. Bridges became a great-grandfather for the second time, while Roberts chalked up his half-century birthday. . . . Milton Dureau, Jr., young son of Milton and Mamie of Masterpiece, is hospitalized with a very bad cold. . . . Robert Molzon, Royal, Norco, La., is on a two-week pleasure jaunt to Connecticut. . . . J. G. Broggi, buyer and booker for the Star, Lafayette, La., advised that owner Joe Pentard closed it for 90 days for remodeling. Reopening scheduled for Oct. 2. . . . Allied Artists' home office representative R. Graber visited the local branch.

OKLAHOMA CITY

Theatre business has been very good here, exhibitors say, especially at drive-in theatres. . . . Eskie Radford, manager of the Chieftain theatre, is on her vacation. . . . Pat McGee, Denver, general manager of Cooper Foundation Theatres, was in Oklahoma City last week for a meeting with Oklahoma theatres operators to outline plans for the COMPO Audience Awards Poll. . . . The Midwest theatres last week showed newsreel coverage of Oklahoma's delegation at the opening of "Cinerama Holiday" recently in Chicago. On hand from Oklahoma were Robert Gombi, one Indian princess and Hallie Johnson of the Baltimore hotel. All but Hallie were in Indian costume. . . . Barnesdall's theatre in Pawhuska, Okla., has reopened under a new name and new management. Lt. Col. Gene E. Thompson, the new owner, has changed the name from Roxy to Thompson theatre. . . . "It Came From Beneath The Sea" will be shown at 141 theatres in Oklahoma, Texas and Arkansas during the month of July. . . . "The Seven Little Foys" started at the Criterion theatre July 8.

PHILADELPHIA

The former Jackson, one of the older neighborhood houses, was sold at auction. . . . Charles Judge, general manager of the TransLux, recovered from a bout with the virus. . . . Jack Flynn, who had been in charge of the center-city district for the Stanley Warner Theatres, has been named out-of-town booker for the circuit. He succeeds Bill Yurasko, who became head film buyer in place of Harry Kaplowitz, who went to New Haven, Conn., as head film buyer. . . . The former Brandywine drive-in near Wilmington, Del., became the Ellis drive-in upon its reopening last week under the direction of the A. M. Ellis Theatres here. Don Warner, who managed the Chester (Pa.) drive-in, comes in as manager under the supervision of Larry Ruch, district manager. Completely renovated for year-round operation, the drive-in accommodates more than 1,000 automobiles, twice its former capacity. . . . Stanley Warner Theatres has been sprucing up its first-run houses on Market Street in the center of town. The Mastbaum is getting a new marquee; the Stanley gets a front cleaning and new frames; and the Stanton is having a \$75,000 escalator installed along with getting a new

marquee and front. . . . William C. Hunt, head of the Hunt Theatres in Southern New Jersey, was honored by the citizenry of Wildwood, N. J., of which he is a resident. At a dinner in the Monor Hotel, he was presented with a special achievement award by the Chamber of Commerce for 50 years of "aggressive leadership and community service."

PITTSBURGH

Joan Bennett made the usual press, radio and TV tours to plug the Penn's current "We're No Angels." . . . "Prize of Gold" added to the Harris schedule. . . . Joseph Scanlon, Jr., a Shea veteran of 20 years service, is the new manager of the Fulton theatre. Scanlon came here from Zanesville, O. to replace Frank King, the interim manager. . . . "Adventures of Sadie" is set to follow "The Great Adventure" in the Squirrel Hill. . . . "The Intruder" finally got into the Guild art house after the 11-week run of "The Green Scarf." . . . The intense heat, three days of Ringling Brothers and Barnum & Bailey circus, the home stand of the Pirates at Forbes Field and the Civic Light Opera, all were cutting into film attendance. . . . Johnny Kurtz, 76, electrician at the Stanley since the house opened 28 years ago, retired. . . . Columbia's "Chicago Syndicate" gets a multiple run booking in a flock of neighborhood houses starting July 17. . . . Saul Perilman has left Allied Artists to join Screen Guild as city booker and salesman. . . . Bill Decker, Stanley Warner city manager in nearby Butler, turned down an offer from the Democratic committee to run for mayor there.

PORTLAND

Evergreen Circuits' showman, Fox theatre manager Oscar Nyberg, fought to get "Seven Year Itch" single billed at his usual dual house. After the OK, he had a big campaign. First week's gross was over \$20,000. . . . Columbia field man Sammy Siegel has gone to Los Angeles to work Mike Newman's territory while the latter is recuperating from an illness. . . . Don Hassad is doing a big job as new manager of the Liberty theatre. . . . Mel Barnes took over as new assistant manager at the Fox theatre. . . . Paramount manager Dick Newton had to take out the last 10 rows of his 3,400 seat house when he installed a new VistaVision screen.

PROVIDENCE

The Quonset drive-in, celebrating the first anniversary of the official opening, staged a gala three-day celebration. In addition to a double feature program, souvenirs and novelties were given to all patrons the first two nights of the affair, while free ice cream was distributed to all of the children on the final night. . . . Chester Morris in "The Caine Mutiny Court-Martial" and Joan Blondell in "A Palm Tree in A Rose Garden" will make personal appearances at the Newport Casino theatre during the coming months. . . . In a special "night-before-the-4th" midnight horror show, E. M. Loew's Providence drive-in presented films featuring Bela Lugosi and Boris Karloff. . . . The Fairlawn, neighborhood house in nearby Pawtucket, has closed for the summer. Reopening has been set for August 28th. . . . The Pike drive-in, as an added inducement

(Continued on following page)

(Continued from preceding page)
ment for the children, brought back "Old Betsy," the miniature fire-engine that attracted so many riders when it was here last season. The engine, an exact replica of the modern-day fire-fighting equipment, has been loaded to capacity daily.

ST. LOUIS

The Air National Guard and the Civic Air Patrol set up a display at the Trail Theatre in St. Joseph, Mo., entitled the "Strategic Air Command" recently. . . . The Mid-Way drive-in theatre, on Highway 25, midway between Bloomfield and Dexter in Missouri, was robbed of more than \$200 the other night by four men, two of whom had shotguns. . . . The Hannibal, Mo., merchants provided free shows at the Tom Sawyer and Star theatres in that city for the youngsters one day this week to permit the mothers to do their shopping at a special bargain week. . . . The De Soto, Mo., shoppers' center at the Collins theatre in De Soto was opened for the first time July 2. . . . Edwards & Plumlee Theatres announced last week that the Ozark theatre in Bismarck, Mo., would close during the summer months and will reopen in the fall. . . . The Glasgow Chamber of Commerce at Glasgow, Mo., has just inaugurated a series of free picture shows for children for six weeks.

TORONTO

First page of the financial section of the *Telegram* was dressed with a story on the J. Arthur Rank non-profit set-up. The top of six columns went for pictures of a Rank star, June Thorburn, Rank and Pinewood studios. . . . Frank Moriss of the *Winnipeg Free Press* did a series of columns from

Hollywood. . . . Newest firm in this country to make commercial, documentary and educational films, the Mars Film Studio, was opened in Ottawa. . . . The Community, 35mm. house in Cut Knife, Sask., recently offered an all-Canadian show made up of three National Film Board shorts. . . . E. F. Holliday, audio-visual director for the Saskatchewan Department of Education, will have modern quarters in the Provincial Building now under construction. He was recently made honorary president of the Regina Film Society in appreciation of past help. . . . Court dispute over the new Paragon, Melville, Sask., now under construction, was initiated by Gilbert Morrison, who claims he owns the property. He wants the Town of Melville to stop Hugh Vassos from continuing work.

VANCOUVER

Frank Smith, Sr., treasurer of Projectionists Union 348, recovering at home after a stay in hospital for surgery. . . . Ray Gehrmann, a student at B. C. university, is spending his holidays helping out at downtown theatres while staff members holiday. . . . Gay Carl is in charge of the Paradise until a replacement is made for Jack Armstrong, who was moved to the Plaza in Victoria. . . . Warwick Johnson, assistant at the Orpheum, is in charge of that 3,000-seater while Ivan Ackery takes a vacation. . . . Disney's "Davy Crockett" played to over 30,000 children and broke all concession records on its week run at Orpheum. . . . Ben Chechik, formerly in show business here and who has been in Australia for the past two years, is planning a second drive-in near Sydney. His brother Max operates the Bay theatre here and two drive-ins:

the Delta at Burnaby and the Tillicum at Victoria. . . . Recently formed Screen Gems will open a Vancouver office shortly. They will make films for the television market. The head office is in Toronto. . . . Barbara Gray, formerly with Columbia Pictures and who has been in Tranquille Sanitarium near Kamloops for the past year, is recovering her health rapidly, her Film Row friends report. The Golden West drive-in near Lloydminster, Sask., operated by Coombes & Hudson, and the North Star drive-in near Aldergrove, B. C., operated by Boyce & Reeder, of Mission, B. C., have both closed because of lack of business.

WASHINGTON

The committee for the Variety Club Annual Golf Tournament and Dinner Dance at Manor Country Club, Norbeck, Maryland, August 26, includes George A. Crouch, Sam Galanty and Albert W. Lewitt as co-chairmen. . . . Joseph Gins, Universal-International, now in Boston, was in Washington over the July 4th weekend with his wife and family, to celebrate the confirmation of his son, Richard. . . . Duane Davidson, son of Mr. and Mrs. Harley Davidson, Independence Theatres Service, was accepted at the Yale School of Music. . . . Morton Gerber, chairman of the Variety Club welfare committee, had a meeting of his committee July 8. . . . The local transit strike, which was one week old on July 8, has resulted in many holdovers.

Extend Date For COMPO Poll Return

The time limit for the first exhibitors nominating ballot for the Audience Awards poll was extended one week to July 18 by Elmer C. Rhoden, national chairman of the Awards committee. Mr. Rhoden said the date was extended at the request of many exhibitors who complained they did not receive their ballots in time to meet the original deadline of July 11.

Robert Coyne, special counsel for the Council of Motion Picture Organizations, said the July 18 deadline was the limit on which the ballots could be accepted by Price Waterhouse & Co., not the date by which they can be mailed. It was also pointed out that ballots could be obtained from any National Screen Service office.

In an address to an Albany exchange district meeting this week, Mr. Coyne said united support by exhibitors and producers for the poll will make it "the big picture event of the year," creating perhaps in the climactic voting period—November 17-27—public interest comparable with that of a presidential election.

He said a promotional effort is needed in the industry at the present time and the poll plan can capitalize on "the selectivity and discrimination of today's motion picture audience." Once, he added, people went to "the show," now they go to see "a picture," and "we have become a nation of critics."



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161 Sixth Avenue, New York 13, N. Y.

Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

"Hollywood Follows Disney Into TV"—An Opinion

THEATRE managers interested in either "the product shortage" or the promotion of pictures on schedule, should note the trend implied in this headline, an opinion expressed by a newspaper writer, outside of regular trade channels. As a matter of fact, there has been a decided change in viewpoint on this important subject, which affects all branches of film industry, and especially the exhibition end of our business.

We have always believed in the future use of film materials and techniques, from television into theatres, and vice versa. We couldn't see how there would be any loss to our industry, or to local theatres, if and when the hurdles were overcome. Always, it has been an artificial obstruction and never a real problem. Television doesn't diminish motion pictures in theatres—it builds them up. On the other hand, "going to the movies" puts Films-on-TV in their proper place—secondary to theatres.

It's very true that "Hollywood has followed Disney into TV" because it took a strong forward movement to overcome the inertia—and sheer ignorance—that stood in the way of progress. Everything that "Disneyland" shows on TV is increasingly important in movie theatre programming, because it benefits from tremendous national promotion. "Davy Crockett" started on TV—and is now the greatest attraction of its kind in our motion picture theatres. Disney is making two more "Davy Crockett" pictures, and it's to be expected that both will be seen on television first.

Currently, there are negotiations under way with the major TV networks to buy the one-time "spectacular" use of a motion picture that has not yet been seen in theatres, and we predict that this use will boost our potential and actual grosses with these attractions. "Oklahoma" played for ten years in legitimate theatres, and earned a ten million dollar profit in that narrow field.

A year or so ago, we argued with a young theatre executive, at a press preview of a picture in New York, that what we needed was more alliance and affiliation between

NEW FACES ARE NEEDED

A few years ago, Elmer Rhoden, addressing a Quigley Awards Luncheon at the Waldorf-Astoria, made one of his original appeals to industry leaders for new faces on the screen. He had a list of popular stars, and compared it with a similar list, a quarter of a century earlier. Even Rin-Tin-Tin, in a seventh generation replica of the original, was still current.

That was quite a while ago, and today Elmer Rhoden renews his wish for "New Faces" in the upcoming National Popular Audience Awards Poll, which he inspires and sponsors, as head of National Theatres circuit. We know that he carries his conviction directly to audiences in his own circuit, and to his managers, as part of their assignment in meeting the public.

There are many who might qualify as "Stars of Tomorrow"—and quickly become established as "Stars of Today"—with proper promotion, and popular appreciation. We have young talent, and all we need is to sell it, on a basis of reasonable showmanship. The other day, we commented on this page that too few managers sold the supporting members of their casts, even when it was fairly obvious that the public was interested.

NEWSWEEK, in its current issue, devotes a feature story with the headline, "A Star Comes to Life" to Paramount's Carol Ohmart, who deserves the build-up. It's a three-page story in a national magazine, and typical of what can be done to cultivate "New Faces" in a practical way.

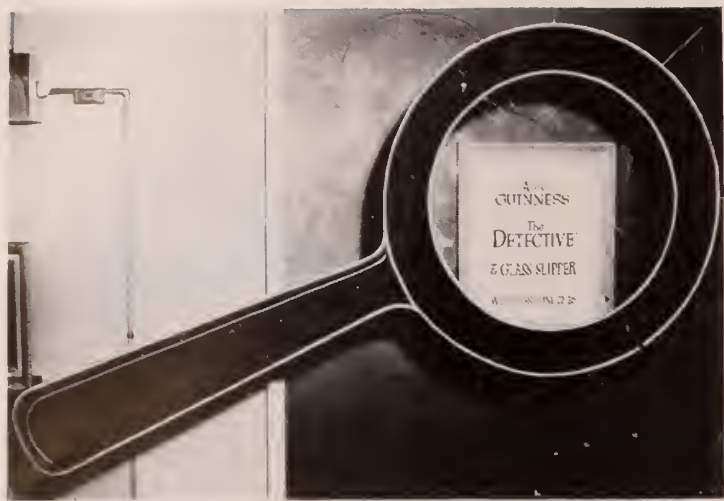
theatres and television. He remarked "that would be all we needed—to put us out of business." Since then, the same young executive has left his circuit to enter production and distribution—and how his viewpoint has changed, in so many ways! We are in the midst of an almost complete turn-about on the subject of television.

WE ALMOST missed the accounting of a dandy promotion stunt, buried in small type in Fox-National *Showman*, but it's a lulu. There must be something in the air along that Canadian border, that blows showmanship two ways. LeRoy Kastner, manager of Evergreen's American theatre in Bellingham, Wash., crossed over to Vancouver and promoted a special train to take the carrier boys of the *Vancouver Sun* to Bellingham for their annual "One Day In the States." That's really going a long way to get extra revenue. The mutually appreciated tieup goes back several years, and the newspaper boys are well sold on the 110-mile trip across the border. City manager Kastner arranges a special show at the American theatre, and makes all the reservations necessary for a big noon-time feast at the Bellingham Hotel, plus a day of sight-seeing. The event has become the biggest plum in the annual newspaper carrier competition in Vancouver.



AND ANOTHER from the Fox *Showman*. Glad we took time out, on Sunday afternoon at home, to read all recent numbers of this excellent circuit house organ. They get piled up in our mail. Charlie Reed, manager of the Fox theatre in Hays, Kansas, has a way of getting around the country-side and promoting people into his theatre. He has what he calls "Sneak Days"—not exactly a preview, but a special audience. Recently, he celebrated his 79th event of this sort, when classes from the High School in Quinter, Kansas, came 94 miles to spend the day, see a special program at the Fox theatre, enjoy a meal arranged by a cooperative restaurant, do some shopping, and, generally, make a holiday of the occasion. Charlie blocks off seats for them; the merchants love the idea, and local sponsors take part. At this writing, the plan has produced 1500 extra admission for the theatre, so far this year. It's a ticket-selling idea that can be successfully used in many other situations.

—Walter Brooks



Leo Raelson, manager of the Trylon theatre, Forest Hills, is one of the most ingenious members of the Round Table. Who else ever thought of such a good idea as a magnifying glass to call attention to a coming attraction? This display is made of beaverboard, four feet long, and the cellophane "lens" is 20 inches in diameter, with a title card 14x16, spotlighted to make it realistic.



Hot weather publicity, high temperatures running in the lobby of the Astor theatre, on Broadway, when the girls strut their stuff for "Summertime" with Rossano Brazzi as the sole judge. Winner, Georgiayfe Kennedy, fourth from left, gets a free trip to Venice—and richly deserves her award. Sorry we missed the judging.



DAVY CROCKETT — really Fess Parker, and Buddy Ebsen, who play the leads in Disney's "King of the Wild Frontier"—are welcomed in Philadelphia by Ted Schlanger, Stanley-Warner zone manager, as they visited Independence Hall. You'll remember, Davy once "patched up the crack in the Liberty Bell."



Frank Hensen, manager of Loew's State theatre, St. Louis, had two strong boys to carry this huge display for "The Cobweb" through the streaming streets of St. Louis, where it is hotter than any place this side of.



Oscar Nyberg, manager of Evergreen's new Fox theatre, Portland, Ore., had this twist as a promotion for "Seven Year Itch" with potential Marilyn Monroes putting their footsies on record—and a radio commentator coming up out of the ground, center, to record the similarity with the pattern, which was flown in from Hollywood.

Even a popular stunt can be improved upon by a clever manager. It remained for John DiBenedetto, manager of Loew's Poli theatre, Worcester, Mass., to put an actual skirt on this cut-out figure of Marilyn Monroe—and have a fan to blow it, according to script! Every day, in every way, exploitation gets better and better, when good men use their heads, hearts and hands, to obtain results.



Showmen in Action

Bill Hendley, formerly manager of the Paramount theatre in Atlanta, whom we met down there just as he was heading north to his original climate, is now established as manager of the Stanley-Warner Majestic theatre in Gettysburg, Pa., which he says is one of the very finest small-city theatres, in a town that is making the headlines, as Ike's future home. We hope they will have the world premiere of MGM's new film, "Gettysburg" at the Majestic.

Fox *Showman* asks a pertinent question: "Did'ja know, that every day there are twice as many copies of U. S. daily newspapers sold than there are postage stamps?" That's convincing evidence of where we find our best advertising tieups.

Willis Shaffer, city manager for Fox theatres in Hutchinson, Kansas, again doing well with his "Cinema-Dinner" promotion, done in cooperation with a local restaurant. "All for \$1.50, enjoy a good dinner, then go to the movies, all for one price."

Invitation in the mail to meet "Miss Universe" at a "Press Breakfast" scheduled for 9 o'clock in the morning! Just imagine crawling out of the hay to meet "Miss Universe"—who dreams up these things and such hours they figure out!

Iz Perlin, manager of the Stanley-Warner theatre in Camden, N. J. sold a sponsored kiddie show for \$400 and then went out and sold a \$150 pencil box matinee, besides.

Ben Blumberg, manager of the 69th Street theatre in Philadelphia, has been making club contacts for "Cinerama Holiday"—and sold three clubs a minimum guarantee of 500 tickets each, plus a Saturday morning show, with another 500 minimum guarantee.

Bob Kessler, manager of the Benn theatre, Philadelphia, sold the flash tabloid herald for "Blackboard Jungle" as a sponsored co-operative advertisement for the Elmwood Federal Loan and Savings Association—which proves something you hadn't thought of.

Incidentally, Birk Binnard's "Spotlight"—the Stanley-Warner cue-sheet out of Philadelphia headquarters, is well-edited and has good make-up ideas which put the accent on showmanship—as performed by showmen in action. He says, editorially, "It takes managers to run theatres!" And how true that is.

Mike Dorso, manager of Walter Reade's Community theatre, Kingston, N. Y., had the full cooperation of the Air Reserve in an equipment display for his lobby, as promotion for "Strategic Air Command"—plus the hearty approval of the American Legion.

Front page story in the Waco, Texas, *News-Tribune* with a four-column photograph, shows members of the Student Council of local schools, signing up teen-agers for their special Interstate circuit discount cards, entitling them to as much as 50 per cent reduction in admission prices, so long as they are within the age bracket.

Arnold Kirsch, manager of the DeLuxe theatre, one of the Five Boro circuit, in the Bronx, had good contact with the U. S. Marines in his exploitation of "Battle Cry"—with a radio jeep, combat truck, machine guns, bazookas for display purposes and demonstrations of the Walkie-Talkie as bal-lyhoo. An active recruiting office operated in the theatre lobby.

Norm Levinson has inaugurated a new issue, "Leo's Mid-West Info"—which is sort of a young nephew of Loew's Movie Memo, without pictures. It packs a lot of punch as selling approach for MGM pictures.

Sperie Perakos, general manager of Perakos Theatres, New Britain, Conn., has tied up with WKBN, local radio station, to broadcast popular cowboy personality Tex Pavel's show from the Plainville Drive-In every Monday and Friday evening.

Joe Miklos, manager of the Stanley Warner Embassy theatre, New Britain, Conn., promoted a full page cooperative newspaper ad for his Davy Crockett Fashion Show when he played "Son of Davy Crockett."

Lou Cohen, Loew's Poli theatre, Hartford, Conn., made sure his patrons were aware that air conditioning had been resumed in a newspaper piece which also listed coming programs.

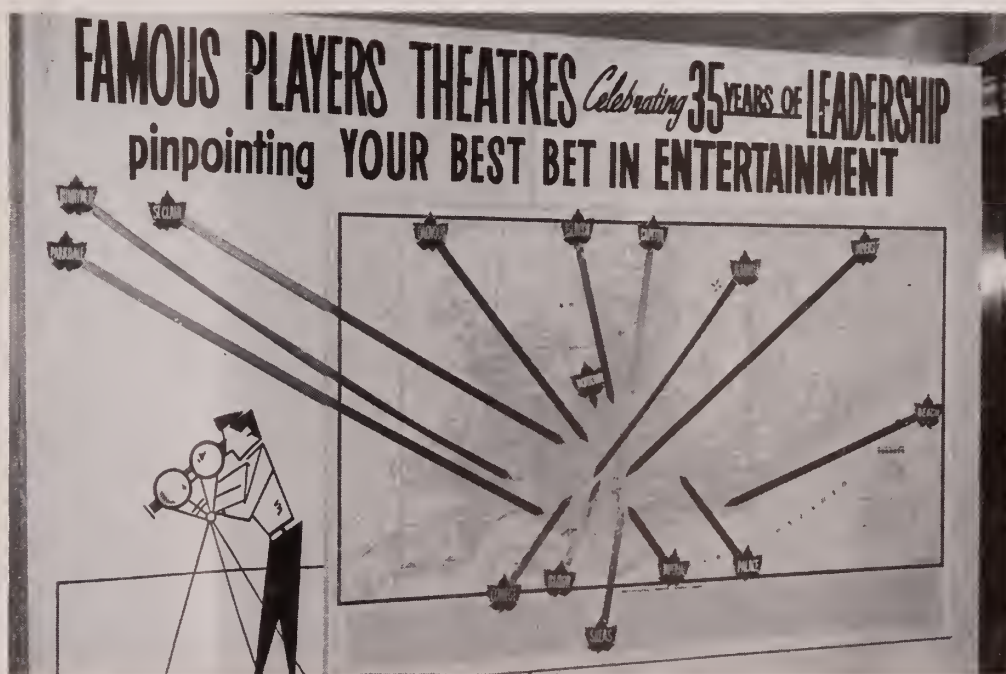
M. C. Glendy, manager of the Alger theatre, La Salle, Ill., sends a tear-sheet of a full-page ad which we'd like to reproduce if we could give it the space it needs to display all the good points. He headlines "War Declared—on Hot Weather, Gloom, Worry"—with the big guns being upcoming attractions at the Alger, headed with "Battle Cry" and "Strategic Air Command."

G. M. Westergren, assistant general manager for Basil Theatres in Buffalo, sends in sample stunts thought of and carried through by Harold C. Murphy, manager of the Roxy theatre, and George Kraus, manager of the Varsity.

John DiBenedetto, manager of Loew's Poli theatre, Worcester, Mass., created a cardboard cut-out of Marilyn Monroe from the 24-sheet poster on "Seven Year Itch"—and then added a practical skirt, which was kept blowing by a concealed fan.

Sid Kleper, manager of Loew's College theatre, discovered that New Haven sharpsters know a good deal when they see one. He had a pretty girl on the street, selling \$1.00 bills at 90c each, and giving away guest tickets for Columbia's "5 Against The House" and "Tight Spot" to the lucky gamblers.

Louis Lutz, manager of the 6-Mile Uptown theatre, Detroit, had a local tieup with Kresgo stores for "Davy Crockett" and gave away fifty items in that famous merchandising series, worth an average of \$1.00 each, courtesy of the stores.



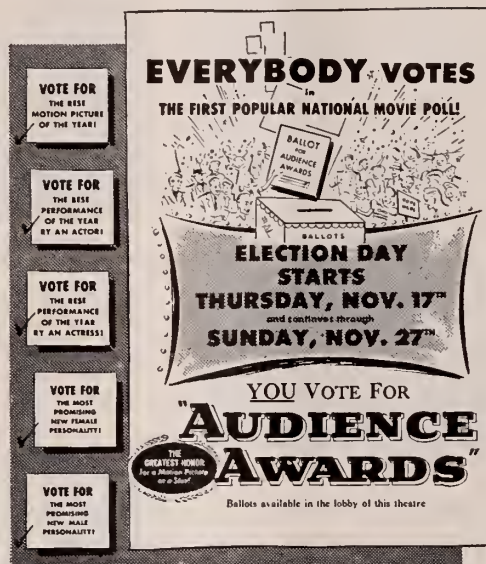
Famous Players-Canadian Corporation are celebrating their 35th anniversary across Canada, and Michael King sends us this display from the Norwood theatre, Toronto, to show how the circuit pin-points all its theatres on a map of the city, as simultaneous showing in the neighborhoods and downtown, accenting the strong position of Famous Players in local cinematographic affairs.

Selling Approach

NATIONAL POPULAR AUDIENCE AWARDS POLL—Council of Motion Picture Organizations. A review and survey based on the exhibitor's campaign pressbook, with working accessories available at National Screen Service. The first truly national poll of The Public's Choice—in five categories: (1) the best motion picture of the year, (2) the best performance by an actor, (3) the best performance by an actress, (4) the most promising new female personality, and (5) the most promising new male personality. In the past, "The Ten Best Pictures" have always been the critic's choice. The Academy Awards are the choice of 12,000 qualified technicians in the Hollywood studios. Now, the patrons of your theatre will make their own choice.

There are no posters mentioned, and the largest display piece is the 40x60 in two styles. There is a fluorescent valance banner, and a fluorescent lobby streamer, both listed at \$7.50 each, and worth it. There are ushers' lapel badges, at 40c each, which can be used throughout the campaign, as desired. The newspaper ad mats are in generous assortment, for size, shape and style, with several large ones that could and should have local sponsorship, on cooperative ad pages. The newspaper ad reproduced here is available in three sizes, 4-column, 3-column and 2-column width. The special composite, complete campaign mat for small situations includes twelve ad mats and slugs, ranging from 3-columns wide down to program slugs and fillers. Every theatre manager should have several of these composite mats, plus an assortment of larger sizes, for his campaign.

There are two trailers, one for advance use and one for the voting period. There are also TV slides and Telops, available from Q. Q. Title Card Co., in New York. The pressbook contains radio and newspaper copy, for publicity and promotion throughout the campaign. You are urged to tie-in your local newspaper from the very beginning, for this is a natural for newspaper cooperation and sponsorship. Local fan clubs and audience groups should be solicited to take part and to campaign with you for their favorites. Try for editorials in your newspapers, and to do this, you should have a real understanding with your newspaper man, from start to finish. The accumulative benefits of public interest can be as profitable to him as it will be for you. "Audience Awards Sweepstakes"—with local sponsorship—can give prizes to members of your loyal audience, for their selections. "Letters to the Editor" should be encouraged, to stir up rivalry and competition between leaders and run-



ners-up. Get your Mayor to seal the ballot box in the lobby, and give it official sanction. "Inquiring Reporters" and "The Man in the Street" representing a popular radio or TV program, can give the contest tremendous impetus, in any community.

With the procedure for nominations, we can't go along at all. The first ballot listed 72 pictures, 184 stars, for the exhibitor's choice, and this ballot was to be sent to Price, Waterhouse & Co., an important firm of certified public accountants, to be received not later than July 11th. The date is already past. About seven lawyers in film business know Price, Waterhouse & Co., but the average exhibitor will never make this hurdle. On the first list for nomination, only one out of eight names on the first page would be likely to be among the finalists. In other words, this step in the process is so complicated and so unnecessary that it will tangle the whole procedure. There will be a "token" vote, a scattering of ballots, but nothing like what is apparently expected, in such quantity, so far ahead of time.

The industry knows simpler ways of establishing the nominations. The "Box Office Champions" in **MOTION PICTURE HERALD**, or "Film Buyers Rating" or cross-sectional polls such as determine the best box-office personalities in **FAME**, would shorten and materially strengthen the nominations. The public will eventually vote for only five, but the public's ballot—so it says here—is to have twenty nominations in each category, or a total of 100 for the public's choice. And that's many too many for practical purposes. In our opinion, this is the greatest weakness in the Audience Poll plan—and it would have been better for all concerned if the trade

press had been included in the scheme for making nominations. We predict some changes will be made in procedure, based on experience in our first national poll.

The wise manager, the smart showman, the good member of this Round Table, will start now, work early to create interest, develop the plan from week to week, building to a climax, and always with the co-operation of local sponsors—and a friendly newspaper. It is axiomatic in this business that you can't start with too much if you hope to build up. So avoid the kind of procedure that will create a descending curve of public interest. Match your own local poll and local prizes against the national result, and work for your own audience reaction, your own public's choice, from the beginning. In that way, you will build-up over six months to a blazing finish.

The price quoted for the Audience Poll package at National Screen Service is \$25 and that sounds like a lot. But it includes the outright purchase of two trailers, and the complete assortment of mats and materials. We though this price was high when it was quoted by Texas COMPO in their own "Oscar Race" last year, but Kyle Rorex convinced us that it was really quite a bargain, with plenty of good value, and no profit except to the user.

Jackson, Miss., Shows Another Movie Section

Norman Shavin, Sunday editor of the Jackson, Miss., *State Times*, sends us a new issue of "Cavalcade"—a special summertime edition devoted to Jackson movie theatres, and very well done, with 12 pages of good promotional and informational material on motion pictures, supported by local advertising, some of it in two colors. They must have "color on the press"—and it should be on their front and title page, too. Color flows more freely, when the process is primed with liberal use.

It's the Windy City

E. L. Thorne, manager of the Criterion theatre, in Oklahoma City, used a 40-foot blow-up of Marilyn Monroe being blown by the breeze from below, in "Seven Year Itch"—the one they had on Broadway was blown off the Main Stem by the authorities.

**LOOKING FOR
SOMEONE TO
MAKE YOUR
SPECIAL
TRAILERS
GOOD AND
FAST?**

**Then Try
FILMACK**
(You'll Be Glad You Did)

1327 S. WABASH, CHICAGO • 630 NINTH AVE., NEW YORK

QUIGLEY AWARDS

Q TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue, New York 20, N. Y.

Better Refreshment Merchandising

WEEKLY REPORT
supplementing the
monthly department



Dime Bars 11% of Candy Sales

The ten-cent candy bar now accounts for 11% of the total candy sales of American confectionery manufacturers and 23% of the total bar goods volume. The present status of the dime bar was thus analyzed according to the most recent statistical data available, by the trade publication *Candy Industry* and reported in a recent issue.

The market for the dime bar is big and growing steadily, the report noted, with total sales at the wholesale level for 1954 amounting to \$107,810,200. This figure represents a "volume business that is in excess of the entire yearly output of the industry's three giants—E. J. Brach, Mars and Peter Paul—and then some," it was stated in the magazine's report.

The rise of the dime bar to a figure of 11% of the industry's total volume makes it the second largest classification of candy sold—second only to nickel bars, which are

35% of total sales. Other types are as follows: five and ten-cent specialties (other than bar goods), 10%; under 50c items, 10%; 50c to 99c items, 8%; fancy packages, 7%; penny goods, 7% and bulk and miscellaneous, 2%.

The report also noted that while sales increases were recorded in practically all outlets, a slight decline occurred in the theatre market last year.

New Korday Candies Head

Hy Becker has been elected president of Korday Candies, Inc., Brooklyn, N. Y., by the board of directors of Bonomo's-Korday Candies, according to an announcement by Victor A. Bonomo, president of the Gold Medal Candy Corporation, Brooklyn. Mr. Becker will also continue as executive vice-president for the Gold Medal firm, it was stated. In addition Mrs. Samuel D. Fried, who had succeeded her late husband as president, has been elected chairman of the board of Korday.

"FEMININE TOUCH" FOR MOTHER'S DAY DISPLAY



This colorful snack bar display for Mother's Day at the Strand theatre in Brandon, Manitoba, has a definite "feminine touch," evidence of the hand of Miss P. E. Treleaven, manager of the Famous Players' theatre. In keeping with the spring season, flowers are spotted about, and special copy on the back-bar sign reads as follows: "Be sure to remember Mother's Day. Treat mother to a show on this special day and be sure to stop at our candy bar, as you know how mother likes candy."

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

WANTED. MANAGERS AND ASSISTANTS. Experienced, for New York City circuit theatres. Reply giving full resume, salary requirements, etc. BOX 2862, MOTION PICTURE HERALD.

THEATRE MANAGER—FOR NORTHERN NEW Jersey drive-in theatre circuit. Reply giving full resume, salary requirements. BOX 2863, MOTION PICTURE HERALD.

AMBITIOUS ASST. MANAGER FOR KEY THE atre. Give full details first reply to Armstrong Circuit Inc., BOX 220, Bowling Green, Ohio.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

OFFSET MOVIE PROGRAMS. LOW PRICES. Write for Samples. BRONX ART PRESS, 582 Cortland Ave., New York City 51.

PHOTO-OFFSET PROGRAMS, WINDOW CARDS, three sheets. Serving motion picture theatres 25 years. FILMLAND PRESS, 358 W. 44th St., New York City. Phone: Circle 6-8875.

SEATING

VACATING OUR IRVINGTON, N. J. WARE-house. All chairs sacrificed—prices start at \$2.95. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

VALUE UNSURPASSED! METALLIC SCREENS, invisible seams, 75c sq. ft.; Beaded Screens 15'6" x 20'6", \$75. All sizes projection lenses at lowest prices. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW SURPLUS HOLMES PARTS: EE14070 vertical drive shaft w/5 gears, 5 ball bearings \$9.75; Intermittent Movements (less flywheels) \$49, pair; Starwheel-sprocket assembly \$10 each; 1000W T-20-C-13 Mogul Pref. Lamps \$25 dozen (\$3.95 each). S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEND PROJECTION THROW-SCREEN SIZE, we'll compute your CinemaScope requirements free. Combination pair Cinematic IV adjustable anamorphic lenses and pair Snaplite Series II prime projection lenses, all for \$595. Buy on time with \$200 down. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

PAY \$200 DOWN—PLAY CINEMASCOPE! Cinematic IV adjustable prismatic Anamorphic Lenses plus Snaplite Series II prime lenses, all for \$595. Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd, New York 19.

STUDIO EQUIPMENT

ART REEVES 35MM RECORDING OUTFIT, \$5,000 value—\$495.00; Eastman Developing Machines, \$295.00; Mitchell tripod freehead, \$375.00; Moviola 35mm composite sound/picture \$495.00; Escalator Tripod for heaviest TV or Movie Cameras on 3-wheel dolly, \$295.00; Motorized Dolly with 2 seats, takes heaviest cameras, \$195.00; Rolling Stand multiple floodlights holding 12 bulbs, \$180.00 value, now \$29.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMANac—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today, \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

FOR SALE. DUE TO HEALTH. MODERN drive-in. Long established, in central Alabama. Heavily populated. Excellent location. Wide-Screen, CinemaScope, modern snack bar, playground. Will sacrifice. Must see to appreciate. Apply to BOX 2864, MOTION PICTURE HERALD.

FOR RENT SEVERAL THEATRES. MUST BE family operated, projection included. Also necessary that applicant have car, \$200 cash and good references. FRED T. McLENDON, Union Springs, Ala.

THEATRE WANTED—60 MILE RADIUS NEW York City—Small town preferred. BOX 2865, MOTION PICTURE HERALD.

Webb to Fly Across U.S. For "Kelly"

Jack Webb, director and star of Warner Brothers' forthcoming "Pete Kelly's Blues," will take off from Hollywood July 27 in a specially fitted United Air Lines Convair for a month-long promotional tour covering 30 major cities in the United States and several principal cities of Canada.

The kickoff of the tour, which will cover more than 12,000 miles, will be in San Antonio, Texas, July 27, and will end in San Francisco September 1. Mr. Webb will be accompanied by his wife; Richard Breen, who wrote the screenplay for "Pete Kelly's Blues," and other aides, all of whom will virtually live in the plane during the tour.

According to Mr. Webb: "We plan to spend every moment not utilized in actual appearances traveling to the next opening. I believe an actor should meet the people who buy theatre tickets, and we are making this trip to greet the nation's fans face-to-face." The picture also stars Janet Leigh, Edmond O'Brien and Peggy Lee.

Connecticut MPTO Golf Tourney July 26

HARTFORD: The MPTO of Connecticut will hold its annual golf tournament at the Racebrook Country Club, Orange, Tuesday, July 26, with Harry Feinstein, zone manager, Stanley-Warner Theatres, and George H. Wilkinson, Jr., president of the state-wide organization, as co-chairmen. The tariff for the day, including lunch, golf and dinner, will be \$12.50. Checks may be addressed to Samuel Weber, treasurer, at 39 Prout St., New Haven. The co-chairmen advise: "We shall have the customary abundance of prizes for golfers and for non-golfers. Let's get together for the day and have fun!"

Legion Approves 11 of 13 New Productions

The National Legion of Decency this week reviewed 13 pictures, putting two in Class A, Section I, morally unobjectionable for general patronage; nine in Class A, Section II, morally unobjectionable for adults, and two in Class B, morally objectionable in part for all. In Section I are "Bring Your Smile Along" and "Francis in the Navy." In Section II are "Double Jeopardy," "House of Bamboo," "Kiss of Fire,"

"The Prisoner," "The Seven Little Foys," "Sins of Pompeii," "Ulysses," "Wakamba" and "You're Never Too Young." In Class B are "Killer's Kiss" because of "low moral tone; suggestive sequences; excessive brutality" and "Naked Amazon" because "this film is a pseudo-documentary purporting to record native life and customs. It contains material which is sensationally and mere-triciously presented." The Legion also changed the classification of two pictures from C to B, noting that sufficient revisions had been made to warrant the change. They are "Lover Boy" (formerly known as "Lovers, Happy Lovers") and "They Were So Young—And So in Danger" (formerly known as "They Were So Young").

Government's 16mm. Suit to Start Sept. 20

HOLLYWOOD: The trial date of the Government's 16mm. suit against 12 companies, originally set for Sept. 6 before Federal Judge Harry C. Westover, Monday was put over to Sept. 20 and to Federal Judge Leon M. Yankwich. Judge Westover, who has had virtually all the film industry cases assigned to him during the past year, explained he was setting the 16mm. case over to Judge Yankwich due to his own calendar being extremely full for October.

Now Television is to have its own ALMANAC

Wherever motion pictures are produced, distributed, exhibited, or written about, the ALMANAC has a standing that is unique. It is unquestionably *the* standard reference on "Who", "What", "Where" throughout the motion picture industry.

Fifteen years ago the ALMANAC began including a Television section. By 1952 that section had so grown in importance that the name of the book became "Motion Picture and Television ALMANAC." Many suggestions from enthusiastic subscribers—followed by a survey to determine the extent to which the TV field was being served in a practicable manner—made this fact clear: *The Television industry needs and wants a complete TV ALMANAC*—a book to answer all its factual questions in the thoroughly reliable and easy-to-find manner which made the ALMANAC so widely preferred in the motion picture field.

Thumb-indexed in 15 organized sections:

TURN TO ANY SECTION IN SECONDS, TO FIND WHO, WHAT, WHERE, WHEN—THE FACTS YOU ARE ALWAYS NEEDING, such as:

(1) WHO'S WHO—not a mere list of a few dozen names—over 300 pages of biographies, alphabetically arranged—the industry's ONLY real "Who's Who"; (2) PRODUCERS and DISTRIBUTORS—of everything for TV time; (3) PROGRAMS—an A to Z list of all shows nationally available, with all pertinent information, also typical week's programs of each of the networks; (4) SERVICES & EQUIPMENT—all types of services for TV production, including film and music libraries, laboratories, studio equipment, etc.; (5) CORPS.—corporate structure and executive personnel of the companies in or related to TV; (6) MOTION PICTURES—list of over 4,000 features from January, 1944 to now, with factual data; (7) TV STATIONS—full listings, with data; (8) AGENCIES & STATION REPS—full listings, with data and TV execs.; (9) STATISTICS—many up-to-date facts and figures of the needed kinds, plus highlight-review of the year; (10) CODES—with full text of TV Code and background data; (11) AWARDS—lists of winning shows and performers covering several years; (12) ORGANIZATIONS—national and regional, with officers, etc.; (13) CANADA—complete breakdown of TV in Dominion; (14) GREAT BRITAIN—breakdown of TV data, commercial and non-commercial; (15) WORLD MARKET—the listings and status, country-by-country. Also: PRESS listings, RADIO information and a mine of other reliable data—all up-to-date and cross-indexed.

Edited by CHARLES S. AARONSON



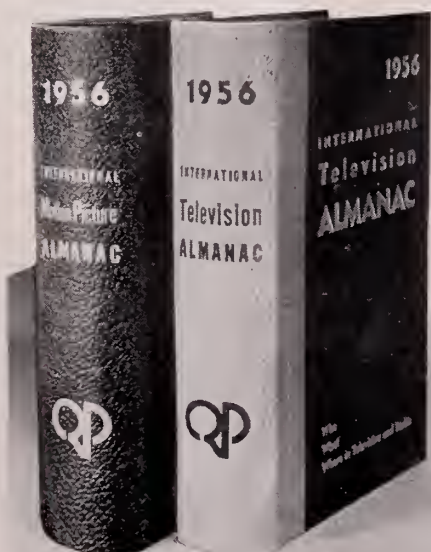
WHY everybody in or connected with Television needs this reference book

The reasons are twofold: (1) It provides decidedly useful and valuable information which is **NOT TO BE FOUND ELSEWHERE**. (For example, the "Who's Who" section of over 11,000 concise biographies of executives, producers, directors, writers, performers, etc., covering television, motion pictures, and radio;) (2) It is **thumb-indexed** in 15 organized sections, with the first page of each section setting forth each category of the section and its page number. Instead of guessing and searching,

you find the information you want quickly and very easily.

This book will speak for itself more convincingly than any description that could be written for it. *If you are willing to part with it within two weeks after you get it, just send it back for a full refund.*

This Edition is limited to 10,000 copies. Orders prior to this announcement exceed the advance sale of any book in the 40-year history of this company. To make sure of YOUR copy, order now!



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Please reserve for me a copy of the next edition of:

- ☐ MOTION PICTURE ALMANAC (\$5)
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the seven year itch

MAIN TITLES BY NSS!

Sensational main, credit and end title treatment produced by National Screen Service for the great 20th Century-Fox CinemaScope hit in De Luxe Color brings these unusual, first time trade comments:

THE **Film** DAILY

"...Starting with a brilliant credit-design job, it is throughout easy on the eyes..."

**SHOWMEN'S
TRADE REVIEW**

"The picture deserves at least a variant of an Academy Award for its extremely effective main title."

MOTION PICTURE
DAILY

"The tone of the picture is set early by the multi-colored patchwork of boxed credits, names and their roles flashing from different sections of the screen."

VARIETY

"Saul Bass's main title, a series of hinged and perambulatory patches on a multi-colored field attracted audience comment at the Broadway preview at Loew's State."

THE **REPORTER**

"Many clever production innovations. Among the brightest of these is the novel and amusing use of title cards."

National Screen expresses its admiration to Saul Bass, distinguished artist-designer who created the original idea for the titles for "THE SEVEN YEAR ITCH" and also for "CARMEN JONES", another NSS title production.

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY



JULY 23, 1955

MOTION PICTURE HERALD

*New Life Ahead for RKO
Under The O'Neils of
TV and General Tire*

HAIL AND FAREWELL

— AN EDITORIAL BY
MARTIN QUIGLEY

REVIEWS

(In Product Digest) TO HELL AND BACK, THE PHENIX CITY STORY, HOW TO BE VERY VERY POPULAR, THE NIGHT OF THE HUNTER, BREAK TO FREEDOM, THE KING'S THIEF



HORSE SENSE!

M-G-M's emphasis on pay-off showmanship, as evidenced with "Blackboard Jungle," "Interrupted Melody" and "Love Me Or Leave Me" is more potent than ever as "THE COBWEB" campaigns roll up fine grosses. It's a tribute to the promotional skill of America's showmen to see the scope and ingenuity of the advertising.

ROCK!
ROCK!
ROCK!

REMEMBER M-G-M'S
 "BLACKBOARD JUNGLE"!
 WELL, THEY HAVE TAKEN
 THE DARE AGAIN. EXCEPT
 THIS TIME THEY BRING
 YOU ANOTHER DARING
 PICTURE — OF TEEN-
 AGERS' ROMANTIC PROB-
 LEMS — AND OF THE
 DOCTOR'S WIFE WHO
 WANTED TO BE LOVED
 ... PREFERABLY BY HIM!

IT'S POWERFUL!!
 IT'S FRANK!!
 IT'S BIG!!



M-G-M presents in COLOR
 and CINEMASCOPE

RICHARD WIDMARK
LAUREN BACALL
CHARLES BOYER
GLORIA GRAHAME
LILLIAN GISH

**"THE
 COBWEB"**

and introducing
JOHN KERR

and
SUSAN STRASBERG

with
OSCAR LEVANT
TOMMY RETTIG

Screen Play by **JOHN PAXTON**

Additional Dialogue by **William Gibson**

From the Novel by **William Gibson**

Photographed in **EASTMAN COLOR**

Directed by **VINCENTE MINNELLI**

Produced by **JOHN HOUSEMAN**

NEXT

LIBERTY THEATRE

THERE'S COIN IN M-G-M's "COBWEB"

MEMPHIS

Tops even "Love Me Or Leave Me." Equals New Year's biz
 of "Deep In My Heart."

BALTIMORE

Wonderful extended run engagement.

WASHINGTON, D. C.

Tops all M-G-M pictures of recent years except
 "Blackboard Jungle."

PITTSBURGH

Manager happily reports best biz in a long, long time.

PORTLAND, ORE.

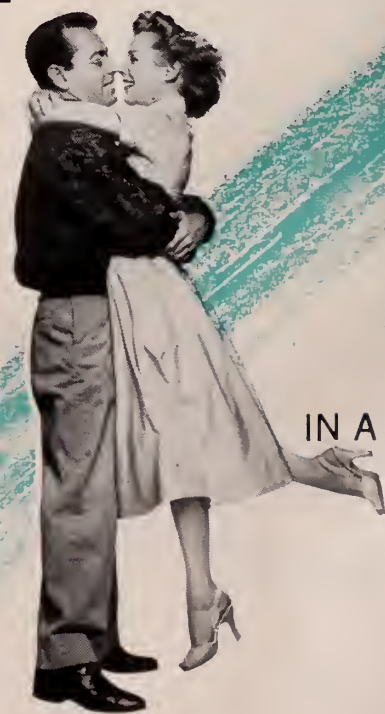
Best M-G-M biz in past year except "Blackboard Jungle."



(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

*Portland's campaign
 is up-to-the-minute
 with excitement!*

Warner Bros. held a
sneak preview last week.
We wish every exhibitor
could have been there.
It was a hats-off occasion.
The picture was
“The McConnell Story.”
It is a picture of pictures.
You’ll be hearing
a lot about it.



ALA

IN A WONDER



The true
and warming
story of
Capt. Joe McConnell
who became
America's
first Triple Jet Ace
-- and the
beautiful
bundle of
courage
called 'Butch',
who became
his wife.

N LADD AND JUNE ALLYSON

FULL STORY... **"THE McCONNELL STORY"**

CINEMASCOPE • WARNERCOLOR • STEREOPHONIC SOUND

ALSO STARRING **JAMES WHITMORE**

SCREEN PLAY BY TED SHERDEMAN AND SAM ROLFE • Music by Max Steiner

PRODUCED BY **HENRY BLANKE** • DIRECTED BY GORDON DOUGLAS



REMINDER FROM COMPO: DID YOU MAIL YOUR NOMINATIONS FOR AUDIENCE AWARDS?

*Only life itself
could write it so real.
Only WARNER BROS.,
makers of 'Battle Cry',
could make it
so thrilling!*

CINEMASCOPE goes to college
and brings you

**THE
BOXOFFICE
CLASS
OF '55**

**"How To Be
Very, Very
Popular"**

Get the FREE record!

Plant it with
disc jockeys!
Play it in your
lobby or at
intermissions
and candy
breaks!

**Theresa
Brewer's
recording of
"HOW TO BE VERY,
VERY POPULAR"**

Lyric by Sammy Cahn
Music by Jule Styne

Contact:
Press Book Editor,
20th Century-Fox
444 W. 56 St.
N.Y. 19, N.Y.

20th Century-Fox presents BETTY
GRABLE • SHEREE NORTH • BOB
CUMMINGS • CHARLES COBURN
TOMMY NOONAN in HOW TO BE
VERY, VERY POPULAR with Orson
Bean • Fred Clark • Produced, direc-
ted and screen play by NUNNALLY
JOHNSON • COLOR by DE LUXE
A **CINEMASCOPE**® Picture

**AVAILABLE
NOW!**

"it's a pleasure to do business with 20th!"



MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 200, No. 4

July 23, 1955



HAIL AND FAREWELL!

THE entry of the O'Neil interests into the motion picture industry through the acquisition from Howard Hughes of the properties and facilities which constitute RKO Radio Pictures is a development of major significance—an event that may well be viewed with gratification by both the business of motion pictures and the public at large.

The O'Neil interests bring to the industry a measure of character, intelligence and experience that will have a deep and far-reaching effect. They bring a sense of public and private responsibility that will enhance and embellish the industry. Their arrival should be accorded a solid and hearty welcome.

It is well known that the O'Neils were primarily attracted to RKO Radio Pictures as a source of library material, consisting of older pictures, which could immediately be made available for purposes of programs for the extensive television facilities which they operate. Less well known is the fact that they have equally been attracted by the prospects of rehabilitation of a ranking major film company out of what has long been the neglected and semi-dormant film interest under the capricious control of Howard Hughes.

Theatre owners who have been feeling the pinch of a product shortage should be jubilant—but their jubilation should be tempered with a sharp realization that if the O'Neils are to be

encouraged to produce and distribute for theatrical exhibition it will be up to exhibitors to afford a good and profitable market. The General Tire and Rubber Company, the parent company of the O'Neil interests, has applied a policy of wide diversification in investment and operation. It is logical to assume that they can be encouraged to go a long distance in producing and distributing pictures for the theatres provided that they meet with the requisite demand.

WITH the consummation of the RKO Radio Pictures sale, it is to be presumed that a finis has been written to the motion picture career of Howard Hughes, at least as a major industry factor. Mr. Hughes' retirement from the scene will occasion few regrets, not because he lacks any of the required attributes and qualifications for success in the industry, but due to persistent wilfulness and caprice he constantly defeated the objectives which he was presumed to be seeking. His frequent disregard of both the causes of the industry and of public opinion has at times been a burdensome handicap. It is, however, the spirit of the industry that he will leave with many good wishes for the attainment of his objectives in whatever undertakings he chooses to direct his indubitable genius.

To his successors a hearty welcome and best wishes for the realization of the great possibilities which are theirs to gain through the great medium which is now in their custody!

—Martin Quigley

Timely Warning

EDWARD LIDER, president of Independent Exhibitors of New England, recently reminded exhibitors of their responsibilities about controlling what goes on their screens. He said, "A city has the right to stop the exhibition of any motion picture classed as indecent. This is a proper exercise of the so-called police power by government. . . . We caution exhibitors to stay away from doubtful films which may offend patrons or those who could arouse public opinion. . . ." Mr. Lider's advice is sound not only for Massachusetts where the Sunday censoring law was recently declared unconstitutional but everywhere in the country.



Expanding World Market

FLYING trip to Europe last month gives visual documentation to what was already evident from reports in recent years: The day is fast approaching when the total amount earned by American film companies abroad will be greater than the amount earned in the domestic market of the United States and Canada. The only thing that can delay for long this eventuality is a serious military or economic dislocation.

The motion picture industry is destined to become the first major American industry to be more dependent on the export than on the home market. This outlook means that the American industry must give increasing attention to long range operations abroad. If the motion picture needs of the hundreds of millions of weekly theatre patrons abroad are neglected to satisfy only the requirements of patrons in America, dominance in the rich foreign market will pass to those producers—be they British, German, Italian or French—or even Japanese or Indian—who will carefully and diligently cultivate the world markets.



COMPO Star Poll

IN order to make the COMPO star poll as effective an instrument as possible exhibitors should cooperate as requested. Robert W. Coyne, COMPO executive counsel, has pointed out that exhibitors who have cooperated thus far must stand ready to assist in the next phase of the polling. The ultimate aim is to encourage the development of new stars as well as to give added recognition to performers and producers. The first nominees who will stand up for national election in the poll will be announced next Wednesday at a luncheon in Hollywood. Final balloting will be November 17-27.

Letters to the Herald

MOTION PICTURE HERALD

July 23, 1955

Make It Courtesy

TO THE EDITOR:

The industry's ubiquitous cry today is: "Let's get back to showmanship", a valid request, not only for showmanship dealing with exploitation of product, but that touching concomitant factors of comfort and service in the theatre itself.

Exhibitors strive constantly to improve the physical aspect of their theatres with new seating innovations and projection techniques, yet remain remiss in regard to improved techniques of patron service by members of their staffs.

You may recall the unmatched service standards of the old Publix Paramount days, when intensified staff training was mandatory, standards since undermined by changing conditions. Also responsible to a great degree for the slack-off of service was the retrenchment period after the lush days of the war, when necessary curtailment of expenditures forced a manager to operate with six ushers where formerly he utilized a dozen. It was inevitable that service would be impaired.

Despite today's upswing in business, service has not returned to its previous niche. The essence, the pride and spirit that motivated a crack staff is noticeably absent, even in the top Broadway houses.

The greatest shortcoming is inadequate courtesy. I have seen that evidenced by cashiers, doormen and ushers in large and small theatres, in New York City and other parts of the country: brusque answers, obvious impatience when asked too many questions, and primarily, a lack of informality and warmth.

However well versed in their duties staff members may be, invariably they become automatons when dealing directly with a patron, their manner lacking the necessary degree of friendliness, acting instead as if a void existed between the two.

I would like to see the point reached where cashiers, doormen, and ushers alike, inject into their patron relations, the cordiality, enthusiasm and underlying patience that airline personnel exhibit when dealing with passengers. That is the epitome of service. When that is attained, we may view our staffs with a degree of complacency.

Innumerable houses have well-trained and courteous staffs; it is the over-all picture which reflects a need for inculcating the personnel with more than fundamental training. We must imbue them with the thought that they are hosts, and must infuse a consistent warmth and personality in every patron contact.

That extra bit of attention bestowed on a patron may offset a disgruntled attitude after seeing a poor show, or being subjected to a price increase at the box office. It may

MANAGERS ROUND TABLE DRAWS WORDS OF PRAISE

That Walter Brooks' Managers' Round Table, is as popular abroad as it is here is underscored in three letters at hand this week.

E. F. Lane, director of advertising and publicity for Greater Union Theatres, Sydney, Australia, writes: "Once again I would like to express my appreciation of your articles, which are always sound, and contain a good deal of philosophy. Carry on the good work."

From Leeds, England, E. F. Johnson, of Associated Tower Cinemas, Ltd., writes: "You can rest assured that I read all the promotional items in The HERALD . . . they give us ideas from which we can start working on our own type of campaign."

G. S. Lomas, manager of the Plaza Cinema, Gloucester, England, says simply: "I treasure my membership in the Round Table."

sway him to continue attending your theatre instead of seeing the same show at an opposition house.

People rave about service on a ship or plane; how many rave about service in a theatre? If not enough, then the fault is ours. It is incumbent upon us to maintain the highest possible standards; that is showmanship too.

It means dispensing with the myopic attitude adhered to by many exhibitors towards the true potential of a thoroughly indoctrinated staff. Whether it requires the implementing of a differently conceived training program with the inclusion of visual aid shorts, or the expansion of the staff budget to effectuate the program, the ultimate result will justify the move.

The Hollywood scene is booming again; but the greater percentage of films produced are slated for TV, a better quality than the previous year. The entertainment field is becoming increasingly competitive. We cannot rely solely on our product to bring the public in; that must be supplemented by us in clean, comfortable theatres . . . and service!—**MELVIN ARONSON**, *Mgr., Kingsway Theatre, Brooklyn, New York.*

[Mr. Aronson's vigorously expressed views on courtesy as an essential element of showmanship have been a matter of editorial policy in The HERALD and in our Managers Round Table section for many years. Other managers are invited to comment on its value.—The Editor]

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On the Horizon

RETIRED

Louis B. Mayer is through with pictures; he says so himself. The former MGM executive, now in London meeting with "old friends," this week put himself on record against the repetitious rumors he again will be a major factor in the industry. He and Clarence Brown, with whom he traveled, both reiterated they had retired, and Mr. Mayer denied he had any interest or had bought Agatha Christie's "Witness for the Prosecution", a Broadway play. He said his only interest in films now is as a stockholder in MGM and chairman of Cinerama, and that he hadn't seen a picture in 18 months. He has other interests, he said, such as oil wells, uranium, and horses.

APPOINTMENT

Thomas F. O'Neil, president of the General Teleradio, making news this week with the purchase of RKO Radio from Howard Hughes, announced late Wednesday the appointment of Charles L. Glett, most recently a CBS vice-president and an old film man, to the General Teleradio executive staff in Hollywood. It is expected Mr. Glett will assume a high production post at the RKO studios. For further details on Mr. O'Neil's giant purchase, see page 13.

PLUGS

With NBC's George Gobel and Steve Allen spending their summers making theatrical motion pictures in Hollywood -- "The Lady Eve" and "The Benny Goodman Story" respectively -- and destined to spend a good part of their winters plugging them on NBC's air, what's to worry about if TV gets bigger and bigger?

COLOR ADS

Phil Breem, director of advertising for the Newspaper Printing Corporation, Nashville, is pushing the use of color in newspaper theatre advertising. Newspapers, says Mr. Breem, now can offer their advertisers the use of an additional one to three colors--not

TOLL TELEVISION IS WRONG, SAYS SKOURAS

LONDON: Toll television is "altogether wrong," Spyros Skouras told reporters here Wednesday. "The proposed schemes would bring chaos again to the film business and deliver a body blow to the box office," the 20th Century-Fox president said. "Pay television will impede the progress of the industry toward better pictures," Mr. Skouras continued. Denying that he was opposed to television as such, he said, "We are twin industries and each has its own field. Don't let us cravenly sell out." Mr. Skouras gave his views in answer to a question about the recent controversy between David Sarnoff, chairman of RCA, and Barney Balaban, president of Paramount, during which Mr. Balaban said that toll television was "inevitable."

just "spot" color, but full, process treatment in quality approaching color inserts in magazines. Color television advertising is on the way and newspapers are going to meet the competition. Mr. Breem is wondering just how long exhibitors can afford not to use it.

HELP WANTED

Existing skilled help for film laboratories is "just about used up" by the demand created in television and the enlarged field of color film, Herbert R. Pilzer, president of Circle Film Laboratories, New York, declared last week. Mr. Pilzer suggested an industry-wide plan to acquaint youngsters in the film business with the "advantages of laboratory work".

STANDARD

This may not interfere with the American genius for experimentation, but another organization of scientific stature has asked for standardization of aspect ratio. The International Standards Organization, meeting in Stockholm, plumped for 1.8 to 1. It also proposed standard prints to have two magnetic and one optical sound track.

William R. Weaver-J. A. Otten-
Vincent Canby-Floyd Stone

WHEN AND WHERE

July 25: Annual golf tournament of the Variety Club of Indianapolis, Broadmoor Country Club, Indianapolis.

July 26: Annual golf tournament of the Motion Picture Theatre Owners of Connecticut, Racebrook Country Club, Orange, Conn.

August 15-20: Audience Collection Week to benefit Will Rogers Memorial Hospital and Research Laboratories.

August 26: Annual golf tournament and dinner dance of the Variety Club of Washington, D. C., Manor Country Club, Norbeck, Maryland.

September 9: Deadline for the filing with the Federal Communications Commission of answering comments on toll television briefs, Washington, D. C.

September 19: Annual stag outing of the Motion Picture Association of Kansas City, Mo., Hillcrest Country Club, Kansas City.

September 30-October 2: Second annual convention of the Women of the Motion Picture Industry, New Orleans.

October 3-7: Seventy-eighth semi-annual convention of the Society of Motion Picture and Television Engineers, Lake Placid, New York.

October 6-9: Annual convention of Theatre Owners of America, Biltmore Hotel, Los Angeles.

October 26: Annual convention of the Motion Picture Theatres Association of Ontario, Toronto.

October 31: Annual convention of the national committee of the Motion Picture Exhibitors Associations of Canada, Toronto.

November 1-2: Annual convention of the Motion Picture Industry Council of Canada, Toronto.

November 2: Annual award dinner of the Canadian Motion Picture Pioneers, Toronto.

November 4: 17th annual dinner of the Motion Picture Pioneers, honoring Herman Robbins as "Pioneer of the Year," Waldorf Astoria Hotel, New York City.

November 6-9: Allied States Association, annual convention, in conjunction with the annual TESMA-TEDA-IPA trade show, Morrison Hotel, Chicago.

November 17-27: Final balloting in the first annual Audience Awards Poll sponsored by the Council of Motion Picture Organizations.



HOLLYWOOD PARTY. Max Youngstein, right, was on the receiving end. The United Artists vice-president was en route to a Tokyo sales meeting. His hosts were producers Aubrey Schenck, and Howard Koch, who is seen at the left. With them, performers John Bromfield, Marla English, Kathleen Hughes, and Sara Shane.

ARTHUR LUBIN feels our government should subsidize a national theatre and orchestra. He returned to New York after three months in Europe (completing "Footsteps in the Fog" for Columbia) and the Near East, impressed with the necessity of showing the world our creative talents. The director hastened to add he disapproves subsidization for films. He also commented some American producers are getting careless about research for period pictures, especially those about England.



by the Herald

This week in pictures

MR. KALMENSON inspects the properties, "The Lone Ranger" and "Tonto" and their steeds, out West. Benjamin Kalmenson, center, Warner vice-president in charge of distribution, has arranged for the company's handling of Jack Wrather's "The Lone Ranger."



E. S. SEELEY now will direct engineering for Altec Lansing at the West Coast plant, Beverly Hills. He had been chief engineer at the New York headquarters. He takes his new post August 15. Mr. Seeley came to the firm's predecessor, Electrical Research Products, in 1929, as field engineer.



THE NOBLE DEED, told in legend, and told again by 20th-Fox in its "The Virgin Queen" which opened in Portland, Me., Friday. Queen Elizabeth (Bette Davis) accepts the courtesy and sacrifice of Sir Walter Raleigh, and uses his cloak as a footbridge.



CONVENTION of "the greatest showmen on earth"; in this case, National Theatres' eastern men, meeting at Denver. At the head table: Albert Frank, Ray Davis, Gordon Hewitt, Frank H. Ricketson, Jr. (division head), Joseph Ross (store executive), Elmer C. Rhoden, NT president, Robert W. Selig and Tom Brennan.



THE PRODUCER, the sales manager, the star, and the exhibitor. At the opening in San Antonio of Columbia's "The Man From Laramie," in array below are producer William Goetz, Columbia general sales manager Abe Montague, Jimmy Stewart, and Robert J. O'Donnell, Interstate circuit general manager.



STARTING EARLY, in the National Audience Collection Drive for the Will Rogers Memorial Hospital. In Pittsburgh, as money poured in from drive-ins, the men made happy are exhibitor chairman Harry Mandel, drive-in chairman Jack Judd, national exhibitor chairman Moe Silver, and distributor chairman Larry Seidleman.



OLD FRIENDS around the table, in Paramount's studio commissary. In array are John J. Fitzgibbons, Famous Players Canadian head; Y. Frank Freeman, studio head; Cary Grant; Don Hartman, executive producer; Louis Novins, secretary; and Robert M. Weitman, ABC-Paramount Theatres vice-president.



THE COSTUMES. Mariko Niki, left, and Midori Tsuji model for Maggi McNellis, center, on her station WABD program, New York, the costumes (Academy Awards) worn in "Gate of Hell."

AT THE OPENING of one of the most modern and uniquely designed theatres in Europe, the Thalia, Rotterdam. In conversation are H. R. A. de Jonge, joint managing director of G. B. Kalee, Ltd., of England, which supplied sound, projection and screen; and W. Gerschtanowitz, director of the Tuschinski circuit, which built the house, its 18th, for \$400,000.



RKO pictures are the subject, at the meeting of company personnel in London. Walter Branson, right, worldwide sales executive, from the New York office, presides. Clockwise from him are Joe Vegoda, Ernest Simon, Oscar Barber, Leon Jacobs, Gordon Chester, Harold Possener, David Jones, George Dawson, and Bob Wolff.



CO-PRODUCTION THE KEY

Vital to Italy's Success; Irish Complain

This is the last of a series of articles by Martin Quigley, Jr., editor of The HERALD, commenting on industry conditions abroad. Mr. Quigley last month visited England, Ireland and Italy, areas of the motion picture market with which he is especially familiar through earlier visits and through extended sojourns in each of these countries during the war. The previous articles touched on the general health of the industry in post-war Europe and reported on specific problems in England and on the remarkable rebirth of Italian production.

by MARTIN QUIGLEY, Jr.

Italian production has prospered not only on films made in Italy but through co-productions, notably those made with French organizations. At present co-production deals are also in effect with Spanish, German, Austrian and other producers. Eitel Monaco, a principal architect of the co-production basic arrangements, foresees a time when, through a co-production combination led by Italy, France and Germany there will be available a large part of the film needs of all Europe. He looks for a continuation of favored taxation and quota arrangements for such co-productions.

Some Americans regard co-productions and the further ideal of an all-Europe film union as threats to Hollywood. There is no doubt that co-production has tended to increase the number of good European films. However, such deals also have a favorable side for American companies. It is difficult or impossible for any European country to make good films that will pay 100 per cent of their costs in the local market. This means a way must be paved for such films in other markets. Co-production is a way of opening up some national doors. Without the successes enjoyed by European co-productions it would be inevitable for the Italian Government to intervene in film matters even more than it does now.

Language Is Handicap

The ultimate aim of the Italian industry is to bring before the entire world more films made in Italy. This penetration of the international market is a difficult problem for Italy. Handicapped more than the British by disparity in language, Italian films must enter the great English-speaking lands either with subtitles or in dubbed versions. Neither method is wholly satisfactory.

The Italians with their great sense of the artistic are excellent set and costume designers and still photographers. Too often their films fail to make effective use of the motion picture camera as a story-telling device. Italian films have encountered more difficulty when they have attempted



Argeo Santucci, HERALD representative in Italy and editor and publisher of "Il Bollettino del Risparmio," monthly magazine, with Martin Quigley, Jr.

to imitate Hollywood. Best success for the Italians has come when they have made films truly Italian. And so it is also with the British. Hollywood naturally can make good "Hollywood" films. Up to now the Italians have not been as successful as the British in developing several different types of good films for the international market. A whole industry cannot be built on the sex appeal of a few performers, as Italian producers are now learning.

The adulation of a few performers also has resulted already in a shocking increase in the cost of making films in Italy. At present the Italian producers are nearly pricing themselves out of both the local market and the world market. It is for this reason that they are pleading, almost pitifully, for Government aid. The high cost of producing in Italy is the fault both of the few performers who have greatly inflated their salary demands and of the pro-

NO DIVORCE IN BRITAIN

From a trade practice point of view, Britain without monopoly legislation, obviously encourages a corporate integration. The Rank Organization and Associated British Pathe, headed by the conservatively forward looking Sir Philip Warter, pretty well dominate production as well as key exhibition. The Government's efforts to maintain a third major production company through subsidy thus far have been unsuccessful. Competition is considerably keener on the exhibition side. Several circuits besides Rank's and ABC's are now large by any standard.

ducers who have yielded to them. Other costs of production, including union wages, cannot be controlled if the stars are paid fantastic salaries.

On the exhibition side, Italy has made great progress in the past ten years. Several thousand new commercial theatres have been built. But even more surprising is the development of more than five thousand parochial theatres. These are under the sponsorship and management of the Church. They are technically non-commercial but now account for a sizeable percentage of the total distributor gross of a film.

Influence Increases

The existence of this large number of theatres seeking to play only pictures suitable for the family has been exerting an increasing influence on the industry in Italy. It is the only country where such an influence is so potent from the point of view of controlled outlets.

Italian exhibitors generally are in good enough financial circumstances to buy and profit by the new techniques. Somewhat astonishing is the report that there are now 400 theatres in Italy equipped with Perspecta Sound integrators, more than in the whole of Europe combined and even more than in the United States.

* * * *

The Irish as a critical race, famed as the best theatre-goers in relation to the population in the whole world, have been complaining of late about Hollywood product. Dr. Richard Hayes, distinguished historian, film censor for a decade including the difficult years of World War II when Ireland had a "neutrality censorship" in addition to the "morals censorship," turned over his post a year ago to another medical man, Dr. Martin Brennan. Dr. Brennan now finds himself blamed for all the woes attributed to Hollywood films.

Desire Own Production

The Irish continue to be unhappy that they have no production of their own and are hence unable to make a direct contribution to films as they have to the stage, through the Abbey, Gate and Gaiety theatres. The size of the audience and the fact that any production would become a Government issue make an Irish industry most unlikely. The country is too small to provide a reasonable market for more than a few shorts a year and perhaps a feature once every couple of years.

In view of the official and educational pressures for the Irish language it seems likely that any Irish production activity, especially one partially subsidized, would be required to make films in or dubbed-in Irish (as they call the Gaelic language). This

(Continued on page 16, column 3)

RKO Radio Now Faces Far Brighter Future

by JAMES D. IVERS

RKO Radio Pictures, Inc., its studios, facilities, exchanges and pictures, was purchased this week by General Tire and Rubber Company of Akron from Howard Hughes, its sole owner, for \$25,000,000 in cash.

The sale contract was signed Monday in Mr. Hughes' Las Vegas office and headquarters by Thomas F. O'Neil, who is a vice-president of General Tire but more significantly is president of General Teleradio, Inc., and president and chairman of the board of the Mutual Broadcasting System, Inc. The multi-million dollar check binding the sale is scheduled to change hands next Monday.

Assets of RKO Radio include studio and production facilities in Hollywood and Culver City, part ownership of production facilities in Mexico City, 101 domestic and foreign exchanges which the company operates in its worldwide distribution system, and RKO Pathe, Inc., producer of commercial and television short subjects.

The sale does not involve the former holding company, RKO Pictures Corporation, from which Mr. Hughes bought the operating production and distribution assets a year ago for slightly over \$23,000,000 in cash.

Along with these assets the new owners will acquire a library of about 900 theatrical motion pictures including a number of completed but unreleased productions now on the company's schedule. There is no indication, however, that the purchase was made solely to acquire these films for television.

On the contrary there is every indication that the new owners have every intention of continuing to operate the company as a major theatrical producer and distributor, integrating its operations, obviously, with the television production needs of General Tire's TV interests.

Plans No Present Changes in Personnel

Following the sale Monday Mr. O'Neil said he planned no changes in personnel "although policy changes will be made to accomplish more extensive use of facilities."

General Tire's growth in the amusement industry has been rapid and expansive under the guidance of Thomas O'Neil, who is the second son of William F. O'Neil, president, chairman and general manager of the tire and rubber company. In 1948, when General bought the Yankee Network, its first venture, Thomas O'Neil became vice-president. Two years later he became chairman of Mutual Broadcasting System, in which Yankee Network is a principal stockholder.

In 1951 Mr. O'Neil, for General Tire,



THOMAS F. O'NEIL

bought a controlling interest in the Don Lee Broadcasting System and in 1952 he acquired a majority interest in WOR and WOR-TV. He then set up General Teleradio, Inc., which now is the parent company for all of General Tire's broadcasting interests. Since then General Teleradio has acquired stations KHJ and KJH-TV, Los Angeles; WHBQ and WHBQ-TV, Memphis; and KFRC, San Francisco.

Significantly, RKO Radio was bought not by General Teleradio but by General Tire and Rubber Company. It is anticipated in financial circles that a new holding company, paralleling the General Teleradio company history, may now be set up by the O'Neils to encompass both the broadcasting and the new motion picture interests.

The O'Neils, father and sons, themselves have fabricated a remarkable story in business and finance. William F. O'Neil built the present tire and rubber company from a series of small mid-western tire companies which he began to acquire in 1909. The present company was formed in 1915, and over the years has become one of the giants in its field.

Three sons now are associated with their father in the company—William, the oldest, is a vice-president; Thomas, also a vice-president, who has taken the amusement industry interests as his special field; and Michael G. (Jerry), executive assistant to his father, whose special area is financing.

General Tire in recent years has diver-

sified in other directions. It owns 95 per cent of the Aero-Jet General Corporation, largest commercial developer and manufacturer of rocket motors, components and propellants. Through its wholly owned Textileather Corporation and Bolta Corporation, it is the largest producer of plastic sheeting and film for automobile interiors.

Numerous Subsidiaries In O'Neil Portfolio

Other subsidiaries include Aldora Mills; India Tire and Rubber Co.; Pennsylvania Rubber Company; General Specialties Chemical Company; General Tire Acceptance Corporation; General Tire International Company; General Tire and Rubber Company, South America, and General Tire and Rubber Company of Canada, Ltd.

The background augurs a prosperous turn in the checkered career of RKO. Since its inception in the roaring Twenties, built out of Pathe and FBO by Joseph P. Kennedy and then by RCA, which then was looking for control of the amusement industry, it has passed through a succession of ownerships each more colorful than the last. After the depression of the Thirties it passed to control of Floyd Odlum's Atlas Corporation. After some years of successful operation by Mr. Odlum the Atlas stock was acquired by Howard Hughes, multi-millionaire aircraft enthusiast, manufacturer and motion picture producer.

Then came divorce, sale of control of the theatre interests to Albert List, and an attempted sale of the production-distribution company by Mr. Hughes to a Chicago syndicate headed by Ralph Stolkin. After that brief interlude, attended by lurid newspaper publicity, Mr. Hughes took back control, at a profit.

Hughes Bought Company Assets for \$23,000,000

Then, annoyed by stockholder suits attacking his operation of the company, he bought the operating assets of the company from the parent holding company for \$23,000,000. The parent company tried to vote itself out of business by paying off its stockholders \$6 per share, the basis on which the \$23,000,000 was paid, but some stockholders considered the cash assets plus a \$30,000,000 possible tax write-off of lasting value and the company is still in existence. Atlas, which re-invested in stock of the parent company, and Mr. Hughes are the chief owners, each holding more than a million shares.

It is the production and distribution company which has now been bought by the O'Neils. As of last Monday, in Las Vegas, Mr. Hughes had retired from the motion picture business.

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the



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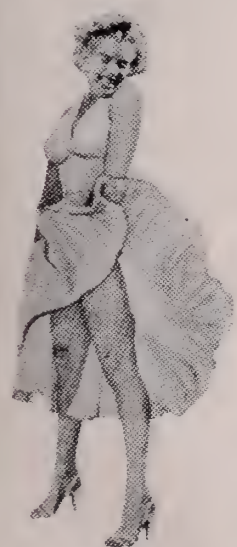
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VERITE CHAPMAN • VICTOR MOORE • ROXANNE • Screen Play by **BILLY WILDER** and **GEORGE AXELROD**
and **Elliott Nugent** • Released by **20th Century-Fox**

BOARD MAPS STRATEGY AT ALLIED WASHINGTON MEET

WASHINGTON: Future strategy in Allied States Association's struggle to get better rental terms from distribution was being mapped here at midweek as the association's board of directors met in crucial sessions at the Statler Hotel.

Wednesday morning the association's Emergency Defense Committee, with Benjamin Berger as chairman, held a conference to draw up its report and recommendations on the recent Allied-Theatre Owners of America joint meetings with individual distribution company heads. Wednesday afternoon and Thursday the Allied board had that report under consideration.

The board was to decide whether to press for Congressional hearings this month on exhibitor problems, or other action to take on the EDC report. In addition, the board was to discuss plans for the November convention of National Allied in Chicago and to work on Allied's plan for exchanging rental information among exhibitors.

Earlier in the week, informed observers in New York were predicting that the Allied

directors would conclude its sessions here by issuing an "ultimatum" to distribution on film terms. The same observers also were of the opinion that the joint Allied-TOA committee had not made a favorable impression on some of the sales chiefs. The feeling that some of the leaders of both Allied and TOA "are out to feather their own nests" has been expressed by at least two distribution chiefs.

"Where relief is honestly needed, we are more than ready and anxious to cooperate," one executive said, "but we are suspicious of some of the requests for adjustments for the smaller exhibitors made by big operators."

Some curiosity was aroused by Mr. Berger's declaration last week of a one-week deadline for distributors to make good on "oral commitments." Mr. Berger said there had been a lot of promises by distributors, "but not much action." Reports are that distributors will center their offers of relief only on the very smallest "distress" situation, with little or no change in present sales policies of the larger operations.

at the Wareham theatre this week. The "heart of America" benefit premiere, with half the proceeds going to the "little leaguers" in Boston, was preceded by the dedication of a new \$1,000,000 civic memorial auditorium. The premiere, which was in the nature of a state wide promotion with the Governor of Kansas and other state and civic leaders participating, launched a series of Kansas-Missouri territorial dates for the new production.

ANNOUNCEMENT



William Pay

Appointment of William Pay as London News Editor of Quigley Publications has been announced by Martin Quigley. Peter Burnup, London Editor since 1944, will continue as chief editorial representative in the United Kingdom. Mr. Pay in his new post will augment under Mr. Burnup's direction the British news coverage for Quigley Publications. Mr. Pay was born in London in 1922. His entire business career has been in association with Quigley Publications, Ltd., which he joined in 1938. From 1941 to 1946 he served in the Royal Air Force, making a distinguished record as a fighter pilot.

CO-PRODUCTION

(Continued from page 12)

would reduce to the zero point the possibilities of making a financial success of serious film production. Even in Ireland the majority of the theatre-going population could not be attracted—or even driven—into theatres showing all-Irish speaking films no matter how good they might be technically and dramatically.

Several of the principal theatres have installed wide screen, CinemaScope and stereophonic sound. Wide screen and CinemaScope installations, without the magnetic sound, are common and are found even in the smaller provincial towns. On account of restrictions on materials, theatre building has been at a low level since the war. However, a large number of 16mm theatres have been set up in village halls.

These are beginning to be of commercial significance, especially in the aggregate. These 16mm shows are exempt from the heavy admissions taxes. Also of interest is the fact that art theatres are prospering in a few localities and quite generally the better Italian and French films are getting bookings. British films have never done as well as now in Ireland.

[An editorial summing up Mr. Quigley's conclusions and comments on the industry in Europe appears on Page 7 of this issue.]

Gran Buys Milwaukee Theatres from Orto

MILWAUKEE: F. F. Gran, Milwaukee businessman, has purchased the local Oriental theatre building and Tower theatre building from Orto Theatres Corporation of New York City for a price reported to be in excess of \$1,000,000. Kent Theatres, Inc., of which Mr. Gran is president and Harold F. Janecky secretary-treasurer, was organized to make the purchase. Mr. Gran also owns the Century theatre here and heads Gran Enterprises. Jerry Gruenberg, Orto's district manager in charge of the Oriental and Tower, is now buyer for Gran Enterprises.

Critic Sees Cinema Replacing Stage

The motion picture has replaced the stage as a superior form of modern theatre, Hollis Alpert, critic and author, argues in the lead article of *The Saturday Review* issue of July 23. "The film is not so much of an art form as it is modern theatre," Mr. Alpert writes, going on to document his view that in quality, variety and meaningfulness for the audience, the product of Hollywood has finally surpassed that of Broadway. He continues: "The truth of the matter is that the theatre seldom has more than mild entertainment to offer us these days; it has little or no profundity. To intrigue the audience it has left to it, the theatre must perforce go in for sensationalism, sex farces and near-nudity. . . ."

\$4,514,242 Loew's 40-Week Net Profit

Consolidated net profit of Loew's Incorporated, including theatre subsidiaries, for the 40 weeks ended June 9, 1955 were reported to be \$4,514,242. This is equal to 88c per share on 5,142,615 shares of stock outstanding, compared with \$4,466,376 or 87c per share in the corresponding period for the previous year. Gross sales and operating revenue for these 40 weeks of the current fiscal year amounted to \$131,272,000 against \$138,250,000 for the same period of the previous year. Figures are subject to year-end audit and adjustments.

Catholic Congress Annual Award to "Waterfront"

DUBLIN: The annual congress of the Office Catholique International du Cinema, held in Dublin this year, has awarded its first annual Grand Prix to Columbia's "On the Waterfront." The O.C.I.C. jury, comprising representatives of Cuba, Switzerland, Belgium, Canada, Scotland, Spain and Ireland, said the prize was given to "On the Waterfront" "by reason of sublime significance of its message in the social, human, moral and spiritual spheres."

"Major Benson" Stars Appear At Kansas World Premiere

MANHATTAN, KANS.: Julie Adams and Tim Hovey, who appear in "The Private War of Major Benson," made personal appearances here at the film's world premiere

1954 ADMISSION

\$1,275,000,000

Commerce Department in Annual Report Says an Upturn Was Evident

WASHINGTON: Americans spent about \$1,275,000,000 on motion picture admissions in 1954, the Commerce Department reported.

This was the first upturn in the steady decline taking place since the peak of 1946 in consumer spending on motion picture admissions. From a high mark of \$1,692,000,000 in 1946, consumer spending on this item fell steadily to a post-war low of \$1,227,000,000 in 1953. The 1954 figure was back almost to the 1952 total of \$1,284,000,000.

An Annual Study

These figures were contained in the Commerce Department's annual "National Income Number" of the survey of current business, summarizing major economic trends during the previous year. Despite the upturn in the total box office gross, the percentage of total recreation spending going to motion picture theatre admissions remained just about the same in 1954 as in 1953, due to a continuation in the steady rise in total recreation spending.

It went from \$11,832,000,000 in 1953 to \$12,220,000,000 in 1954. In both 1953 and 1954, motion picture theatre admissions accounted for just a fraction over 10 per cent of total spending on recreation. Back in the 1930's and early 1940's, motion picture theatre admissions accounted for 20 per cent more of total recreation spending.

Consumer spending on radio and television receivers, records and musical instruments rose from \$2,161,000,000 in 1953 to \$2,204,000,000 in 1954. The peak was \$2,379,000,000 in 1950, following which it dropped to \$2,100,000,000 by 1952. Spending on radio and television repairs has been rising steadily over the years, reaching a peak of \$600,000,000 last year, compared to \$533,000,000 a year earlier.

\$744,000,000 Compensation

All branches of the motion picture industry contributed \$964,000,000 to the total national income last year, compared with \$839,000,000 in 1953 and \$853,000,000 in 1952. The peak was \$1,133,000,000 in 1946 and the recent low point was in 1953.

The industry paid its employees last year a record \$744,000,000 of compensation of all types, including a record \$709,000,000 of wages and salaries. This compares with \$707,000,000 of total compensation in 1953, including \$678,000,000 of wages and salaries. The previous peaks were in 1947, when total compensation reached \$718,000,000, including \$694,000,000 of wages and salaries.

Employment in the industry continued to drop. The industry had the equivalent of

206,000 full-time employees last year, compared to 209,000 the previous year. This was the lowest total since 1943, when there were 204,000. The average number of full-time and part-time employees fell from 232,000 in 1953 to 228,000 last year, the lowest since the 226,000 recorded for 1943. Average annual earnings per full time employee, however, rose to a record \$3,442 last year, compared with \$3,244 the previous year. The number of persons engaged in production dropped from 220,000 in 1953 to 217,000 last year, the lowest total since the 211,000 working in 1943.

No Figures on Profits

The survey did not have any 1953 or 1954 figures on the industry's profits, sales or dividends. Commerce Department officials explained these figures are obtained from the Internal Revenue Service and run several years late. The report did disclose, however, figures for the first time for 1952.

Film industry corporate income before Federal and state income and excess profits taxes amounted to \$80,000,000 in 1952, the lowest since the \$78,000,000 figure recorded for 1942. It compared with \$94,000,000 for 1951. Federal and state corporate income and excess profits taxes totaled \$56,000,000 in 1952, compared with \$52,000,000 in 1951 and \$51,000,000 in 1950. Corporate income after taxes was \$24,000,000—the lowest figure since 1936. The 1951 total was \$32,000,000.

Net corporate dividend payments in 1952 were \$51,000,000, compared with \$57,000,000 the year earlier and \$40,000,000 in 1951. Corporate sales in 1952 were \$1,010,000,000, the lowest since the \$1,004,000,000 figure in 1941. It compared with \$1,804,000,000 in 1951.

New TV, Radio Records

For the radio and television industry, the picture was quite different, with most new figures setting new records. The industry contributed \$551,000,000 to the national income last year, a record figure and compared with \$491,000,000 a year earlier. Its workers got a record \$428,000,000 of compensation, including \$420,000,000 of wages and salaries. A year earlier the comparable figures were \$377,000,000 and \$370,000,000.

The number of full-time equivalent employees rose from 63,000 in 1953 to a record 69,000 last year, and the average number of full-time and part-time employees rose from 70,000 to a new high of 76,000. The average annual earnings per full-time employee hit a high \$6,087, compared with \$5,873 a year earlier.

The broadcasting industry's corporate income before Federal and state taxes in 1952 was a record \$86,000,000, compared with \$80,000,000 a year earlier. Tax liability was

up from \$45,000,000 to a peak of \$47,000,000, and corporate income after taxes was up from \$35,000,000 to a high of \$39,000,000. Net corporate dividend payments were \$11,000,000 in 1952, compared with \$10,000,000 the previous year and \$18,000,000 in 1950. Corporate sales in 1952 were a record \$781,000,000, compared with \$692,000,000 a year earlier.

Stanley Net

\$2,222,000

In 39 Weeks

Stanley Warner Corporation and subsidiary companies, for the 39 weeks ended May 28, 1955, showed a net profit after all charges of \$2,222,000, equivalent to \$1.01 per share on common stock outstanding, compared with a net profit of \$1,495,000 for the same period last year, equivalent to 64 cents per share, it was announced this week by S. H. Fabian, president.

The company showed an operating profit of \$5,270,700 before losses arising from the sales of fixed assets and provisions for contingencies and Federal and Canadian income taxes. The operating profit for the similar period last year amounted to \$2,614,100.

Included in the expenses for the 39-week period ended May 28, 1955, were charges for depreciation and amortization totaling \$3,373,800 compared to similar charges of \$2,328,100 for last year. Theatre admissions and merchandise sales, rents from tenants, etc., aggregated \$68,630,600 for the current period which compares with \$44,236,400 for the comparable period last year.

A loss of \$123,600 was sustained on sales of fixed assets during the current period as compared with a profit of \$80,800 from similar sales during the same period last year. The provision for contingencies this year amounted to \$75,000 as compared with a charge of \$100,000 last year. Provision for estimated Federal and Canadian income taxes was \$2,850,000 in the 1955 period.

Two Notre Dame Games On Theatre Television

Two Notre Dame football games will be offered to local sponsors in 29 cities, Box-office Television said this week. The games are with Navy at South Bend October 29, and with Iowa November 19. Eight of the theatres to be used are permanently equipped; the firm will equip the others for the occasions.

20th-Fox Opens Houston Exchange on Monday

HOUSTON: Twentieth Century-Fox's new branch office here, the first full-size film exchange in Houston, will be opened Monday with a gala cocktail party for local exhibitors. Henry F. Harrell, branch manager, will be host at the party, to be held at the office, located at 2119 Bagby Street.

U. A. GROSSES IN FAR EAST LEAP

Quebec Unit In Affiliation With TOA

Picker Gives Convention in Tokyo Report of Big Increase in Business

TOKYO: United Artists grosses in the Far East and Australasia for the first six months of 1955 are running 80 per cent ahead of returns for the same period last year, it was disclosed here last week by Arnold M. Picker, vice-president in charge of foreign distribution, as he opened the company's first international convention ever held in Tokyo.

Highest Since Founding

This gross represents the highest receipts registered in the Far East-Australasian region since the founding of the company in 1919. Mr. Picker told the gathering of executives and representatives from the U.S. home office and 11 foreign countries. Territories figuring in the record return are Japan, the Philippines, Thailand, Hong Kong, Australia, Indonesia, New Zealand, India, Pakistan, Taiwan and Singapore.

Mr. Picker predicted that the 1955 grosses for the area will top 1954 returns by 100 per cent, due to the concentration of quality product slated for overseas release in the second half of this year. He also announced that 30 U.A. releases will go into distribution in the Far East and Australasia during the next 12 months.

Max E. Youngstein, vice-president, told the gathering that the company's new long-range program of production-financing and fostering of new independent units would assure overseas exhibitors of an uninterrupted flow of quality product for years to come.

Pictures Listed

Among the 30 features to be released during the coming year are Ilya Lopert's "Summertime," Hecht-Lancaster's "Marty" and "The Kentuckian," Stanley Kramer's "Not As a Stranger," Paul Gregory's "The Night of the Hunter," Russ-Field-Voyager's "Gentlemen Marry Brunettes," Samuel Goldwyn, Jr.'s "The Troubleshooter," Kirk Douglas' "The Indian Fighter," Robert Rossen's "Alexander the Great," Robert Aldrich's "The Big Knife," Bel-Air's "Desert Sands," Orson Welles' "Othello," Cornel Wilde's "Storm Fear" and the Nassour Brothers' "The Beast of Hollow Mountain" and "Rebellion of the Hanged."

Six of the features for the 12-month program covering the territory are in Cinema-Scope and more than half are in color. A number of the releases were screened for the delegates.

Many Far Eastern industry leaders attended the four-day meeting, including key executives of the Shochiku Company, Ja-

pan's largest production-distribution-exhibition organization. Among the U.A. personnel attending were Milton Schneiderman, managing director in Japan; Hisashi Fukuzawa, sales manager, and various managers, supervisors and representatives of other Far Eastern countries. Andy Albeck, of the home office administrative staff, also participated in the session, setting distribution and promotion plans in the Far East for the coming year.

AB-Paramount Quarter Earnings Are Doubled

American Broadcasting-Paramount Theatres has doubled its earnings this second quarter, compared to last year. The report, made this week by president Leonard Goldenson, put the profit at \$1,438,000—equal to 32 cents per share on 4,119,542 shares of common—compared with \$715,000, or 14 cents per share on 3,967,496 shares. For the six months of 1955, estimated net operating profit was \$3,355,000 or 77c per share common as compared with \$1,754,000 or 37c per share common in the like period of 1954, based on the number of shares outstanding at the end of each quarter. Mr. Goldenson reported theatre earnings ahead for the six months. Business was off slightly in the seasonally weak second quarter, principally because of fewer good pictures. Pictures of the third quarter look very promising and the outlook is good, Mr. Goldenson said.

"Davy Crockett" Trademark Court Action Is Settled

The litigation between Walt Disney Productions and Davy Crockett Enterprises, Inc., has been settled, it was jointly announced by both companies last week. Disney has obtained from its licensees full rights under the Davy Crockett Enterprises' trademark while Davy Crockett Enterprises has obtained for its licensees all the rights of Walt Disney's licensees. Retailers are now free to purchase clothing products from licensees of both companies without threat of a law suit, it was announced.

Seven Chicago Theatres to Show TNT Champion Fight

Seven theatres in the Chicago area which have a combined seating capacity of 25,000 will show the Marciano-Moore heavyweight championship fight from Yankee Stadium in New York September 19, it was announced in New York this week by Nathan L. Halpern, president of Theatre Network Television. Ticket prices at the seven theatres will range from \$3.50 to \$5.50. Mr. Halpern said that the last closed circuit television fight was available to approximately 14,000 seats in Chicago.

The affiliation of the Theatre Owners Association of Quebec with the Theatre Owners of America was announced last week by E. D. Martin, president of TOA. The formal acceptance and induction of the Canadian exhibitor organization, the 29th theatre association to affiliate with TOA, will take place at TOA's annual convention in Los Angeles, October 6-9, at the Hotel Biltmore.

The officers of TOA long have advocated the need for a world organization of theatre men, Mr. Martin said. "This affiliation by the Canadian group marks the first step toward the aim of international unity," he added.

The TOA of Quebec, which represents 120 theatres throughout the Canadian province, will actively participate in the 1955 TOA convention with either E. N. Tabah, president, or J. H. Strauss, chairman of the executive committee, attending. Mr. Martin has extended an invitation to other foreign exhibitor groups to attend the meeting.

With the Canadian affiliation, TOA is reported considering joining the Union Internationale de Exploitation Cinematographique. Walter Reade, Jr., chairman of the board, had said upon his return from Europe in May that a global organization of British, French, Italian and U.S. exhibitors may come into being in 1956 following that organization's annual convention which will be attended by a representative of the TOA group.

Mr. Reade, Alfred Starr, chairman of TOA's executive committee, and Herman Levy, TOA general counsel, have stated in the past that a close liaison between TOA and foreign exhibitor groups, namely Cinematographic Exhibitors Association in Great Britain, have been in effect. Mr. Reade said "I foresee an international organization being set up, not formally, but, I am hopeful, with a definite basis for meetings and exchange of information. TOA has been cooperating with CEA, we feel to our mutual advantage."

Irish Censor Passes First "Adults Only" Picture

DUBLIN: "Father Unknown," the English subtitled version of the French film, "Ne de Pere Inconnu," produced by Maurice Cloche, has been officially passed for exhibition to adult audiences. This is the first time the State Censorship Office of Ireland has ever classified a film in such a manner, although the law has always had a provision for limited certificates, meaning that attendance by children under 18 is forbidden. It is expected that the development will raise problems in suburban, provincial and rural cinemas which depend almost entirely on family audiences.



HUMPHREY
BOGART

ALDO

RAY

PETER

USTINOV

"We're No Angels"

Color by
TECHNICOLOR

JOAN BENNETT BASIL RATHBONE LEO G. CARROLL

Produced by PAT DUGGAN

Directed by MICHAEL CURTIZ

Screenplay by RANALD MacDOUGALL

Based on a play by Albert Husson

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

CROWDS AT THE *Boxoffice Window* FOR PARAMOUNT'S COMEDY SENSATION!

"Crime pays off in hearty laughter!" reports World-Telegram as the New York Paramount holds over this wonderful comedy. "Creating howls" says the Mirror—not only on Broadway but in *all* its first engagements.

BE ONE OF THE HUNDREDS
OF ALERT SHOWMEN WHO ARE
PLAYING THIS SMASH SUMMER
ATTRACTION EARLY IN AUGUST



DAVIS IS BRITISH PRODUCER HEAD

Association Names Rank's Chief Aide; Clark Hits at "Inadequacy" of Fund

by PETER BURNUP

LONDON: At the annual general meeting of the British Film Producers' Association, John Davis, managing director of the J. Arthur Rank Organisation, was unanimously elected president of the producers' body succeeding ABPC's Robert Clark.

Cites Disappointments

In his valedictory address, Mr. Clark referred to the disappointments British producers encountered during his two years of office, the chief of those arising "from our inability to persuade the CEA last summer to accept our carefully considered estimate of the amount of the annual income which the British Film Production Fund required to enable it to give the production side of our industry confidence and a reasonable measure of stability."

The retiring president recalled that producers had asked for a fund of £3½ million for the three years beginning August 1, 1954, which was approximately the amount which the then Government anticipated would be paid into the fund as a result of the revision of the levy in 1951; whereas, following a succession of compromises, the total of the fund's income in the present year is likely to be in the neighborhood of £2.6 million only.

Shrewd and cautious Scotsman Robert Clark continued in the following significant terms:

"I feel it is my duty to make it perfectly clear that, in my opinion, first, the present scale of levy is inadequate to achieve the object for which the levy was introduced with the general approval of all sections of the industry; secondly, the large numbers of exhibitors who are either paying no levy or less than the proper amount is a serious danger to the whole scheme; thirdly, this association should not, in my opinion, support any application to the Chancellor of the Exchequer for a reduction in cinema Entertainment Duty unless it is given in advance a firm undertaking by the other branches of the industry that a substantial proportion of any reduction granted will be used to increase the income of the British Film Production Fund; fourthly, means should be evolved of safeguarding the fund against falls in attendances at cinemas and of stabilising the annual revenue of the fund."

Mr. Clark returned to the now familiar argument that exhibitors "have a vested interest in ensuring that the British film pro-

duction industry is kept in a healthy and flourishing condition."

The retiring president revealed that the association is about to begin an exhaustive investigation into the expenditure and income of the producers of British long films; the object thereof being to collect particulars "which will show beyond any possible doubt what the British film production industry needs to supplement film rentals and other receipts earned at home and overseas to put it in a position to be self-supporting."

"No Easy Matter"

Discussing overseas earnings, Mr. Clark commented on the worldwide national restrictions on film imports and remarked that "the expansion of British film exports is, therefore, no easy matter."

In America, lamented Mr. Clark, the progress of selling British films is still slow and more intensive effort is needed, adding, with a suggestion of Scots' satire, "it will be a pity, indeed, if distributors of films in America leave it to the television networks, who are buying British films for first showing in the U. S., to prove that the American public can really enjoy good British films."

Following the annual meeting, BFPA's executive decided to accept CEA's invitation to the all-trade meeting on July 26 for a preliminary discussion respecting the proposal to set up a committee for the 1955/56 tax campaign.

Sir Henry French, BFPA's director general, told newsmen in this regard that his members were going into the meeting with "no marching orders or any other restrictions." Sir Henry added that all the Association's experience in recent years pointed to Members of Parliament being well aware of the vital need of a flourishing British film production industry.

ANEADY FORMULA

A formula for dealing with Eady non-cooperators devised by the CEA-KRS joint committee promises at long last to end the vexatious levy dispute.

Basis for the agreed formula was a concession by KRS that will allow the claim of an individual theatre within a circuit for a film hire reduction to be treated on its merits. In return CEA representatives agreed to allow income from ancillary sales to be taken into account.

The formula was ratified forthwith by CEA's executive committee. Subject to ratification by KRS, which may be taken as assured, it is proposed that an immediate start be made by accountants for both sides to examine accounts submitted in all outstanding cases, irrespective of whether the theatres form part of groups or not.

Further witness to the new conciliatory

spirit abroad was to be seen in another agreement reached by the joint committee. This concerned the long disputed matter of film rental terms for theatres changing hands.

The committee adopted a resolution which completely reversed the existing practice and in the following terms:

"That in cases where a cinema changes hands, the incoming proprietor shall be entitled to negotiate with renters on an individual basis for variations in the film hire terms as paid by the previous proprietor, with the right of recourse by either side to the Joint Committee of the CEA and KRS in the event of disagreement between the parties."

PLAN UNACCEPTABLE

At the first meeting of CEA representatives with Tom O'Brien's NATKE wage structure committee the former indicated that the union's plan was unacceptable.

CEA's executive committee subsequently decided to set up a small sub-committee which would examine the NATKE proposals in detail and, in the light of clarifications now obtained, prepare counter-proposals.

The sub-committee, however, will have no mandatory authority. It will only make recommendations to the general council, which jealously holds on to its authority in any matter relating to theatre wages.

▽

Warner Theatre, Ltd., owners of the Warner theatre, Leicester Square, London, answered a summons at Bow Street Police Court alleging that they failed to show the proper percentage of British films—namely 30 per cent—at the theatre between October 1, 1952, and September 30, 1953. In their behalf, Derek Curtis-Bennett, Q. C., pleaded not guilty. The theatre was fined £100 and costs, however, by the court.

The Board of Trade's prosecuting attorney said that in the period in question the Warner theatre achieved a quota of only 11.26 per cent, against the prescribed percentage of 30. During the year the theatre showed only two British feature films: the renter of one of which was the Warner Bros.' company.

In the following year, instead of showing 30 per cent British films the theatre showed 38.9 per cent. The theatre company's profits then rose to £20,068 as opposed to £11,277 in the period involved in the summons; namely, twice as much profit when more than the statutory quota of British films was shown than when less than the quota was screened.

Warners, ABPC Co-Produce

LONDON: Van Johnson and Joan Fontaine will star in "This Is My Man," a large-scale Anglo-American co-production to be produced by Warner Brothers and Associated British Pictures Corporation. Gottfried Reinhardt will produce and direct the film, which will utilize the music of Johann Strauss and will have as its background Austria's famed music festival at Salzburg. Shooting starts August 24.



**"'Stranger' MIGHTY!
House Record Broken!"**
—CHICAGO



"'Stranger' TALL!"
—FRISCO



**"'Stranger' TORRID!
Leading The City!"**
—BOSTON



**"'Stranger'
TERRIF!"**
—DETROIT



**"'Stranger' SOCK!
Setting Records!"**
—PHILLY



**"'Stranger' WOW!
Leader On B'way!"**
—N. Y.



**"'Stranger' PACING
THE FIELD!"**
—CLEVELAND



**"'Stranger'
SOCKO!"**
—L. A.



**"'Stranger' SLICK!
The Topper And
A Brisk Winner!"**
—CINCINNATI



**"'Stranger' SMASH!
Nabbing Top Money!"**
—DENVER



"'Stranger' TERRIFIC!"
—SEATTLE



NOT AS A STRANGER

Stanley Kramer Presents **"NOT AS A STRANGER"** Starring OLIVIA de HAVILLAND • ROBERT MITCHUM • FRANK SINATRA • GLORIA GRAHAME
• RODERICK CRAWFORD • CHARLES BICKFORD • with Myron McCormick • Lon Chaney • Jesse White • Written for the Screen by Edna and Edward Anhalt
Based on the Novel by Morton Thompson • Music by George Antheil • Produced and Directed by STANLEY KRAMER



MPA Bans Awards TV Sponsoring

The board of directors of the Motion Picture Association of America this week rejected a proposal whereby the MPAA would sponsor the telecasting of Academy Awards nominations and the presentations of the awards. The board's action followed a similar stand taken by the Association of Motion Picture Producers.

It was estimated the "package deal" involving the two telecasts would have cost approximately \$900,000. Consideration of the sponsorship of the two events followed the reported dissatisfaction by some industry segments, and the public, with the commercial sponsorship of this year's Academy Award presentations.

Eric Johnston, president of the MPAA, presided at the meeting and announced he had appointed Morris Evenstein, of Warner Bros. legal department, to head the MPAA's copyright committee, to succeed Adolph Schimel, Universal vice-president and general counsel, who recently was appointed chairman of the law committee.

Robert Siodmak's "Rats" Wins Berlin Festival

BERLIN: Director Robert Siodmak's production of "The Rats" was voted the best of the feature length pictures presented at the fifth International Film Festival of Berlin, which had entries from 31 countries. The picture was selected by audience voting after screenings in the course of the 12-day festival. This differs from other festivals which have committees of judges select the winners. Other American films shown here included 20th-Fox's "The Seven Year Itch," Paramount's "Strategic Air Command," MGM's "Beau Brummel," Disney's "The Vanishing Prairie" and Columbia's "Prize of Gold." U.S. industry representatives in attendance included Marc Spiegel, head of the European division of the Motion Picture Export Association, and Fred Gronick, head of the German office of the MPEA.—*Robin Jon Joachim.*

Designs "Roberts" Set

Bruno Maine has designed the stage setting used for the show accompanying "Mr. Roberts" at the Radio City Music Hall, New York. The set features "Magic Mirrors" which in 22,000 square feet reflect so the audience sees the entire company from every section of the theatre.

Brenner Has "Mau Mau"

Joseph Brenner Associates of New York, has taken over theatrical distribution of the motion picture "Mau Mau" for the New York, Albany, Buffalo and Connecticut territories. "Mau Mau" opened at the Trans-Lux 49th St. theatre, New York, recently.

Hollywood Scene

HOLLYWOOD BUREAU

Start of four pictures, none of them in plain black-and-white, was more than offset by completion of seven others, six in color, to bring the over-all shooting level down to 29 at the weekend.

Paramount began shooting "The Proud and Profane" in the Virgin Islands (VistaVision and Technicolor) with William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter, Marion Ross and Ann Morris in the cast. William Perlberg is the producer, George Seaton the director.

Jane Russell and Cornel Wilde, each of whom has an independent production company, went to work as co-stars in Welch Productions' "Tambourine," which is for Columbia release. Production (if you are still aboard) is by Howard Welsch and Harry Tatelman, and direction is by Nicholas Ray. It's a CinemaScope with color by Technicolor.

Universal-International's Albert Zugsmith launched "Decision at Durango"—Technicolor—with Jack Arnold directing Rory Calhoun, Martha Hyer, Dean Jagger, Robert Middleton, James Millican, Lita Baron and Trevor Bardette.

Independent Benedict Bogeaus began filming "Slightly Scarlet"—Technicolor, SuperScope—for RKO release. John Payne, Arlene Dahl and Rhonda Fleming head the cast directed by George Moskov.

"Kentuckian" Showing Honors Senator Barkley

WASHINGTON: A special invitational showing of United Artists' "The Kentuckian" was held Tuesday in honor of Senator Alben W. Barkley at the Ontario theatre here. The showing was dedicated to Mr. Barkley, former vice-president, as the outstanding Kentuckian of our time. The Kentucky State Society of Washington sponsored the showing and House and Senate leaders and noted Kentuckians attended.

Cagney in MGM's "Badman"

James Cagney this week was set by MGM to replace Spencer Tracy in "Tribute to a Badman," shooting on which was postponed when Mr. Tracy became ill on location. Shooting on "Tribute" will resume in mid-August at Montrose, Colo.

Fonda in "Angry Men"

Henry Fonda will star in the film version of the Television Academy award-winning play, "Twelve Angry Men" by Reginald Rose, as a joint production venture of his newly-formed Orion Productions and Mr. Rose's own production company, it has been announced by Mr. Fonda, Mr. Rose and Arthur B. Krim, president of United Artists, which will release the film. Mr. Rose

THIS WEEK IN PRODUCTION:

STARTED (4)

COLUMBIA

Tambourine (Welsch Prods.; CinemaScope; Technicolor)

PARAMOUNT

The Proud & Profane (VistaVision)

RKO RADIO

Slightly Scarlet (Superscope; Technicolor)

UNIVERSAL-INT'L

Decision at Durango (Technicolor)

COMPLETED (7)

M-G-M

Forever, Darling (Zanra Prods.; Eastman Color)

Diane (CinemaScope; Eastman Color)

Bhowani Junction (CinemaScope; Color)

20TH CENTURY-FOX

The Girl in the Red

Velvet Swing (CinemaScope; Color)

The View from Pompey's Head (CinemaScope; Color)

UNIVERSAL-INT'L

Backlash (Technicolor)

WARNER BROS.

Miracle in the Rain

SHOOTING (25)

COLUMBIA

Battle Stations

The Houston Story

44 Soho Square (Film Locations)

1984 (Holiday Prods.)

INDEPENDENT

Patterns (Harris-Myerberg)

M-G-M

The Last Hunt (CinemaScope; Eastman Color)

The Tender Trap (CinemaScope; Eastman Color)

I'll Cry Tomorrow

Kismet (CinemaScope; Eastman Color)

PARAMOUNT

The Lady Eve (VistaVision; Technicolor)

War and Peace (Pontide Laurentis; VistaVision; Technicolor)

Man Who Knew Too Much (VistaVision; Technicolor)

Ten Commandments (VistaVision; Technicolor)

RKO RADIO

Glory (David Butler; Superscope; Technicolor)

The Way Out (Todon Prods.)

REPUBLIC

Treachery

20TH CENTURY-FOX

Good Morning, Miss Dove (CinemaScope; Color)

UNITED ARTISTS

Three Bad Sisters (Bel-Air Prods.)

Foreign Intrigue (S. Reynolds; Eastman Color)

UNIVERSAL-INT'L

The Benny Goodman Story (Technicolor)

The Square Jungle

WARNER BROS.

The Court-Martial of Billy Mitchell (U.S. Picts.; CinemaScope; WarnerColor)

The Searchers (C. V. Whitney Picts.; VistaVision; Color)

Sincerely Yours (WarnerColor)

Giant (George Stevens; WarnerColor)

will write the screenplay of the film, which is the first from Mr. Fonda's company in the deal whereby he will produce six films in five years for U.A.

Now Television is to have its own ALMANAC

Wherever motion pictures are produced, distributed, exhibited, or written about, the ALMANAC has a standing that is unique. It is unquestionably *the* standard reference on "Who", "What", "Where" throughout the motion picture industry.

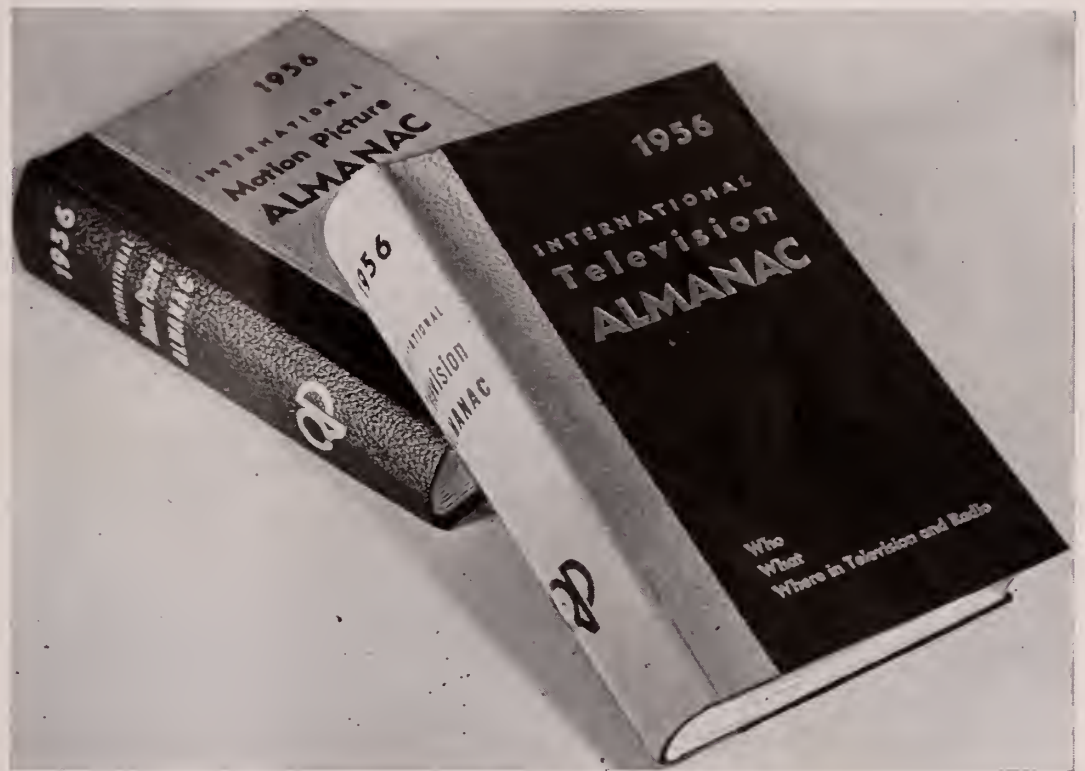
Fifteen years ago the ALMANAC began including a Television section. By 1952 that section had so grown in importance that the name of the book became "Motion Picture and Television ALMANAC." Many suggestions from enthusiastic subscribers—followed by a survey to determine the extent to which the TV field was being served in a practicable manner—made this fact clear: *The Television industry needs and wants a complete TV ALMANAC*—a book to answer all its factual questions in the thoroughly reliable and easy-to-find manner which made the ALMANAC so widely preferred in the motion picture field.

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Edited by CHARLES S. AARONSON



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The National Spotlight

ALBANY

High July temperatures affected the grosses of top pictures, and wilted those for average releases, in many indoor situations, but it boosted the take at drive-ins. . . . "We are operating in a fish bowl," commented COMPO counsel Robert W. Coyne to area exhibitors and distributors in explaining why the important firm of Price Waterhouse & Co. had been engaged to count ballots in the Audience Awards poll. Formation of local accounting committees, to aid theatre operators, was suggested by Coyne to insure fairness and guarantee public confidence in the Nov. 17-27 poll. . . . Elmhurst Theatres notified exchanges Joseph Agresta was assuming operation of Rialto, Massena, and taking on Crandell, Chatham, July 15. Agresta also has the Orvis, Massena. . . . Visitors included: Glenn Norris, 20th Century-Fox division manager for the East, and Charles Cosco, Buffalo manager; Robert Johnson and H. L. Gilladette, Smalley Theatres, Cooperstown.

ATLANTA

George E. Smith has purchased the Largo theatre, Largo, Fla., from H. S. Knight. . . . Ochs Management Co., Cleveland, has taken over the following theatres: Auto drive-in, Tampa, Fla.; 40th Street drive-in, Tampa; Dania drive-in, Dania, Fla., and the Siesta drive-in, Sarasota, Fla. . . . Carlene Kessler, formerly cashier with Pekin drive-in, Pekin, Ill., has been added to the booking department of Allied Artists Southern Exchanges. . . . O. S. Barnett, office manager at the same company, and his wife are back after a vacation in Florida. . . . Don Hassler, office manager of Astor and Capital Exchanges, and his wife are back from a trip to Florida. . . . Mrs. Rose Lancaster, Strickland Films, is back after a vacation at her home in Brookhaven, Ga. . . . Mrs. Kate Wright, Capital and Astor Exchanges, is visting in New York and Washington, D. C. . . . Charlie Clark is back on Film Row after a spell in the hospital. . . . On the Row booking were: P. L. Taylor, Dixie, Columbus, Ga.; Sidney Laird and L. J. Duncan, Al-Dun Amusement Co., West Point, Ga.; W. Welch, Dallas, Dallas, Ga.; R. H. Brannon, theatres in Georgia; J. H. Thompson, president of Martin and Thompson Theatres, Georgia; and John Thompson, Skyview drive-in, Gainesville, Ga.

BOSTON

Joseph Levine, Embassy Pictures president, flew to Los Angeles for four days, to see screenings of two new pictures in which he is interested, and to set up franchise arrangements on the coast for "Sins of Pompeii" which Embassy is distributing nationally, with a 150-theatre New England opening heralded by TV, radio and full-page advertisements in the Boston *Sunday Advertiser*. . . . A 2,000-car drive-in on Route 114, off Route 1, in Middleton, Mass., being built by the Minasians brothers, is scheduled for mid-August opening. Drive-ins built by the Minasians in Reading and Oxford have been

leased by American Theatres Corporation, but they plan to operate the Middleton drive-in themselves. Massachusetts Theatre Equipment Company is installing Century equipment. The Minasians have also been granted a permit to build a drive-in at Leicester, Mass. . . . The Saxon, Fitchburg, Mass., closed for a month, reopened to good business with radio spot announcements for "Strategic Air Command." . . . Harry Goldstein, Allied Artists publicist, was in Boston for the opening of "Wichita" at the Paramount and Fenway, arranging, among other things, for disc jockey plugs. . . . Dennis J. Callahan, 80-year-old father of Jerry Callahan, Allied Artists Boston sales manager, died in Faulkner Hospital. . . . "Mike" Bruno, owner-operator of the Tilton, N. H., theatre, Exalted Ruler of the Franklin, N. H., Elks Lodge, attended the order's convention in Atlantic City.

BUFFALO

The Schine Realty Corporation, involved in an anti-trust suit brought by the U. S. Government, now is fighting a \$2,620 claim by the Village of Perry for improvements to a Schine-owned vacant lot in that Wyoming county village. The corporation does not object to a \$400 sidewalk assessment, but refuses to pay \$2,220 for a retaining wall. The lot was acquired several years ago for a theatre site. . . . Captain Edward J. Smith, formerly a manager of Basil Theatres in Buffalo, was one of the crew of ten killed when a gasoline-laden tanker plane crashed in flames after its takeoff from Castle Air Force Base in California on July 13. . . . Danny Gill represented Local 10, IATSE, and Bert Rhyde represented Local 233, Motion Picture Operators Union, at the District 10, IATSE meeting on July 17 in the Hotel Statler in a special meeting which had as its main topic the fight against toll TV. About 150 members of the IATSE attended this meeting. . . . W. E. J. Martin, chief barker, Tent 7, Variety Club, announces that the Variety clubrooms will be open on Mondays and Saturdays only until after Labor Day. . . . Tony Mercurio, booker at the Paramount branch, and his family are vacationing at Silver Bay up in the wilds of Canada. . . . Sidney S. Kulick, Bell Film Exchange, New York City, was in town conferring with exhibitors on dates for several of his new productions. . . . Donald R. Stevenson, veteran Rochester exhibitor, has announced plans for Kodak Town's first "twin" drive-in—an extension of the present Starlite outdoorer on West Henrietta Road.

CHICAGO

The Loop theatre is getting a big response from a gimmick idea which has been conducted in connection with its current presentation, "Prize of Gold." Manager Jim Gorman said they have been burying cards on the lake front beaches, and the finders who present them at the box office receive such prizes as wristwatches, compacts and comparable merchandise. Prizes are supplied by the Goldfilled Manufacturers Association. . . . Joe McClain, manager of Alli-

ance Amusement Company's Skyline drive-in, is getting along all right despite multiple injuries suffered in an automobile accident last week. . . . Pete Panagos and John Doerr of Alliance are off to visit Seattle Film Row interests. . . . Waldo Bail of B&I's advertising department took a trip to Michigan during his vacation. . . . The Arena theatre, destroyed by fire two years ago, has been remodeled by John Manata. Formal opening date of the now up-to-date house is scheduled for July 29. . . . All construction work at the State theatre, which continued to operate during the remodeling period, has been completed and the grand opening was to take place July 22. . . . N. S. Barger and Mrs. Barger returned this week from an extended trip to the Continent.

CLEVELAND

Top product and aircooled theatres are resulting in big grosses here. This combination has had happy results where pictures played are "Strategic Air Command," "Not As A Stranger," "Davy Crockett" and "Lady and the Tramp" among others. "Davy Crockett" has had an unusual history in this area. It had only a pretty good week in its first run downtown at the RKO Palace Theatre, but in all other spots its business has been phenomenal. . . . S. P. Gorrell and Leonard Mishkind who own and operate five houses in Cleveland and one in Orrville, have taken a long term lease on the Community theatre, Cadiz, from Mrs. Esther Clark, owner of the building. The new lessees take possession on Aug. 1. Frank Maley, manager of the circuit's Orrville, Orrville will also supervise this latest circuit acquisition. . . . Donald E. Lefton, son of Albert Lefton, who is financially interested in several theatres, was graduated from the law school of Western Reserve University. . . . The marriage of Grace Engelbert, of the Warner cashier department and daughter of cashier Arthur Engelbert, to Mel Klein of this city has been announced. . . . Irwin Pollard, of Imperial Pictures, was in Detroit to attend the funeral of the brother of his partner, Jack Zide, who died suddenly as a result of a fall. . . . Mary Lou Weaver, secretary to Warner branch manager, Bill Twigg, was notified of her new status as grandmother of a little girl born in Salina, Kansas, to the wife of her son Staff Sgt. Forrest Weaver, currently stationed with the Air Forces in Okinawa.

COLUMBUS

Business continued at high levels with "Love Me or Leave Me" completing a second week at Loew's Ohio, "Not As A Stranger" in a second week at Loew's Broad and "The Seven Year Itch" earning a fourth week at RKO Grand. . . . "Lady and the Tramp" started its run at RKO Palace with healthy returns. . . . Long fight to win approval for the construction of a 1200-car underground parking garage at the State House was won by one vote when the Ohio House of Representatives voted to
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(Continued from opposite page)

override Governor Lausche's veto of the measure. The Senate earlier had voted for the measure. When completed, the garage is expected to provide ample parking for downtown theatre patrons. . . . Richard Secord, who has been acting in relief capacity at the Ohio and Broad, has gone to Dayton, Ohio, to be relief manager of Loew's during the vacation of Carl Rogers. The latter formerly was manager of Loew's Broad here.

DENVER

Frank H. Ricketson, president of Fox Inter-Mountain Theatres, announces these changes in city managers: Lloyd Boreing, from Ft. Collins, Colo., to Helena, Mont.; Sid Page, Helena, to Alliance, Neb.; Lloyd Gladson, Alliance, to Durango, Colo.; John Tella, Durango, to Butte, Mont.; Dick Conley, Butte, to Billings, Mont., and Robert Pennock, who went to Helena only a few weeks ago, returns to his former post at Ft. Collins, Colo. . . . Frank Carboni, booker at Republic, moves to Paramount in a similar capacity, succeeding Lou Kolocheski, who had resigned. The Republic job goes to Don Spaulding, shipper at Denver Shipping & Inspection Bureau. . . . Ralph Staub, Hollywood cameraman, was here taking pictures of institutions that receive contributions from the Variety Club. . . . Ray E. David, city manager for the Black Hills Amusement Co., Chadron, Neb., is father to a new seven-pound daughter. . . . Charles F. Holtzman, from the N. Y. RKO Theatres office, here supervising redecoration and

renovating of the Orpheum, largest theatre here. Work to be completed about Aug. 15, with house operating all the time. . . . Recently organized Chapter 10 of Women of the Motion Picture Industry is holding their inaugural and "Bring Your Boss" luncheon Aug. 2 at the Cosmopolitan hotel.

DES MOINES

Bob Miller of Alton has leased the Palace theatre at Orange City from Carl Harriman and has assumed active management. Miller operated a grocery store and meat market before taking over the theatre. . . . Employee week was observed at the Strand theatre in Creston with a number of activities. During the week the theatre held a "one-cent night" when patrons buying one ticket at the regular price could purchase a second one for one cent; a cartoon and comedy festival, and the selection of a king and queen for 1955. . . . Color films were taken last week of some of the patients at Des Moines' Raymond Blank hospital by Ralph Staub of Los Angeles, a producer and director. The scenes will be used in Variety Club's "The Heart of Show Business." Des Moines was one of 34 cities visited by Staub. . . . Max Rosenblatt, who formerly served as manager of the RKO exchange in Des Moines, has returned to his old post. He replaces Don Conley, now the manager for RKO in Seattle, Wash. . . . Irene Lind and Kathryn Volk of Universal are on vacation. . . . Mildred Holden's daughter, Kathleen, is home from the hospital following her recent illness. . . . Norman Holt of Warners is taking a two-week vacation.

DETROIT

Buddy Fields joined the Delbridge and O'Halloran office as booker. . . . The Lyon, South Lyon, has been closed by Rex Kinne. . . . After four years across the river as a Canadian, Lynn Tuttle has returned to Detroit to the West Side drive-in booth. . . . Dick Sloan of the Mercury was winner of the Buick grand prize at the Variety outing. He turned it over to charity. . . . Sidney Blumenthal, Film Exchange projection room partner, married Cara Wigodski. . . . Richard Hayes has come from the Adirondacks to take over the Flint-Saginaw territory for United Artists. . . . Thomas Smale, Van Dyke projectionist, died late in June. . . . Secretary Sharon Hunter, from 20th-Fox, married Irwin Meisel.

HARTFORD

Harry Brandt, the New York theatre executive, is listed as president of two new Connecticut amusement corporations, which have filed certificates of organization with the Secretary of State's office at State Capitol here. The new firms are Barvic Theatres, Stamford, and Poquonock Drive-In, Inc., Poquonock Bridge, Groton. . . . Jack Sanson of the Stanley Warner Strand, Hartford, is in upstate New York on a vacation. Serving as relief manager is Joe Miklos of the Stanley Warner Embassy, New Britain. . . . Ted Harris of the State theatre and Mrs. Harris have returned from Cincinnati and Louisville. . . . Ray McNamara, Allyn theatre, has returned from a Cape Cod, Mass., vaca-

(Continued on following page)

IN BIG CITIES

OR SMALL TOWNS . . .

THEY'RE GOING

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FOR

MAD AT THE

starring

FRANK LOVEJOY • KEEFE BRASSELLE
CATHY O'DONNELL • KAREN SHARPE

MAD

CHICAGO

ROOSEVELT

STANDOUT!
(HELD OVER)

MAD

DETROIT

PALMS STATE

WHAM!

MAD

BOSTON

PARAMOUNT
FENWAY

TERRIF!

MAD

SAN DIEGO

BALBOA

BOFF!
(HELD OVER)

MAD

LONG BEACH

IMPERIAL

SMASH!
(HELD OVER)

MAD

EL CENTRO

FOX

GREAT

WORLD

"Strong juvenile
delinquency drama-
packs lusty wallop!"

—HOLLYWOOD REPORTER

Produced by COLLIER YOUNG • Associate Producer JAMES H. ANDERSON • Written and Directed by HARRY ESSEX • Distributed by FILMAKERS RELEASING ORGANIZATION

(Continued from preceding page)

tion. . . . Harold Cummings, formerly manager of E. M. Loew's Riverdale drive-in, West Springfield, Mass., has been named manager of the Smith Management's Meadows drive-in here. . . . Cameron Mackenzie, sales promotion manager of WICC-Radio and TV, Bridgeport, since last December, has been named assistant to Philip Merryman, president of the two stations. Mackenzie, at one time, was a business consultant in the TV, film distribution and phonograph records field in New York.

INDIANAPOLIS

The Variety Club will hold its annual golf tournament and outing at the Broadmoor Country Club Monday. . . . Wm. A. Carroll and Trueman Rembusch are attending the National Allied board meeting in Washington this week. . . . "Not As A Stranger" did turn-away business at Loew's over the weekend, manager Howard Rutherford reports. . . . Harry Coleman and William Wunderlich have taken over the American at Evansville from the Fine circuit. . . . E. L. Ornstein is now buying and booking for the State at Crothersville. . . . Alliance closed the State at Terre Haute June 26. . . . John Jones, Variety International representative, met with the crew of Tent No. 10 here Wednesday. . . . Clarence A. Hill, supervisor of branch operations for 20th-Fox, was here Wednesday and Thursday. . . . Reuben L. Chambers is closing the Jewel at Jamestown on Tuesdays and Wednesdays this month to install Cinema-Scope.

JACKSONVILLE

The Variety Club will sponsor the city's first annual Agricultural and Industrial Fair at the Gator Bowl November 10-19, and Fred Hull, MGM branch manager, has been named manager of the fair's midway committee. . . . Jimmy Biddle, vice-president of the Motion Picture Exhibitors of Florida, was here on a booking trip from Jasper. . . . "Jacksonville Confidential," a leading weekly program of WMBR-TV, starred Leonard Allen, Paramount publicist, who did a fine job (July 11) describing the high-level product coming from Hollywood studios. . . . Paramount men calling on booking offices were Hugh Owens, vice-president from New York, and Gordon Bradley, Atlanta district manager. . . . Other distributors in from Atlanta were Paul Wilson, 20th-Fox; James Frew, Universal; and Jimmy Bello, Capitol Releasing Corporation. . . . Visiting exhibitors were R. C. Mullis, Cedar Key; Bob Skaggs, E. C. Kaniaris and Roy Bang, all from St. Augustine; Ed Roberts, Gainesville; Red Tedder, Palatka; and Bill Lee, Keystone. . . . Two suburban houses, the Edgewood and San Marco, have been successful in maintaining single-feature policies. . . . The Brentwood theatre, managed by Bob Greenleaf, has been converted to CinemaScope, which means that all local theatres are now equipped with wide screens.

KANSAS CITY

Film Row is contributing the only woman candidate for municipal office in northeast Johnson County—Mrs. Hazel LeNoir, running for the city council of Roeland Park. Mrs. LeNoir, now with National Theatre Supply, was for many years with the Dickinson circuit at Mission, Kans. Her husband died five months ago; and neighbors urged her to run for the council. Her only oppo-

nent withdrew, saying it might be a good thing to have a woman on the council. Thus, her election is fairly sure. . . . Drive-ins near Kansas City have settled down to a fairly steady summer schedule—most with three features. . . . "Rhoden Week," the annual drive by Fox Midwest theatres, had first-rate results which—on the whole—were better than last year. . . . First run theatres in Kansas City, and a few of the larger subsequent runs, are doing as well as or better than at the same time last year, but smaller theatres are lagging. The hot weather, with temperatures in the 90's, helped larger houses, but small houses, even when airconditioned, lost ground. . . . The Kimo holds "Forbidden Games" for a third week.

LOS ANGELES

In town for his monthly buying and booking stint was George Diamos, of the Tri-Delta Amusement Co., Ariz. . . . Celebrating his 65th birthday was Carl Young, who operates the Empire theatre here. . . . In a gin-rummy contest held at the Variety Club rooms in the Ambassador Hotel, Ben Peskay, Popkin and Ringer theatres, won first prize. Bernie Wolfe, National Screen, took second prize. Third prize was captured by Leon Blender, Realart manager, while fourth place was taken by I. Berman, of the Berman Theatres. . . . The Sierra Madre theatre, which was darkened by Harold Stein two months ago, has been reopened by Stein, who plans to continue operating the house. . . . Making one of his rare visits to Film Row was Hap Simpson, veteran exhibitor, who manages the Granada theatre in Wilmington. . . . Off to New York on a two-week vacation was Gloria Barlow, Warner Bros. stenographer. . . . The San Gabriel drive-in, 30th drive-in to be unveiled by the Cal Pac chain, had its grand opening on July 13.

MEMPHIS

The Memphis Board of Censors has refused to take a second look at the film, "City Across the River," which was banned about five years ago and was shown in the city across the Mississippi river from Memphis—West Memphis, Ark. . . . Richard C. Settoon, branch manager of Universal-International at Memphis, had requested the censors to see "City Across the River" again. . . . The Strand at Memphis is showing Universal-International's "Foxfire," and Loew's Palace is showing the 20th-Fox film, "The Seven Year Itch" for a second week. Both did twice average business to set the pace for Memphis first runs. . . . First run business, generally, was above average. Malco had 50 per cent above average with a second week of the 20th-Fox film, "Daddy Long Legs," and Loew's State had the same result with MGM's film, "Interrupted Melody."

MIAMI

Walter Klements, manager of the Mayfair Art, was taking his family to the mountains of North Carolina to enjoy a six-week vacation. . . . Television station WTVJ and its affiliate, Reela Films Inc., are cooperating with the University of Miami on a summer television institute to enable 50 selected registrants to obtain practical and academic training. The course is for adults already active in teaching, radio work, theatre, publicity and advertising. . . . Frank Maury, managing director of the Miracle, is on vacation for three weeks. . . . Miami saw

stars recently, but only briefly as the actors and actresses for the Paramount production of "Magnificent Devils," also listed under production as "The Proud and the Profane," stopped over between planes. Puerto Rico and the Caribbean area is skedded for location and William Holden, Deborah Kerr and Thelma Ritter are in the cast. Executives include producer William Perlberg and director George Seaton. . . . Tom Connor, retired MGM executive, was a recent Miami visitor. . . . The Empress was the vacation address of Harold Grossman of Cinerama enterprises.

MILWAUKEE

Jerry Gruenberg is now buyer for the L. F. Gran Enterprises, Inc., which has just taken over the Oriental and Tower theatres under the corporation name of Kent Theatres, Inc. . . . Doug Taussig, exploitation man from Columbia, has been in town helping to set up a campaign for "It Came From Beneath the Sea" and "Creature With the Atom Brain" which opened at the Alhambra theatre July 20. H. Olshan, branch manager, announced that these two pictures are playing in over 70 key theatres in a period of two weeks. . . . Two of the Martin Thomas theatres have closed. They are the Rex at Iron Wood and the Range at Hurley. . . . The United Artists exchange has broken all booking records in the recent weekly U.A. Drive. . . . Floyd Albert, Mount Horeb, was in town for booking and to see 20th-Fox's "House of Bamboo." . . . Elvah Swainston, cashier at Republic, is on vacation at Hancock, Wis. . . . Nat Nathenson was here with his family to attend the All Star game.

NEW ORLEANS

Carl Jones and Edward Goss will reopen the Kay at Farmersville, La., which was closed a year or so ago by R. W. Everett, owner of the Strand in that town. The new management will take over August 2. . . . Joe Pentard closed the Star, Lafayette, La., for extensive remodeling and conversion to CinemaScope operation. Reopening is scheduled for latter part of September or early October. . . . Mrs. Ray Fleming closed the Ray's, Iowa, La., until further notice. . . . Roland Hoffman of Dixie Theatres advised Transway that the Varsity, Baton Rouge, La., will be closed from July 31 through September 10. . . . Mr. and Mrs. Alex Goumares closed the Oakdale, Mobile, Ala., after two months of operation. . . . Ralph Reid, Exhibitors Poster Exchange, treated his family to a two-week motor excursion to Georgia and Florida, while Harold Shambach, Joy's Theatres office manager, spent his vacation with his family in Colorado. . . . A beauty contest is underway in Locke Bolen's Alabama theatres in Jackson, Thomasville and Grove Hill. The winner in each town will receive a one-week, all-expense-paid trip to Florida. . . . Mary Morris, Paramount's cashier, and her son Bobby vacationed in New York. . . . Al Johnstone, president; E. L. Beaud, business agent, and W. L. Breitenmoser, chairman of board, IATSE, Motion Picture Machine Operators, local 293, attended the district meet in Chattanooga, Tenn.

OKLAHOMA CITY

Mr. and Mrs. R. Lewis Barton, Barton Theatres, have gone to Washington, D. C., on a business trip. . . . "Lady and the

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Tramp" opened at the Center theatre July 14, to the delight of the children who could hardly wait for the opening at 12 o'clock. . . . "Davy Crockett" was shown at both the May and Will Rogers theatres July 14 through July 16. . . . Lewis Barton, Barton Theatres, has built a group of new business buildings in the 400 block, West Commerce. One of the structures houses a new store for the O. K. Furniture and Rug Co. . . . "Battle Cry" is showing at four drive-in theatres here this week. . . . Ray Sikes, Lubbock, Texas, will become resident manager of Hobart, Oklahoma's three Video theatres, James H. Rush, present manager, announced. The change took place July 10. Rush was transferred to management of theatres in El Reno, Okla.

PHILADELPHIA

Loew's, Inc., made settlement for the Film Exchange Building, two-story air-conditioned office building at 244-52 No. 13th Street for \$185,000. The building will be used as the MGM film exchange at the expiration of the present lease with RKO Radio Pictures, Inc. . . . Mel Paskman, manager of the Byrd, has joined with Tina Jaye in opening a theatrical promotion and personal management office in the Shubert Building here. . . . Neil Conway, manager of the Riviera, Scranton, Pa., instituted a new summer policy geared to youngsters. Called a "Kiddie Summer Bonus," and continuing on Fridays, Saturdays, Sundays and Mondays until October, it offers two serials along with the regular double feature. . . . The Comerford chain is opening a new drive-in on Route 611 between Harrisburg and Scranton, Pa. . . . The Scavo Amusement Company, Wilkes-Barre, Pa., opened a new open-air theatre in that area, the Oak Hill drive-in. . . . Theatre closings in the area included the Strand, Kutztown, Pa.; the Orient, Scranton, Pa., and the Lark, Larksville, Pa. . . . The Stanley Warner's Hiway in suburban Jenkintown, Pa., is slated to reopen next month. . . . The Sky, Middlesburg, Pa., is now being serviced for its booking and buying by Allied Motion Picture Service here. . . . The Newport, Newport, Pa., was reopened by Robert A. Moore, who also operates the Kanon, Duncannon, Pa. . . . Tri-State Buying and Booking Service here will handle the booking and buying for the new Deer Lake drive-in, Pottsville, Pa., which is scheduled to open on August 1, and is handling now the Motor-Vu, Berwick, Pa.

PITTSBURGH

"The Malta Story," which has been on and off the Squirrel Hill booking chart for almost a year, will follow "The Great Adventure" in that art house, which has played all of the Alec Guinness previous pictures with resounding success. . . . "Wichita" at the Harris theatre was the only new opening this week, with all of the downtown and art houses holding over their product. . . . Art Manson, Cinerama publicist, visited Akron, Canton and Massillon, O., in behalf of the Stanley Warner film, now in its 22nd week locally. . . . Charlie Eagle, veteran Stanley manager, and his wife are vacationing in Kentucky, visiting her 90-year-old mother. . . . "Not As A Stranger" finally reached the Penn. . . . "You're Never Too Young," the Martin-Lewis comedy which marks the debut of Pittsburgh's Mitzi (Steiner) McCall, also set for the Penn following "Stranger." . . . Jack Webb gets here Aug. 20 to plug his picture.

PORTLAND

Judy Garland is in town with her big show and then heads for tour of other northwest cities before returning to Hollywood. . . . Evergreen's Oregon district manager Russ Brown has been appointed to an executive post in the Fox West Coast Theatre office in Los Angeles. Fox theatre manager Oscar Nyberg takes over Brown's post. . . . Hildy Peterson, NW Releasing Corp. branch manager, was feted at a surprise luncheon by other Film Row personnel in honor of 10 years' service on Film Row. . . . Paramount branch manager Wayne Theriot flew to the New York office for a week of administrative observation. . . . Dick Colbert took over as branch manager here for U-I, replacing Ernie Piro. Barney Rose, western sales executive for U-I, was here to break in Colbert. . . . Evergreen president William Thedford was in town for a few days. . . . Dick Newton reports that his 3,400-seat Paramount theatre was completely filled to capacity on Saturday night for "Not As A Stranger." This is the first time the ropes have been used since the war.

PROVIDENCE

Robert E. Hoye, a native of Warwick, R. I., and a graduate of Providence College in the class of 1953, was recently appointed manager of the Hope, neighborhood house, a Lockwood & Gordon enterprise. Hoye was formerly an assistant at the Avon Cinema before going to South Weymouth, Mass., as manager of the Cameo there. More recently he has been on the faculty of St. John's University in Brooklyn, N. Y. . . . Dave Levin, RKO Albee manager, recently staged a puppy-naming contest as part of an exploitation program heralding the presentation of "Lady and the Tramp." A thoroughbred cocker spaniel puppy was obtained from the Gay-Day Kennels. Entry blanks were available at the theatre box office only, and a steady stream of contestants kept attendants busy. . . . Willard Mathews, Majestic manager, virtually took over the amusement advertising page of the local papers with spectacular announcements before the screening of "Land of the Pharaohs." . . . Willard E. Binford, for over 50 years identified with Rhode Island newspapers, recently died after a long illness. Having handled the advertising of virtually every theatre in the state at one time or another, for the various papers he represented, Binford was well known among all theatre-men. . . . Robert F. Aiken, Airman 2/c, having recently graduated from Radar-Electronics School, Keesler AFB, Biloxi, Miss., has been transferred to Orlando AFB, Florida, for advanced training. Aiken was chief-of-service at the RKO Albee before entering the service.

ST. LOUIS

The Woodlane drive-in theatre, Waynesville, Mo., had its gala opening recently and the merchants of the city got together and ran a full page advertisement in the Waynesville newspaper congratulating the management. . . . Harry J. Nash, proprietor of the Ritz theatre, California, Mo., has just completed fifty years in show business. . . . The Canton theatre, Canton, Mo., is sponsoring a Birthday Club for all children in Lewis County under fifteen years of age. A pass to the theatre is sent to every child on his her birthday. . . . James Marlo, owner of the Liberty theatre, Murphysboro, Ill., is having the theatre repaired.

TORONTO

Kenneth V. Cooper, formerly Ontario sales chief for Associated Screen News, has taken over the post of public relations and advertising director for the company. Jack Chisholm, now head of the Ontario sales department and Toronto production unit, formerly held the post. Cooper will also be responsible for theatre trailer sales, moving to Montreal. . . . George D. Koppelman was appointed acting branch manager of the Saint John branch of the J. Arthur Rank Film Distributors (Canada) Limited, filling the vacancy created by the death of Graydon Matthews. . . . Appointments of Republic sales representatives in three exchange territories were made by the JARO organization. In Montreal, Bert Franks, who resigned from Empire-Universal, was appointed; in Calgary, Reg Doddridge takes over, while Ralph Zelickson, who resigned from International Film Distributors in Calgary, to take on the new post. . . . Richard Todd, who shares star billing in WB's "The Dam Busters" with Michael Redgrave, will attend the local premiere, then afterwards he is going to Montreal and also to Ottawa.

VANCOUVER

Famous Players has announced the closing of five theatres of the chain in Vancouver. All are suburban theatres. . . . With the closing of the five, a total of nine FPC theatres have closed in the past few months. . . . Victor Tombe, former manager of the Victoria Road, has resigned to go into another business. . . . Frank McKenzie, former manager of the closed Paramount in New Westminster, is acting as relief manager for the summer. . . . Bingo is showing up as new competition for the amusement dollar—with playing nightly in halls in this area and keeping former patrons away from theatres. . . . Lou Segal, International Film Distributors manager, is the father of a baby girl. . . . Fred Stone, manager of Sovereign Films, and his family are on a holiday at Birch Bay, Wash. . . . Ivan Ackery, Orpheum manager, is on a fishing vacation. . . . Herman Goldberg, W.B. purchasing and construction manager, who was here for the past month from New York to supervise the moving of Warners to the new film building where the company is located in this city, has left for California.

WASHINGTON

Audie Murphy was a Washington visitor, for a private press showing of "To Hell and Back" at the Motion Picture Association. . . . Senator Alben Barkley was scheduled to be an honor guest at an invitational showing July 19 of "The Kentuckian" at the Ontario theatre. . . . Variety Club secretary Dorothy Kolinsky is on vacation. . . . The Women of the Motion Picture Industry, a national organization, now has an official Washington unit. Lucille Traband, United Artists booker, is president. . . . The Alexandria, Va., City Council turned down a bid for a drive-in theatre. Several citizens associations in the neighborhood of the proposed theatre objected on the grounds that it would result in traffic congestion and that the lights and sound would be a nuisance. The Alexandria Amusement Co. had made the request to build the theatre, at a cost of \$250,000. . . . Chief Barker Alvin Q. Ehrlich, of Tent 11, has set up his advertising committee for the 20th annual dinner dance program.

Reds Block Showings in West Reich

BERLIN: Not only have officials of East Germany failed to make good their promises to import high quality international films, but their bureaucratic machinery is blocking the showing of various important West German films, according to a recent broadcast in Berlin transmitted by the Voice of America.

Although Johannes R. Becher, Minister for Cultural Affairs, promised East Germans a year ago that "all good West German and foreign films" would be shown in the Soviet zone, Mr. Becher's own ministry since has banned "Gone With the Wind" and "Captain Lightfoot." The Soviet zone motion picture industry is handicapped by its efforts to exploit all films for propaganda, and will not show any films, like the two named above, from which all "ideologically dubious" passages cannot be cut.

Before showing in East Germany foreign films must be reviewed by a board composed of members of the main film administration in the cultural affairs ministry, representatives of the Central Committee and the Progress Distribution Agency. The latter, which holds the monopoly for film distribution in the Soviet zone, has limited the running time for pictures from the west to a total far below public demand.

E. R. Slocum to Direct New Oklahoma Association

OKLAHOMA CITY: E. R. (Red) Slocum of El Reno has been named executive director of United Theatre Owners of Oklahoma, the state's new exhibitor unit, organized last month when Theatre Owners of Oklahoma and Allied Theatres of Oklahoma consolidated. He assumed his new duties when the organization opened an office here this week at 20 North Lee Street. Mr. Slocum is a partner of Video Independent Theatres, Inc., El Reno and is turning the management over to James Rush of Hobart. However, he will continue to own his interest in the theatres. He had been director of Theatre Owners of Oklahoma for eight years.

Fox West Coast Names Brown New Ad-Publicity Director

PORTLAND, ORE.: Russ Brown, Oregon district manager for the Evergreen Circuit, last week was promoted to advertising and publicity director for Fox West Coast Theatres with headquarters in Los Angeles. He will work under Edwin F. Zabel, western general manager. Oscar Nyberg, manager of the Fox theatre here, succeeds Mr. Brown as Oregon district manager in charge of two theatres in Eugene, two in Vancouver, in addition to the new Fox, Orpheum and Hollywood in Portland. The circuit's Oriental here is temporarily dark.

People in The News

ERIC JOHNSTON, MPAA president, will visit India and Pakistan in the fall. He will work on ways to expand U.S. film markets in those countries and other parts of the Far East, according to an MPAA official.

HAROLD J. FITZGERALD, prominent Milwaukee exhibitor, was president of this year's Civic Progress Commission, sponsors of the city's All Star Festival, July 10-17, designed to call attention to Milwaukee's "prominence as a great place to live, work, play and worship."

DAVE GOLDING, director of advertising and publicity for Samuel Goldwyn Productions, and **BARBARA COWLEY**, secretary to **MAX YOUNGSTEIN**, U.A. vice-president, were married last weekend.

LIONEL CLYNE, sales manager for Republic Pictures International of Great Britain,

arrived in the U.S. this week on the first part of a trip awarded as prize in the Herbert J. Yates 45th Anniversary Drive.

JAMES TOBIN, manager of Stanley Warner's Warner, Bridgeport, has been named acting district manager for Massachusetts and upstate New York, during the absence of **JOE LISS**, recently injured in an automobile accident.

DICK SMITH, Arizona district manager for Fox West Coast Theatres, is the new president of the Phoenix Chamber of Commerce.

HARRY ODELL, prominent Hong Kong distributor-exhibitor, who has been in Hollywood and New York for talks with Allied Artists executives, left the U.S. this week after a two-months visit. He will go to Puerto Rico and Europe before returning home.

Reade Announces Changes in Ad-Publicity Department

Walter Reade, Jr., president of Walter Reade Theatres, this week announced the appointment of **Albert Floersheimer, Jr.**, director of advertising and publicity for the circuit since 1947, as general manager of the catering department, replacing **James Loeb**, who resigned. **Sheldon Gunsberg**, who joined the Reade Circuit last fall as director of specialized theatre activities, will replace Mr. Floersheimer in addition to continuing his regular duties.

"Thief" Premiere in Philadelphia August 2

The world premiere of **Alfred Hitchcock's** "To Catch a Thief" will be held at the Trans-Lux theatre, Philadelphia, August 2, for the benefit of the Woman's Medical College of Pennsylvania. **Grace Kelly**, who co-stars in the film with **Cary Grant**, will be guest of honor. **Mrs. Lois Mattox Miller**, chairman of the College's national board, will also serve as chairman of the benefit. The premiere will be followed by a supper-dance at the Drake Hotel.

Viano Asks \$10,500,000 in Four Boston Trust Suits

BOSTON: Four separate anti-trust actions have been filed in the U.S. District Court here against the majors and some exhibitors in suits totaling \$10,500,000 in damages. Theatres seeking damages are owned and operated by **Arthur Viano** and include the Teele Square theatre, the Broadway and Somerville, all in Somerville, and the Regent theatre, Arlington. Exhibitor defendants are **American Theatres**, **New England Theatres**, **University Theatre, Inc.**, **Loew's Boston Theatres Co.**, **RKO Keith Orpheum Theatres** and **Keith Massachusetts Corp.**

Poll Names Due July 27

The first nominees for the national election of **COMPO's Audience Awards Poll** will be made public at a luncheon July 27 at the Beverly Hills Hotel, Hollywood, **Elmer C. Rhoden**, national chairman, announced this week. He said the luncheon will be attended by approximately 300 persons representing the Hollywood press, industry leaders and exhibitors.

Meanwhile **Harry C. Arthur, Jr.**, chairman of the Audience Awards committee for Southern California, has called an all-industry mass meeting at the Boulevard theatre, Hollywood, to be held August 2. All film exchange personnel will attend and all exhibitors are urged to bring their entire staffs.

Mr. Rhoden will speak for the exhibitors; **Y. Frank Freeman**, vice-president of Paramount Pictures, will speak for the producers, and **Ronald Reagan** will speak for the Actors Guild. Other prominent industry representatives also will be present.

"Splendored Thing" to Open In New York, Singapore

"Love Is a Many Splendored Thing" will have simultaneous world premieres at the Roxy theatre, New York, and in Singapore in late August, it was announced by 20th Century-Fox. The film has an Oriental background and much of the filming was done in the Singapore area. The two openings of the CinemaScope production will receive world wide press, television and radio coverage, according to the company. The picture stars **William Holden** and **Jennifer Jones**, was produced by **Buddy Adler** and directed by **Henry King**.

Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

Many Cities Are Fighting "The Midtown Decline"

RECENTLY, a metropolitan newspaper published a series of articles on "The Flight to the Suburbs" which attracted attention in other than the areas directly concerned, because the trend is clearly established and now recognized as part of our present growth and change. People are moving out of town to live, and staying out of town to shop.

A by-line writer in the business section of *The New York Times* says retail merchants now have the pressing problem of how to hold business in downtown stores. For years, they have been pursuing their customers into the suburbs—now it's past the hand-wringing stage, and these business men have taken the lead to revitalize downtown areas. The program consists of the renovation of facilities, improvement of traffic conditions—and selling the public on the advantage of coming downtown.

Aggressive promotion, cooperative advertising, special campaigns—that sound suspiciously like our own brand of showmanship—are expected to swing a certain percentage back to their old habits, if they do not turn the tide. City-wide programs cost hundreds of millions of dollars, and are now underway in Pittsburgh, Baltimore, Dayton, Rochester, Detroit, Chicago, St. Louis, Hartford, Dallas and elsewhere. That's large scale promotion to save "downtown"—and the identity of the city.

These changes are especially noticeable to students in our business. The super-cinema of the 1920's is a problem theatre, today. The small, or average-sized theatre in suburban or rural areas should be in line for new recognition in film industry. All the old complaints about small situations could now be revamped with new complaints about larger ones. Even "clearances" are out of date, since the public have learned they can wait for twenty years, to see a picture on television, and still like it.

There is a community interest in this matter that concerns the theatre manager from the outset. Many Round Table members have utilized return-trip bus fares, through cooperative deals, and parking-fee deals, to help their customers get downtown and enjoy the theatre, even when it's against

SELLING WITH TV

Several years ago, Leonard Goldenson, speaking at an AMPA luncheon which served as a reunion of Quigley Grand Award winners and the presentation of plaques to new winners for the year, said that television was entree to (then) thirty million homes with the best advertising of motion pictures it was possible to show, literally a showmanship "trailer" for upcoming attractions, right in their own living rooms. Now, it's 36,000,000 homes, and next year, it will be 40,000,000. The television trades have done us a favor by using all the ancient films they could lay their hands on, and accenting the difference between our new dimensions and the narrow limitations of their small screen and lack of color.

Now, we can anticipate that television in the home will continue to sell motion pictures *in theatres* because it will merely bait the public interest, whet their appetites for superior film fare, and create new audiences who will "go out to the movies"—some that never have before. Mr. Goldenson was responsible for bringing "Disneyland" to ABC-TV, and by doing so, he has surely found a greater audience for Walt Disney's products and by-products than has been known in the past. "Davy Crockett" is a fair example of how "sampling" on TV can build audiences for theatres that follow. Ivan Ackery reports that he had 30,000 children at the Orpheum theatre, Vancouver, to see "Davy"—and that exceeds any previous records, in a city noted for showmen. The youngsters were "sold" up to their coonskin caps by the national pre-selling contained in the "Disneyland" television programs.

the traffic. In fact, your business partners along Main Street, anywhere in any town of any size, will welcome the showmanship and promotional effort which you bring to them, in solving a problem of mutual aid and benefit.

BOB WILE, in the Ohio bulletin for Independent Theatre Owners, manages to make a doleful story out of a piece in the July 4th issue of *TIME* magazine, regarding "Automation on the Farm." But we think that anyone who reads the whole article will get a different viewpoint. We know farms, and small towns, and they have never been more prosperous. The days of the "small farm" are ended, but it was a labor problem, and nothing else. You couldn't get a hired man, or a tenant farmer, worth his salt. So, farmers went in for mechanization, and they combined small farms into larger acreage. It's true that the average American farm is growing food enough for 17 persons today as compared with 10 persons, twenty years ago, but it's a necessary thing, and they prosper accordingly. It's true that "in Iowa's Shelby County, 138 farmhouses stand abandoned in the midst of fertile, machine-tilled acres," but the land itself is producing more, and the farmer is now tilling from two to four times his former holdings, with consequently-mounting profits. Population has increased, and more people have more money to spend today, than formerly.

GOVERNOR HARRIMAN says he is going to do something to restore motion picture and television production to New York, but from past experience, we know any such intention from high places should be viewed with qualms, or at least, qualifications as to the quantity and quality of results expected. The last time, in our memory, was when the late Mayor LaGuardia launched a similar drive. We were then established at the Astoria studio, doing a public relations job towards that end. The Mayor brought in some of his experts as "consultants"—and the unexpected happened. We had over \$2,000,000 in signed contracts for future production in New York. When the "consultants" finished their contribution to the end result, all of this production was diverted to Hollywood, and Western Electric Company gave up their occupancy of Eastern Service as a rental studio in this area.

—Walter Brooks

WELCOME TO NEW YORK
SUMMER FESTIVAL
NOT AS A STRANGER
BUT AS A FRIEND



BANNERS ON BROADWAY provide ballyhoo for "Not As A Stranger" at the Capitol theatre, and a welcome for the influx of summer visitors to the Gay White Way.



"The Lady and the Tramp" enjoy dinner at Leone's—our favorite Italian restaurant in New York—as part of promotion for the picture, inspired by Isabelle Austin, advertising and publicity director for the Roxy theatre. The menu consisted of bones, spaghetti and ice cream, just as it is in the script.

Times Square, N. Y.



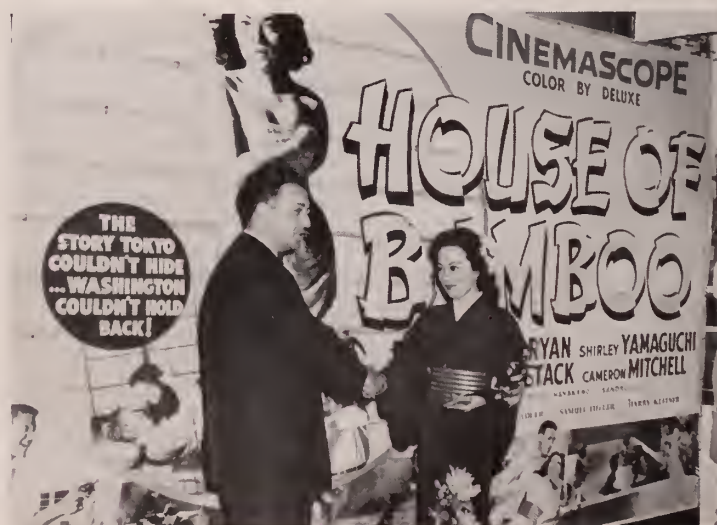
The Summer Festival is kicked-off, in front of Loew's State theatre at 45th and Broadway, as Si Seadler, advertising director for MGM, Ernest Emerling, advertising and publicity director for Loew's Theatres, and Oscar Doob, theatre executive, look on. Oscar is avoiding the glare of the bright lights with the dark glasses.

Deputy Commissioner Nolan, President of PAL, presents prizes to winners in "The Lady and the Tramp" pet show, with 150 entries, including the pet rooster, who got in the picture, at left.



Sheree North, star of "How To Be Very, Very Popular" launches a safety campaign, and promotion for the next attraction at the Roxy theatre, with a placard posted on a Broadway corner.

Shirley Yamaguchi, Japanese star of "House of Bamboo" sees Broadway and her billing at the Mayfair theatre, with Harry Goldstein, advertising director for Brandt Theatres.



Showmen in Action

Erv Clumb's Big Welcome For "Davy"

Smoke signals, drifting over the Rockies and across Canada, have brought inklings that Ivan Ackery was selling plenty of popcorn to papooses, out in Vancouver. Now comes confirmation, by more direct methods of communication, and it seems that the Orpheum theatre played to over 30,000 children, for Walt Disney's "Davy Crockett"—and broke all records for purchases at the concession counters.

The other day, somebody sent us a little silver bugle, to wear in a coat lapel but not to play. Now comes a mighty attractive folder from Warner Brothers on the new Jack Webb picture, "Pete Kelly's Blues"—which opens through a slot in a sinister door, and includes a 78-rpm plastic recording with a sample of the sound track, so you can hear that bugle.

A. J. Benya, manager of the Magnolia theatre, New Albany, Miss., sends snapshots of his active displays for "Davy Crockett"—and says he made tieups with local five-and-ten-cent stores to provide window displays of merchandise. His special matinee on a Wednesday drew more children than the Saturday show, plus many adults, which only goes to prove a point.

Louis Lutz, manager of the 6-Mile Uptown theatre, Detroit, sends tear sheets of his suburban newspaper to show a fine co-operative spread, sponsored by neighborhood merchants, to celebrate the new refurbishing program at the theatre.

Matt Saunders made a street banner, strung across in front of Loew's Poli theatre, Bridgeport, Conn., using that windswept pose of Marilyn Monroe in "Seven Year Itch"—up there where the breezes blow.

Henry Cohan, manager of the Dixwell Playhouse, New Haven, Conn., started plans for a Fresh Air Fund benefit at his theatre, and when Dr. Jacob B. Fishman, president of the Fishman chain, heard of the idea, he immediately volunteered all four theatres of the circuit.

Fred Quatrano and John Sirica of the Watertown, Conn., Drive-In theatre, give explicit directions to reach the theatre in their newspaper ads.

Joe Miklos, manager of the Stanley Warner Embassy theatre, New Britain, Conn., advertised a "Davy Crockett" singing contest and fashion show and free comic books to all.

Ray McNamara, manager of the Allyn theatre, Hartford, Conn., mailed invitations to 500 selected names for a sneak preview, without revealing that the picture to be shown was "We're No Angels."

Area doctors and their wives were invited to an advance screening of "Not As a Stranger" by Morris Rosenthal, manager of Loew's Poli theatre, New Haven, Conn., and their mixed comments were published in a newspaper story.

Jack Hamaker, city manager for Fox-National theatres in Spokane, Washington, has the neatest trick of the week. He has a deal with a television repair man, so when he picks up a "dead" set to take it back to the shop, or knows that any TV set is out of order, he issues a pass to the Fox, Orpheum or State theatres, stamped with an expiration date when he expects to have the set working again.

"Doc" Clarence Morris, owner of the Morgan theatre, Morgan, Minn., is passing out "prescriptions" to his patrons—sugar pills which he advises you to dissolve in water for 2½ hours, go to the movies in the meantime, then return and see if you don't feel so much better you can throw the pills away.

Bob Bothwell, manager of the Liberty theatre, Great Falls, Montana, is credited by Stan Brown, of National Theatres Circuit with the issue of a "Merry Xmas" folder, describing his plans in advance for Christmas shows—in July, yet! Well, maybe the seasons change faster in Montana, or the climate is more conducive to these ideas, but right now, it's 92.8° in New York, and we're going home, where we can be calm, cool and collected.

Ervin Clumb, manager of the Riverside theatre, in Milwaukee, worked out one of his biggest newspaper promotion tieups with the city-wide welcome for "Davy Crockett"—with one extra page of publicity pictures of local youngsters celebrating the arrival in town of "The King of the Wild Frontier." The *Milwaukee Sentinel*, for the first time in its history, devoted a full-page to a scene from the picture, captioned with verses from the song.

Gimbels had a special eight-page advertising section in the *Milwaukee Journal*, with the front page consisting of a two-color advertisement for the theatre, sponsored by Columbia Records, and the other seven pages all devoted to "Davy Crockett" Merchandise, on sale in their store. Gimbels had two windows right across the street from the Riverside Theatre, and also other merchandising displays as "The Davy Crockett Trading Post"—illustrated below. A special series of "Davy Crockett" sayings, each illustrated with a scene from the film, ran for nineteen days in local papers, as advance publicity. This is "Issued by Mirror Enterprises, copyrighted by Walt Disney"—so it is apparently syndicated.

Erv also promoted window space and tieups with the Boston Store, and Schuster's, as well as 25 record stores through window and counter displays. Local disc jockeys gave the occasion ample play, and the front of the theatre was trimmed to the hilt with "Davy Crockett" pictorial art, made from poster copy.



THIS IS GIMBELS—in Milwaukee. But it might easily be "The Davy Crockett Trading Post" in twenty thousand other towns—a counter given over entirely to merchandise inspired by the newest and most popular character in song and story, on the screen and on the air-waves. You'll find one around the corner from your box-office, and remember—it got there under its own power. All you have to do is to go looking for the sponsorship that's waiting.

Selling Approach

SEVEN YEAR ITCH—20th Century-Fox. CinemaScope, in color by De Luxe, Marilyn Monroe and Tom Ewell in a motion picture version of the three-year Broadway stage sensation, still running after more than 1000 performances. Now on the screen, and aimed for even greater success. The most thoroughly pre-sold attraction of the year. It's an ill wind that doesn't blow Marilyn some good. That skirt-blowing pose has been front-paged around the world, but it wouldn't offend your maiden aunt, in actual fact. And it attracts plenty of attention. 24-sheet and all posters are Marilyn with her skirts a'blowing. Newspaper ad mats all similar to the point of saturation. Likewise for the two-color herald from Cato Show Print. But, after all, it's the trademark of this particular picture—and you'll not be using it again, nor anywhere else. A few hundred million people have already seen it, so remind 'em. You can find newspaper ad mats of this pose, up to full-pages, and in every variation, except different. But seriously, folks will have to admit that Marilyn has talent, and interesting qualities besides her snuggies. Selling approach on this picture pretty well simmers down to putting out a standee, or a poster, or a 50-foot blow-up, or otherwise using what all of the newspapers, magazines and other opinion makers have generally accepted as the picture's trademark.

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THE COBWEB—MGM. CinemaScope, in color. Richard Widmark, Lauren Bacall, Charles Boyer, Gloria Grahame, Lillian Gish, with an all-star supporting cast, in a daring novel on the screen. What strange things happened behind these windows? The Mansion on the Hill, where the secrets of a psychiatrist's couch are revealed. Caught in the cobweb of human emotions, MGM has dared to dramatize a hitherto forbidden subject. If you don't already have the heebie-jeebies, this picture will provide everything. 24-sheet and other posters have pictorial art, especially that provocative cardboard house of many windows. You can also buy it as a blow-up, or mount it yourself from the 24-sheet. Good when illuminated and highlighted and properly labeled. Two-color herald from Cato Show Print keys the campaign in all its angles. Pressbook has ample materials, and this has been added to with a pressbook supplement, containing still more variations of the advertising themes. MGM's complete campaign mat, selling for 35c at National Screen, is mostly small ads and slugs, not up to their usual selection for small situations. A set of teaser ads, in the pressbook supplement, can be used advantageously and will even serve as sufficient display ads in two-column space in your local newspaper.

TO PARIS WITH LOVE—Continental Distributors-J. Arthur Rank. We have reviewed this selling approach on a recent page of British pictures, but now we have received a new pressbook from the distributors in this country. Walter Reade, Jr. is a partner in the new enterprise, and Al Floersheimer writes to give credit for the fine job that has been done, in the best showmanship style, by Sheldon Gunsberg, who has the fancy title in the Walter Reade organization of "Director for Specialized Theatre Activities." At any rate, even though we suspect Al is biased, as he admits, in favor of their own handling of a good picture, there are excellent national tieups and everything that makes a good pressbook. It's a "Ticket-Selling" campaign book and will be invaluable to Round Table members. We don't see any reason for the repetition of all we said in favor of this first Altec Guinness comedy in Technicolor, nor to renew our approval of the excellent drawings that make the newspaper advertising look new and different. Pressbooks and accessories are available from Don Velde Enterprises and Continental Distributors, both in New York.

How To Make Friends

Ray Boyen, manager of the Broadway theatre, Newburgh, N. Y., sends a ticket good any time, after commencement, which he issues to graduates and friends when they finish their school year. Good public relations, good will, good business, good common-sense—which pays off at the box office the year around.

Selling the "Cool"

Joe Borenstein, manager of the Stanley Warner Strand theatre, New Britain, Conn., told the public about his new air conditioning installation in a cooperative newspaper page ad, with the engineers and electricians who did the work taking space. A newspaper reporter invited for a tour of the new system further publicized it with a story.

**LOOKING FOR
SOMEONE TO
MAKE YOUR
SPECIAL
TRAILERS
GOOD AND
FAST?**



**Then Try
FILMACK**
(You'll Be Glad You Did)

1327 S. WABASH, CHICAGO • 630 NINTH AVE., NEW YORK

Better Refreshment Merchandising

... Timely news supplementing the special monthly department covering all phases of refreshment service.

New Plant for Canada Dry

Canada Dry Ginger Ale, Inc., has begun full-scale operations at a large new bottling plant at Maspeth, Long Island, which has a production capacity of 19 bottles per second or 29,000 cases of quarts and small bottles per day. The plant is "equipped for the highest degree of automation which is presently possible in soft drink production," according to R. W. Moore, Canada Dry president. It replaces two older plants and will serve the 7,684,000 population of Brooklyn, Queens, Long Island and most of Manhattan. Other portions of the metropolitan area are served by company plants at Mount Vernon and Orange, N. J. Named as division manager of the new plant is Jack Kowet, and Arthur White has been appointed production manager.

Drink Unit with Magnet Pump

Majestic Enterprises, Ltd., Los Angeles, has added a new model to its line of refrigerated juice dispensers — one equipped with an electro magnet pump. The manufacturer states that this feature provides an elimination of hoses and leakage. The dispenser is equipped for animation of the beverage and will be supplied with or without illumination. It has a capacity of 6½ gallons and requires counter space of 15 by 16¾ inches.

Mars Sponsors Television Show

Mars, Inc., Chicago, candy bar manufacturer, has announced it will be a participating sponsor in a new television show to be called Walt Disney's Mickey Mouse Club. Scheduled for a premiere on October 3rd, the program will appear daily, Monday through Friday, and run for an hour. It is directed toward a child audience, and the network is the American Broadcasting Company.

10c Size Richardson Mints

A dime-size package of Pastel Mints has been added to its line of "U-All-No Richardson" candies by the Thomas D. Richardson Company, Philadelphia. The new item is wrapped in cellophane bags of "pocket" size and was designed by the manufacturer to supplement sales of the large "family-size" package.

Mr. Censor Bans 2 Films In Memphis

MEMPHIS: The local censors banned two more pictures last week, one the United Artists release, "The Night of the Hunter," and the other, an RKO Pictures reissue, "Notorious."

Tony Tedesco, Memphis branch manager of U.A., received a letter from Lloyd T. Binford, censor chairman, telling him the film was banned. "He wrote me the film was 'the rawest' he had ever seen," Mr. Tedesco said. "The funny thing is that Binford wasn't at the screening," he added and only the three women members of the board attended.

The censor chairman admitted he had not seen the film. He said he did not intend to imply by his letter that he had seen it, although he said he knew what the film was all about.

"Notorious" was banned without even being seen. The film, which stars Ingrid Bergman, was shown in Memphis in 1946, but Miss Bergman's private life has since incurred Mr. Binford's disfavor. He refused to see the film again, saying all her films are automatically banned.

"Notorious" opened at the Sunset Drive-In, just across the Mississippi River in West Memphis, Ark., Thursday. "Night of the Hunter" is scheduled to open there August 5.

Memphis censors also refused the request of Richard C. Settoon, branch manager of Universal, to review "City Across the River" a second time. It was banned five years ago here. The chairman said, "We ban some 15 or 20 films a year; if we started looking at them again, they'd bring out these banned films year after year and we'd never get through with them."

He also said Universal's "The Naked Dawn," which he had previously ordered held up, could now be shown.

Cathay Opening Two Units In Malay Settlement

The Majestic, at Kampar, and the Majestic, at Taiping, Kinta Valley, Malaya, tin mining centers, are being opened by the Cathay Organization this month. Both are equipped for CinemaScope; both are in modern buildings, and each will seat about 700. The Cathay Organization will be in partnership with the Majestic circuit in the operation of the theatres.

Casino Closes Deal

Casino Film Exchange of New York City has concluded a long-term contract with the Paramount theatre of Akron, Ohio, now being converted to a regular weekly German film policy, it is announced by Munio Podhorzer, head of Casino Film. The Paramount, operated by Ottmar Gangl, has been completely renovated.

THE WINNERS CIRCLE

Pictures doing above average business in key cities for the week ending July 16 were:

Albany: NOT AS A STRANGER (U.A.).

Atlanta: BLACKBOARD JUNGLE (MGM); HOW TO BE VERY, VERY POPULAR (20th-Fox); PEARL OF THE SOUTH PACIFIC (RKO).

Boston: NOT AS A STRANGER (U.A.) 2nd week; SEVEN LITTLE FOYS (Par.) 2nd week; SEVEN YEAR ITCH (20th-Fox) 4th week.

Buffalo: HOUSE OF BAMBOO (20th-Fox); MR. ROBERTS (W.B.); NOT AS A STRANGER (U.A.) 3rd week; WE'RE NO ANGELS (Par.).

Cleveland: LADY AND THE TRAMP (B.V.); LAND OF THE PHARAOHS (W.B.); NOT AS A STRANGER (U.A.); SEVEN YEAR ITCH (20th-Fox) 3rd week.

Denver: ADVENTURES OF SADIE (20th-Fox); LAND OF THE PHARAOHS (W.B.); LOVE ME OR LEAVE ME (MGM) 2nd week; MAN FROM BITTER RIDGE (Univ.) 2nd week; NOT AS A STRANGER (U.A.) 2nd week; SANTA FE PASSAGE (Rep.); SEVEN YEAR ITCH (20th-Fox) 3rd week.

Des Moines: LADY AND THE TRAMP (B.V.).

Detroit: HOUSE OF BAMBOO (20th-Fox); LADY AND THE TRAMP (B.V.) 2nd week; NOT AS A STRANGER (U.A.) 2nd week; THIS ISLAND EARTH (Univ.).

Hartford: ADVENTURES OF SADIE (20th-Fox); HOUSE OF BAMBOO (20th-Fox); NOT AS A STRANGER (U.A.); LADY AND THE TRAMP (B.V.); PEARL OF THE SOUTH PACIFIC (RKO); PURPLE MASK (Univ.).

Indianapolis: FOXFIRE (Univ.); NOT AS A STRANGER (U.A.); SEVEN LITTLE FOYS (Par.).

Jacksonville: MAGNIFICENT MATADOR (20th-Fox); MARTY (U.A.); NOT AS A STRANGER (U.A.); SEVEN YEAR ITCH (20th-Fox).

Kansas City: LAND OF THE PHARAOHS (Par.) 2nd week; SEVEN YEAR ITCH (20th-Fox) 3rd week; THIS ISLAND EARTH (Univ.).

Memphis: DADDY LONG LEGS (20th-Fox) 2nd week; FOXFIRE (Univ.); INTERRUPTED MELODY (MGM); SEVEN YEAR ITCH (20th-Fox).

Miami: HOUSE OF BAMBOO (20th-Fox); INTERRUPTED MELODY (MGM) 3rd week; LOVE ME OR LEAVE ME (MGM) 5th week; MR. ROBERTS (W.B.) 3rd week; SEVEN LITTLE FOYS (Par.) 3rd week; SEVEN YEAR ITCH (20th-Fox) 3rd week.

Milwaukee: LAND OF THE PHARAOHS (W.B.); NOT AS A STRANGER (U.A.) 2nd week; SEVEN YEAR ITCH (20th-Fox) 3rd week.

New Orleans: FOXFIRE (Univ.); LAND OF THE PHARAOHS (W.B.); MARTY (U.A.); MR. ROBERTS (W.B.) 3rd week; SHOT GUN (A.A.); TO PARIS WITH LOVE (Cont. Dist.).

Oklahoma City: CELL 2455, DEATH ROW (Col.); INTERRUPTED MELODY (MGM); LADY AND THE TRAMP (B.V.); LONG JOHN SILVER (D.C.A.) 2nd week; SEVEN LITTLE FOYS (Par.) 2nd week; SEVEN YEAR ITCH (20th-Fox) 3rd week.

Philadelphia: LADY AND THE TRAMP (B.V.); MARTY (U.A.) 4th week; NOT AS A STRANGER (U.A.) 2nd week; SEVEN LITTLE FOYS (Par.); SEVEN YEAR ITCH (20th-Fox) 3rd week; WE'RE NO ANGELS (Par.).

Pittsburgh: SEVEN LITTLE FOYS (Par.); SEVEN YEAR ITCH (20th-Fox); WE'RE NO ANGELS (Par.).

Portland: LAND OF THE PHARAOHS (W.B.) 2nd week; NOT AS A STRANGER (U.A.); SEVEN YEAR ITCH (20th-Fox) 3rd week; TO PARIS WITH LOVE (Cont. Dist.) 4th week.

Providence: LAND OF THE PHARAOHS (W.B.); SEVEN LITTLE FOYS (Par.) 2nd week.

Toronto: SEVEN LITTLE FOYS (Par.) 3rd week; SEVEN YEAR ITCH (20th-Fox) 3rd week.

Vancouver: IT CAME FROM BENEATH THE SEA (Col.); STRATEGIC AIR COMMAND (Par.); SEVEN YEAR ITCH (20th-Fox) 2nd week.

Washington: THE COBWEB (MGM) 4th week; LOVE ME OR LEAVE ME (MGM) 4th week; MARTY (U.A.) 6th week; SEVEN LITTLE FOYS (Par.) 2nd week; SEVEN YEAR ITCH (20th-Fox) 2nd week.

COMPO Ad Hails Newspaper Response to Audience Awards

The enthusiastic response of newspapers and theatres to the announcement of the Audience Awards election was greeted with pleasure in the latest COMPO ad in *Editor & Publisher* of July 16. Entitled, "Your Readers Are the Voters in This Election," the ad says newspapers are giving wide publication to the announcement and have made numerous requests for more details. Many papers have asked how they can par-

ticipate, the ad continues, and COMPO replies by sending them a free copy of the campaign book which gives advertising suggestions and other helps. The ad also notes that fan magazines have taken to the election and are going to participate in it.

Martin Starr Goes to TV

Martin Starr is now master of ceremonies on "Here's Hollywood." This new television presentation will appear via the Mutual Broadcasting System, Monday through Friday, from 12:00 to 12:05 P.M.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

AMBITIOUS ASST. MANAGER FOR KEY THEATRE. Give full details first reply to Armstrong Circuit Inc., BOX 220, Bowling Green, Ohio.

DRIVE-IN THEATRE MANAGER WANTED FOR the Los Angeles area. Excellent opportunity for top calibre man. All replies will be treated in strict confidence. Write DON GUTTMAN, Pacific Drive-in Theatres, 141 South Robertson Boulevard, Los Angeles 48, California.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

OFFSET MOVIE PROGRAMS. LOW PRICES. Write for Samples. BRONX ART PRESS, 582 Courtlandt Ave., New York City 51.

PHOTO-OFFSET PROGRAMS, WINDOW CARDS, three sheets. Serving motion picture theatres 25 years. FILMLAND PRESS, 358 W. 44th St., New York City. Phone: Circle 6-8875.

STUDIO EQUIPMENT

ART REEVES 35MM RECORDING OUTFIT, \$5,000 value—\$495.00; Eastman Developing Machines, \$295.00; Mitchell tripod freehead, \$375.00; Moviola 35mm composite sound/picture \$495.00; Escalator Tripod for heaviest TV or Movie Cameras on 3-wheel dolly, \$295.00; Motorized Dolly with 2 seats, takes heaviest cameras, \$195.00; Rolling Stand multiple floodlights holding 12 bulbs, \$180.00 value, now \$29.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

VALUE UNSURPASSED! METALLIC SCREENS, invisible seams, 75c sq. ft.; Beaded Screens 15'6" x 20'6", \$75. All sizes projection lenses at lowest prices. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW SURPLUS HOLMES PARTS: EE14070 vertical drive shaft w/5 gears, 5 ball bearings \$9.75; Intermittent Movements (less flywheels) \$49, pair; Starwheel-sprocket assembly \$10 each; 1000W T-20-C-13 Mogul Pref. Lamps \$25 dozen (\$3.95 each). S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEND PROJECTION THROW-SCREEN SIZE, we'll compute your CinemaScope requirements free. Combination pair Cinematic IV adjustable anamorphic lenses and pair Snaplite Series II prime projection lenses, all for \$595. Buy on time with \$200 down. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

PAY \$200 DOWN—PLAY CINEMASCOPE! Cinematic IV adjustable prismatic Anamorphic Lenses plus Snaplite Series II prime lenses, all for \$595. Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING

VACATING OUR IRVINGTON, N. J. WAREHOUSE. All chairs sacrificed—prices start at \$2.95. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today, \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

FOR SALE. DUE TO HEALTH. MODERN drive-in. Long established, in central Alabama. Heavily populated. Excellent location. Wide-Screen, CinemaScope, modern snack bar, playground. Will sacrifice. Must see to appreciate. Apply to BOX 2864, MOTION PICTURE HERALD.

THEATRE WANTED—60 MILE RADIUS NEW York City—Small town preferred. BOX 2865, MOTION PICTURE HERALD.

WANTED TO BUY

REQUIRE 600 TO 1000 USED THEATRE CHAIRS. Veneer back, arms and seat. Perfect condition. Photos indispensable, prices and details fob. EDFER, Box 1517, San Jose, Costa Rica.

McFaul Dies At 66 Years

BUFFALO: Vincent R. McFaul, 66, president and general manager of the New Buffalo Amusement Corporation, operating theatres in Buffalo and Niagara Falls for Loew's Theatres, died here July 16 at Mercy Hospital after a brief illness.



Vincent McFaul

Mr. McFaul was the dean of local showmen, having entered show business with the late Mike Shea in 1904, as assistant treasurer of the old Court Street theatre, a vaudeville house. Later he managed the Criterion, then the Hippodrome.

In 1925, Mr. McFaul became vice-president and general manager of the Shea Theatre Corporation. Upon Mr. Shea's death in 1934, Mr. McFaul became president of Buffalo Theatres, Inc., merging as a partner of Paramount Theatres. In 1949 the New Buffalo Amusement Corporation was formed by Loew's and he was general manager. He had many community interests and was a director of the Liberty Bank of Buffalo and a former director and treasurer of MPTOA of Western New York. He is survived by his widow, Mrs. Elizabeth McFaul, and three stepchildren.

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Patrick W. Campbell

Patrick W. Campbell, 64, radio and television program officer with the United States Information Agency, London, died there last week from a heart attack. Mr. Campbell's home was in Los Angeles and he was widely known as an early leader in the motion picture industry.

Alexander Black

Alexander Black, 65, chief sound engineer for Paramount News studio and field equipment, died at his desk in New York July 6. He had been with the company since 1927. He leaves a widow, Florence.

Publish Movie Manual

"Our Modern Art: The Movies" is being published by the Center for the Study of Liberal Education for Adults, Chicago, as discussion material in a college level program for adults.

S.O.S. Cinema Announces "Advanced" 16mm Viewer

An advanced type of 16mm viewer which projects a large "aerial" image 3 by 4 inches has been put on the market by S.O.S. Cinema Supply Corporation, the company announced in New York. Called the S.O.S. 16mm action viewer, the new device is said to enable editors, laboratory workers, animators and TV technicians to run originals as well as prints without worry of film scratches or damage to sprocket holes. The viewer is built of rugged aluminum alloy, measures 16 by 10 by 12 inches, weighs 19 pounds and is priced at \$124.95.

Ask Cantor to Appear in Taxi Driver's Suit

Justice Aaron Steuer of New York State Supreme Court has ordered Eddie Cantor to appear for pre-trial examination in connection with the suit filed against Mr. Cantor by Samuel Silverman, Bronx taxi cab driver, who charges Mr. Cantor "pirated" some of his writings for use in the TV sketch, "Maxie the Taxie." The suit, which asks \$2,250,000 damages and names, besides Mr. Cantor, NBC, Colgate-Palmolive-Peet Co., and others, was originally filed in 1953.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 120 attractions, 3,989 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Kops (U-I).....	-	2	23	24	9
A & C Meet the Mummy (U-I).....	-	-	4	2	-
Ain't Misbehavin' (U-I).....	-	1	4	1	1
Americano (RKO).....	5	10	34	15	18
Annapolis Story (A.A.).....	-	-	5	7	1
Bad Day at Black Rock (MGM).....	4	25	29	19	2
Bamboo Prison (Col.).....	-	14	18	8	1
Battle Cry (W.B.).....	45	45	23	1	-
Bedevilled (MGM).....	-	-	7	4	12
Big Combo (A.A.).....	-	-	8	5	15
Black Tuesday (U.A.).....	-	5	7	11	8
Blackboard Jungle (MGM).....	14	19	5	-	-
Bridges at Toko-Ri (Par.).....	30	56	46	1	1
Camille (Reissue) (MGM).....	2	1	1	3	8
Captain Lightfoot (U-I).....	-	3	14	15	6
Carmen Jones (20th-Fox).....	13	35	16	10	2
Carolina Cannonball (Rep.).....	-	-	3	2	4
Cell 2455, Death Row (Col.).....	-	3	9	8	-
Chief Crazy Horse (U-I).....	-	13	24	10	3
Conquest of Space (Par.).....	-	-	10	15	8
Country Girl (Par.).....	40	46	16	6	3
Crashout (Filmakers).....	-	-	4	2	1
Creature With the Atom Brain (Col.).....	-	1	2	1	1
Cult of the Cobra (U-I).....	-	-	2	2	2
Daddy Long Legs (20th-Fox).....	-	10	11	4	2
Davy Crockett (B.V.).....	1	1	2	1	-
Destry (U-I).....	3	35	42	8	8
Detective (Col.).....	-	3	8	9	3
Doctor in the House (Rep.).....	5	-	-	-	-
East of Eden (W.B.).....	3	10	7	10	1
End of the Affair (Col.).....	-	-	2	7	9
Escape to Burma (RKO).....	-	3	15	8	7
Eternal Sea (Rep.).....	-	1	11	9	3
Far Country (U-I).....	10	20	54	30	5
Far Horizons (Par.).....	-	1	14	3	2
5 Against the House (Col.).....	-	-	4	1	1
Gang Busters (Visual).....	-	1	7	3	-
Glass Slipper (MGM).....	1	21	12	11	14
Green Fire (MGM).....	-	9	36	24	7
Hell's Island (Par.).....	-	-	11	3	1
Hit the Deck (MGM).....	-	10	33	15	2
Interrupted Melody (MGM).....	-	1	-	7	-
It Came From Beneath the Sea (Col.).....	-	1	2	1	1
Julius Caesar (MGM).....	13	22	22	11	4
Jump Into Hell (W.B.).....	-	-	2	5	-
Jupiter's Darling (MGM).....	-	7	30	30	17

	EX	AA	AV	BA	PR
Kiss Me Deadly (U.A.).....	-	-	1	1	7
Land of Fury (Brit.) (U-I).....	-	3	-	2	1
Long Gray Line, The (Col.).....	33	15	15	23	6
Long John Silver (DCA).....	-	-	2	5	-
Looters (U-I).....	-	-	2	7	5
Love Me or Leave Me (MGM).....	4	6	4	-	-
Ma and Pa Kettle at Waikiki (U-I).....	4	19	15	10	1
Magnificent Metador (20th-Fox).....	2	-	1	2	1
Mambo (Par.).....	-	-	2	2	9
Man Called Peter, A (20th-Fox).....	34	34	1	13	-
Man From Bitter Ridge (U-I).....	2	-	8	2	4
Man Without a Star (U-I).....	-	4	25	7	2
Many Rivers to Cross (MGM).....	9	37	29	8	7
Marauders (MGM).....	-	-	4	3	-
Marty (U.A.).....	1	-	4	3	3
Masterson of Kansas (Col.).....	2	10	31	8	1
New Orleans Uncensored.....	-	-	2	3	-
New York Confidential (W.B.).....	-	1	5	12	8
Prince of Players (20th-Fox).....	2	7	17	10	27
Prodigal, The (MGM).....	4	10	15	17	1
Purple Plain (U.A.).....	-	-	6	11	6
Racers, The (20th-Fox).....	5	6	28	19	14
Rage at Dawn (RKO).....	-	-	6	5	2
Revenge of the Creature (U-I).....	-	14	20	3	1
Run for Cover (Par.).....	-	-	13	13	6
Sea Chase (W.B.).....	-	6	19	2	-
Shotgun (A.A.).....	-	5	4	-	-
Silver Chalice (W.B.).....	2	33	48	15	6
Six Bridges to Cross (U-I).....	4	19	32	40	2
Smoke Signal (U-I).....	-	3	14	21	11
Soldier of Fortune (20th-Fox).....	-	12	2	2	-
So This Is Paris (U-I).....	-	16	38	24	13
Son of Sinbad (RKO).....	-	2	6	1	2
Strange Lady in Town (W.B.).....	-	6	7	5	1
Stranger on Horseback (U.A.).....	-	6	-	-	-
Strategic Air Command (Par.).....	18	7	1	-	-
Tarzan's Hidden Jungle (RKO).....	-	9	3	8	2
Ten Wanted Men (Col.).....	2	12	24	9	3
†That Lady (20th-Fox).....	-	-	-	-	5
This Island Earth (U-I).....	1	3	8	-	-
Three for the Show (Col.).....	-	-	10	14	15
Three Ring Circus (Par.).....	18	50	29	11	6
Tight Spot (Col.).....	-	-	3	2	3
Timberjack (Rep.).....	-	1	7	9	12
Unchained (W.B.).....	-	-	-	5	12
Underwater! (RKO).....	4	38	42	7	2
Untamed (20th-Fox).....	1	14	37	7	3
Violent Men (Col.).....	2	24	26	22	10
Violent Saturday (20th-Fox).....	-	1	5	10	25
West of Zanzibar (U-I).....	-	-	8	4	13
White Christmas (Par.).....	48	41	23	5	2
White Feather (20th-Fox).....	1	16	30	14	5
Women's Prison (Col.).....	-	5	-	4	-
Young at Heart (W.B.).....	6	16	46	11	5



JAMES STEWART
in **THE MAN
FROM LARAMIE**

A COLUMBIA PICTURE

A WILLIAM GOETZ PRODUCTION

Co-Starring

ARTHUR DONALD CATHY ALEX ALINE
KENNEDY · CRISP · O'DONNELL · NICOL · MacMAHON

with WALLACE FORD Screen Play by PHILIP YORDAN and FRANK BURT
Based upon the SATURDAY EVENING POST story by Thomas T. Flynn • Directed by ANTHONY MANN

CINEMASCOPE

TECHNICOLOR

**THE MAN
TOPPLED
RECORDS
ALL OVER
TEXAS!**

**NOW
WATCH
THE REST
OF THE
COUNTRY!**

MOTION PICTURE HERALD

O'NEIL TO EXHIBITORS:

**“RKO is in the
motion picture
business to stay”**

REVIEWS

(In Producer Digest): THE VIRGIN QUEEN, THE LAST COMMAND, SPECIAL DELIVERY, THE
MAN WHO LOVED REDHEADS, THE BIG BLUFF, AIR STRIKE, NAKED DAWN

THE MOST FROM THE COAST!



The talk out West is about the M-G-M Studio! ZOOMING! Never such activity! This is No. 1 of a series of ads about BIG M-G-M attractions to come. Watch this space for more and more of the GREATEST!



FORECAST! "IT'S ALWAYS FAIR WEATHER"

(In CINEMASCOPE and COLOR)

The grapevine from Hollywood is buzzing about this gigantic, gorgeous musical sunburst. Star-bright talents glorify it: Gene Kelly, Dan Dailey, Cyd Charisse and Dolores Gray, famed star in film debut. A 10-year reunion of three war buddies brings hilarious complications, enlivened by glamour and spectacular song-and-dance numbers. This is ENTERTAINMENT!

★

M-G-M presents in CinemaScope • "IT'S ALWAYS FAIR WEATHER" starring Gene Kelly • Dan Dailey • Cyd Charisse Dolores Gray • Michael Kidd • Story and Screen Play by Betty Comden and Adolph Green • Music by André Previn • Lyrics by Betty Comden and Adolph Green • Photographed in Eastman Color • Directed by Gene Kelly and Stanley Donen Produced by Arthur Freed

"IVANHOE" DOUGH!

"QUENTIN DURWARD"

(In CINEMASCOPE and COLOR)

The producers of "Ivanhoe" have brought to life an equally great romantic novel by the master story-teller, Sir Walter Scott. Handsome Durward, played by Robert Taylor, is sent to France to observe the girl selected in a politically-designed marriage and falls in love with her under circumstances suspenseful with danger and surprise. Filmed in the real locations abroad.



★
M-G-M presents in CinemaScope • Sir Walter Scott's "QUENTIN DURWARD" starring Robert Taylor • Kay Kendall Robert Morley • Photographed in Eastman Color • Screen Play by Robert Ardrey • Adaptation by George Froeschel • Directed by Richard Thorpe • Produced by Pandro S. Berman



**VERDICT—
SMASH!**

"TRIAL"

Petting parties are startled by a scream on a beach at night and a teen-age loiterer is accused of murder. A young law professor defends him in a story that packs suspense and romance and surprise in a picture of unusual power. Based on the prize-winning novel and best-seller.

★
M-G-M presents "TRIAL" starring Glenn Ford • Dorothy McGuire • Arthur Kennedy • John Hodiak • Katy Jurado with Rafael Campos • Juano Hernandez • Written by Don M. Mankiewicz from his Harper's Prize Novel • Directed by Mark Robson • Produced by Charles Schnee

THEY'RE LINED UP FROM NEW YORK



**Records broken, lobby holdouts, pe
held over, then held again and again
you'll need extra time, then more ex**

MISTER RO



starring

**HENRY FONDA · JAME
WILLIAM POWELL · JAC**

CINEMASCOPE WARNERCOLOR
STEREOPHONIC SOUND also starring BETSY PALMER · WARD BO
by FRANK NUGENT and JOSHUA LOGAN Based on the play by THOMAS HEGGER
PRODUCED BY **LELAND HAYWARD** Directed by JOHN FOR

ON THE SCREEN HENRY FONDA AS MISTER ROBERTS

RADIO CITY

K TO LOS ANGELES!



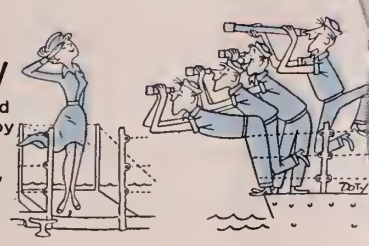
ople turned away—
! Mister Showman, Mister Booker,
tra time for


DBERTS

S CAGNEY
K LEMMON

ND • PHIL CAREY Screen Play
and JOSHUA LOGAN
D and MERVYN LEROY

Music Composed
and Conducted by
Franz Waxman



VARIETY says it:
“Mister Roberts’
is shaping up
as the all-time
top grosser from
WARNER
BROS.! 

KING-SIZE talent for KING-SIZE grosses in 20th's

The Virgin Queen

BETTE DAVIS

Two-time Academy

Award Winner in her triumphant return to the screen!



RICHARD TODD

Who electrified the

nation in A "Man Called Peter"... as Sir Walter Raleigh!



JOAN COLLINS

Luscious English beauty

whose portrayal of The Lady-in-Waiting will rocket her to stardom!



20th Century-Fox presents

BETTE DAVIS • RICHARD TODD
JOAN COLLINS in THE VIRGIN
QUEEN co-starring JAY ROBINSON
HERBERT MARSHALL • DAN
O'HERLIHY with Robert Douglas
Romney Brent • Marjorie Hellen • Lisa
Daniels • Produced by CHARLES
BRACKETT • Directed by HENRY
KOSTER • Written by HARRY
BROWN and MINDRET LORD
PRINT by TECHNICOLOR



Producer

CHARLES BRACKETT Three-time Academy Award winner!

Director

HENRY KOSTER Who gave you "The Robe" and "A Man Called Peter"!

CINEMASCOPE®

spectacularly spreads before you the velvet cloak, the violent dagger,
the never-told story of "The Virgin Queen"... the Lady-in-Waiting...
and the boldest adventurer of a lusty age!

"It's a pleasure to do

business with 20th"

EXHIBITORS MAIL YOUR NOMINA-
TIONS FOR AUDIENCE AWARDS

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 200, No. 5



July 30, 1955

The Wrong Battle

THE RIGHT to disagree and the right to be wrong are inalienable in all phases of American activity, not excluding motion pictures. That the buyer and the seller of film disagree frequently and each think the other in the wrong should not be surprising. Nor should it be surprising that there is sharp, divergent viewpoints on the wisdom of appealing to the Federal Government for intervention.

At the board meeting in Washington last week National Allied took the fateful—or even fatal—step of charting a new course for Federal intervention. This decision by the Allied directors had several immediate effects. The most important of these for the time being is the cleavage between Allied and TOA. Of late the organizations had been working together on a number of issues. Successes in mutual activity in the tax fight led to the joint committee on toll TV and then to the committee on trade practices. Members of this last committee had been making calls on the distributors. Allied now concludes that a dead end has been reached. TOA feels that the joint committee approach could still accomplish good results.

It should be no surprise that Allied finally decided to go all-out for seeking help from the Government. Several key, influential directors of Allied have long advocated that course. Many months have now passed since the publication of the bill drafted by Abram F. Myers, general counsel, providing for Federal regulation of rentals.

What is surprising is that Allied's action came at a time and in a manner that ruptured the growing cooperation with TOA. It was in manifestations of this cooperation that observers had seen progress on the road to the goal of a single national exhibitor organization. It is not impossible that some thought too much progress was being made in that direction.

THE HERALD has time and again stressed the necessity of granting rental terms relief to theatres in the lower grossing capacities and others in distress which can be alleviated. Special emphasis has been given to the necessity of keeping alive the one-theatre towns lest much of the population of the United States grow up in a movie-less world.

Just because relief has been difficult to attain in reasonable approaches up to now does not mean there is either an excuse or a justification for resort to what is known in advance to be an unreasonable approach.

At the Allied Milwaukee convention a year ago it was necessary to bring to bear the big oratorical guns

to get the Government control bill endorsed, even tentatively. This indicates that sentiment for bringing the Government into the business is less than unanimous.

It is to be realized that desperate men do desperate things. Many members of Allied and other small exhibitors feel they are being crushed economically. That the pressure exists may not be denied. However, Washington is not the proper resort.

Any lasting beneficial relief on trade practices is to be won in the offices of distribution and not in the halls of Congress or a Federal Court. Some conditions within the industry make the granting of relief difficult or impossible in certain instances. Exhibitors who have joined buying and booking combines have signed away their direct right to negotiate for terms. Such booking groups are businesses and must be operated in ways that attract and hold customers, preferably those from whom most is received. Incidentally no buying and booking combines operate in Britain.

A PART from trade practices no lasting relief is to be won until another battle is fought successfully. That is to bring more paying patrons to the box office. The real survival of thousands of theatres depends not so much on rental terms as such but on a substantial increase in attendance. There are theatres existing which could not operate on a normal profit margin if films were delivered free. While there are many one-theatre towns that should and do receive film on a rental basis that provides the distributors with no profit, the film companies are not non-profit foundations. To continue service, these too must operate at a profit.

Only so much money comes in to be divided between exhibitor, distributor and producer. The problems of all three would be eased substantially if the amount of domestic receipts could be stepped up. The battle for attendance is the crucial one.

Allied's current drive for Government attentions to the industry may be a boomerang that could touch off a new public wave of indifference to pictures on the part of the public. Psychological factors play a great part in movie going. Members of the public who read in their newspapers about intra-industry strife may not be in the mood to go to theatres for amusement and relaxation.

■ ■ ■

Q Raised Eyebrow Department: — In Britain the Cinematograph Exhibitors Association's executive committee has agreed with the Kinematograph Renters Association that the income received from concessions sales will be taken into consideration whenever there is a request for a reduction in film rentals.

—Martin Quigley, Jr.

Letters to the Herald

On Expenses

TO THE EDITOR:

I have been a member of your HERALD Institute exhibitor panel for several years, and was quite interested in your report in the issue of July 31st, 1954, "Theatre Man's Dollar in New 5-Way Stretch." It so happened that this report came out soon after the end of my fiscal year.

When I compared my operating expenses with those of your report, I was considerably over on the expenditure for the House, so I decided to try this past year to reduce these expenditures to come under the 27 per cent for the House for my size operation. I was unable to do so, and for this reason would greatly appreciate your assistance on this question: could you break your percentage (27 per cent) down by outlining to me the percentage of the House Expenditure that the different items should run.

For instance: My bookkeeper breaks the House into the following items: 1. Bookkeeping, 2. Bad checks (this is inconsequential), 3. Donations, 4. General Expense, 5. Insurance, 6. Interest, 7. Legal Expense, 8. Lights, Water and Gas, 9. Depreciation, 10. Supplies and Repairs, 11. Taxes, 12. Telephone and Telegraph, and 13. Travel Expense.

I would greatly appreciate it if you could help me to further study my situation by breaking your 27 per cent House expenditure down into similar items as I have listed above, and what your average of each item is percentage-wise of the 27 per cent.—*T. E. WILLIAMS, Tyson Theatre, Clarksdale, Mississippi*

[Because of widely varying bookkeeping practice, particularly among smaller theatre operations, the editors of The HERALD Institute, in the study referred to by Mr. Williams, did not ask panel members to break down categories within the broad main expenditure for the House. Panelists were asked to include in this main item all expenditures used directly for the operation of the theatre building such as rent or mortgage payments, taxes, interest, light and power, repairs and insurance. Readers are invited to comment on their own experience with these figures.—The Editor.]

Newsreels vs. TV

TO THE EDITOR:

Chic Peden's evaluation of newsreels past and present in the July 9 issue of The HERALD was very interesting, although I must differ with his analysis of their future.

The motion picture theatre's answer to television with regard to newsreels must be the same as its answer regarding feature picture, quality. Television, with its live pickup of any significant planned "news"

event, and its within-hours release of film shot anywhere in the world, certainly cannot be beaten.

But the theatre can offer its patrons something more, current events photographed in full color, wide screen, and on occasion perhaps also stereophonic sound. I say current events rather than news because I am speaking of intelligently directed and written coverage of events, produced by a crew of from four to a dozen men, rather than by one brash cameraman with a wavering Eyemo in one hand, leaving the other hand free to shove anyone else out of his way.

Leave the latter coverage to television. Let the theatre offer one or two reels per month, each of which would contain no more than three items, and let the treatment be somewhere in the vicinity of the March of Time and This Is America style. Obviously the use of color film exclusively would impose a longer delay between event and theatre exhibition than ever is present in black-and-white, but people will wait for quality.

One example that comes to mind is the coronation of Elizabeth II. Most people saw the event covered on television either in the scheduled newscasts or in the full coverage offered by some networks; then a few months later they paid hard cash to see the event again when presented as a feature production in full color and with a brilliant script, narration, and live sound.

Who would not like to see the Miss America contest in featured coverage, in color, VistaVision, CinemaScope, or one of the other wide screen processes?

A beautiful picture has attraction regardless of its news timeliness. The same is true of other events. Theatres would not bother with a lot of the news that clutters TV news shows, because their current events coverage would contain color, sound, wide screen, intelligent writing, directing, narration, and other attributes available from the motion picture industry. Regardless of the courage and brass of the old-time newsreel man, we must all admit that the motion picture quality of most newsreels is appallingly bad. A picture poorly exposed, out of focus, shaky and sketchy is poor motion picture work, regardless of how hard it was for the man to get the pictures.

Let's forget the old-time newsreels and make something worth while for our theatres. And leave the electronic tape to television, too, that is not our medium.—*HERBERT A. BERRY, La Mirada, Cal.*

"Very Fine Reviews"

TO THE EDITOR:

I have been receiving your magazine for the last six years, and congratulate you for the very fine reviews, which help me a lot in the choice of American pictures.—*J. R. CARBONI, Rialto Theatre, Casablanca.*

MOTION PICTURE HERALD

July 30, 1955

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On the Horizon

OFFICIAL ATTACK

Toll television would "black out the best of free television" and "it is hard to think of a single argument in its favor other than profit to the promoters". This striking assailment came Tuesday in the House of Representatives from Edmund P. Radwan, New York Republican. He added he felt "the nerve of these promoters is almost fantastic". Mr. Radwan, who has a gift for the pungent, also commented: "They would render the television set owner blind, then rent him a seeing eye dog".

COURT IMPASSE

Justice Department officials are still refusing to say what they'll do about the Schine contempt proceedings in Buffalo, but it looks as though a successor to the late Judge Knight won't be named until next year and that he'll almost certainly grant any Schine motion for a new trial.

CYCLE

In the wake of Allied Artists' smashing "Phenix City Story" may be expected to come--if the Samuel Bischoff-David Diamond production grosses only half as grandly as Hollywood preview audiences predict--a cycle of factually-grounded melodramas telling straightforwardly the stories, good or bad, of other cities, towns and villages--by name. It's never been done, this way, before.

NEW TECHNIQUE

One of the few major studios that haven't taken a lead-off position with a new photographic-projection system up to now is all set to announce one any day now--a whopper.

IZAACK WALTON READE

Speckled and multi-hued, the hand of showmanship gives its benefits to Asbury Park's famed but comparatively moribund Convention Hall. Visitors to the renowned Jersey resort are able this summer--perched over the salt waters of the Atlantic Ocean (the Hall is built out to sea)--to fish for fresh water

brook, brown, and rainbow trout. This is the first of many attractions the Hall will receive, now it is being run under a three year agreement by the Walter Reade circuit. The anglers, 300 at a time, fish in 90 tons of water with rods and reels supplied them. They may keep the fish, and for convenience there are at hand frozen food lockers.

COLOR DIVERSIFICATION

Pathe Laboratories, Inc., subsidiary of Chesapeake Industries, announced Wednesday a \$1,000,000 expansion program which will enable it to develop and print amateur color still film. Under a license from Eastman Kodak Company, granted under the terms of the consent decree which Eastman signed with the Government last December, Pathe will begin processing Kodachrome Kodacolor early next year. James L. Wolcott, executive vice-president of Pathe Laboratories, said the laboratory would also process Eastman's Ektachrome and all Ansco color still film.

COMING

If you desire to project a "Cinerama-type picture" through one machine, you may within 60 days buy Todd-AO equipment, Douglas Netter, new sales manager, promised this week in New York. He added 25 theatres this year will be able to project the 70mm "Oklahoma" which opens first at the Rivoli, New York. Meanwhile, in Hollywood, Mike Todd has moved his headquarters from the MGM to the RKO lot to make "Around the World in 80 Days".

SMOOTH PROSPECT

Industry officials expect the coming London talks on renewing the British-American film agreement to go off smoothly. "No problems are in sight," says one report.

AIR CONDITIONING

Want some hot air? Cool air? If the A.R.A. Manufacturing Company of Dallas succeeds in marketing its new drive-in weather conditioner, that's the choice you'll have in your favorite drive-in. The system,

WHEN AND WHERE

August 15-20: Audience Collection Week to benefit Will Rogers Memorial Hospital and Research Laboratories.

August 26: Annual golf tournament and dinner dance of the Variety Club of Washington, D. C., Manor Country Club, Norbeck, Maryland.

September 9: Deadline for the filing with the Federal Communications Commission of answering comments on toll television briefs, Washington, D. C.

September 19: Annual stag outing of the Motion Picture Association of Kansas City, Mo., Hillcrest Country Club, Kansas City.

September 30-October 2: Second annual convention of the Women of the Motion Picture Industry, New Orleans.

October 3-7: Seventy-eighth semi-annual convention of the Society of Motion Picture and Television Engineers, Lake Placid, New York.

October 6-9: Annual convention of Theatre Owners of America. Biltmore Hotel, Los Angeles.

October 26: Annual convention of the Motion Picture Theatres Association of Ontario, Toronto.

October 31: Annual convention of the national committee of the Motion Picture Exhibitors Associations of Canada, Toronto.

November 1-2: Annual convention of the Motion Picture Industry Council of Canada, Toronto.

November 2: Annual award dinner of the Canadian Motion Picture Pioneers, Toronto.

November 4: 17th annual dinner of the Motion Picture Pioneers, honoring Herman Robbins as "Pioneer of the Year," Waldorf Astoria Hotel, New York City.

November 6-9: Allied States Association, annual convention, in conjunction with the annual TESMA-TEDA-IPA trade show, Morrison Hotel, Chicago.

November 17-27: Final balloting in the first annual Audience Awards Poll sponsored by the Council of Motion Picture Organizations.

mounted on a stand alongside the parked car, provides two tubes, one for cool or warm pumped air, the other for return air.

William R. Weaver-J. A. Otten-Vincent Canby-Floyd Stone



THE CHECK. Thomas Francis O'Neil buys a picture company. At well-photographed ceremonies in Jersey City (see page 12) he hands to Howard Hughes' representative, Thomas Slack, right, a check for \$25,000,000. And thus RKO Radio Pictures passed into his hands, in a transaction which for the film industry is incalculably important now and for history.

AND THE CAMERAS ROLL, on \$5,000,000 worth of "War and Peace." Watching the first day's shooting (in VistaVision and color by Technicolor) on the Rome lot are a group of Paramount executives. They are Richard Mealand, London production head; Russell Holman, New York production head, and Jerome Pickman, advertising and publicity director. With them, at the right, producer Dino De Laurentiis.



This week in pictures

"TRIAL." This is a scene from the MGM picture which in its portrayal of the unvarnished facts of life in the big city is a shocker comparable to "Blackboard Jungle," the company feels. Glenn Ford is the defense counsel whose job is not easy. Rafael Compos also is in the picture.

TWO more from Stanley Kramer. The agreement is signed at United Artists' New York office by Mr. Kramer, right, president Arthur B. Krim, left, and board chairman Robert S. Benjamin. Mr. Kramer's current commitment is "The Pride and the Passion."



THE HOST. Earl Douglass, manager of the Wareham theatre, Manhattan, Kan., with his guests for the opening of Universal's "The Private War of Major Benson." They are Tim Hovey, new child star; Mrs. Douglass; their son, Bobby, and Julie Adams, right, also a star in the picture.



by the Herald

DAVE S. KLEIN of the Astra theatre in Kitwe/Nkana, Northern Rhodesia, Africa, and a long and loyal supporter of our Managers Round Table and consistent contributor to the What the Picture Did for Me department, was in to visit us the other day. He gives to his assorted patrons the balm and surcease for which our industry is noted, and he woos them with showmanship notable anywhere. Business is good, CinemaScope is fine, and he's going to have two theatres soon, he says.

PRESENTATION of the first album of "Pete Kelly's Blues" to studio chief Jack L. Warner. In array at the right, music director Ray Heindorf, producer Jack Webb, Mr. Warner, and Columbia Records president J. B. Conkling.



IN TOKYO, at the right, a United Artists conference. The Japanese staff, plus representatives from 10 other Far Eastern countries, clusters about the home office men. Seated are Milton Schneiderman, managing director for Japan, and his guests: Arnold Picker, foreign distribution vice-president; Max E. Youngstein, vice-president, and Andy Albeck, assistant.



BETTER MANAGEMENT—and prizes. The scene at the Odeon Theatres awards luncheon in Toronto. In array, "Champion Showman" Frank Lawson, of the Danforth theatre, Toronto, circuit president Leonard W. Brockington, general manager David Griesdorf, "Candy Sales Champion" William Britt, of the Roxy, Newmarket, assistant general manager E. G. Forsyth, and advertising and publicity director James Hardiman.



RELAXING with three Goldwyn Girls from "Guys and Dolls": Howard Dietz, MGM advertising-publicity vice-president, at his New York office. The girls are Barbara Brent, Larri Thomas, Jann Darlyn.

O'Neil's Pledge—Films For Nation's Theatres

by JAMES D. IVERS

RKO Radio Pictures is in the motion picture business to stay.

That is the firm and reiterated position of Thomas Francis O'Neil, speaking for the General Tire and Rubber Company, which, through its subsidiary, General Teleradio, is the new sole owner of the company.

Monday, in Jersey City, Mr. O'Neil handed Thomas A. Slack, representing Howard Hughes, a bank check for \$25,000,000, payment in full for the motion picture production and distribution company. That afternoon he was elected chairman of the board and Tuesday afternoon he exposed himself to the eager questioning of upwards of 100 representatives of the press.

Their eagerness arose from the fact that many persons in motion picture, television and financial circles have assumed that because Mr. O'Neil is president of General Teleradio, owners of five TV stations, the Yankee and Don Lee networks, and 95 per cent of the Mutual Broadcasting System, his primary purpose was the acquisition of RKO's library of films. To repeated and sometimes repetitive questioning on this point, Mr. O'Neil said:

1. It is true that the backlog of films first attracted his attention as a source of TV program material but during the year-long negotiations "we became convinced there is a large and growing market for fine films for theatrical distribution."

2. "It is our full purpose to continue and to increase RKO's role in the important theatrical release field and more vigorously to pursue the successful operation of the company as a motion picture company."

3. The new owners are morally if not legally bound by a promise made to Howard Hughes who made it a condition of sale that the company continue substantially as it is. This he desired for both humanitarian and economic reasons, for the sake of the employees of the company and because he did not want to see a major motion picture company removed from the field.

Mr. O'Neil said frankly that he could not give specific or detailed plans for the company until he and his organization become oriented. There are no present plans for any changes in personnel he said, except for the appointment of Charles Glett as supervisor of production at the studio. He will replace C. J. Tevlin, present director of studio operations, who is leaving to continue with the Hughes organization.

Production, both direct by the company and through independents will continue and will be expanded as necessary. There will also be direct production for television.

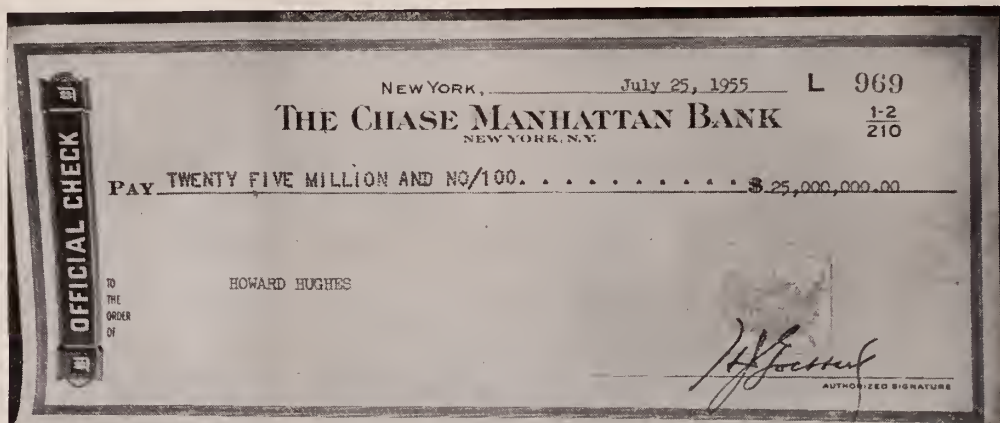
The company's present distribution organization will be kept intact and "given plenty to do." The company's announced release schedule will be continued in force and probably supplemented. This includes "Jet Pilot," completed some time ago, and "The Conqueror," finished last autumn. Asked if these would be seen on television before they were released, Mr. O'Neil snapped erect and said, "No. You can go see them in your theatre."

On the point that the purchase represents sole control of a motion picture company by television interests, Mr. O'Neil said that obviously it was "vertical integration" in order to acquire control of a source of supply,—facilities for producing new film as well as control of the inventory that already exists.

On the production side he envisions the making of "new, good quality feature films, designed for television, which as they become available probably will push aside the older product which is now being used out of necessity. . . . It will be a process of product substitution rather than any real addition of supply to the market."

Much of the inventory of some 800 older films "quite likely will ultimately appear

[Continued on page 16, column 3]



WE WILL continue RKO Radio as a valuable part of the film industry, Thomas F. O'Neil tells the press. With him is Jack Poor, Mutual executive, now an RKO director.

ALLIED SETTING SIGHTS ON FEDERAL REGULATION

Board Drops Conciliatory Approach After Report From Emergency Group

by VINCENT CANBY

Just when things were beginning to look up at the summit of exhibition affairs, Allied States Association, in the persons of its board of directors, examined a report of its Emergency Defense Committee and consequently decided to abandon its recent conciliatory attitude in favor of a concerted drive for Federal regulation of the industry. Spiritually, it was a neat twist on the results of that other summit conference at Geneva.

Meeting in Washington last Wednesday and Thursday the Allied board announced that it was now "prepared and determined to go forward" with the drive for Federal regulation and "will do so as rapidly as circumstances permit."

At the same time the board passed two resolutions which: Focussed attention on "whether the quota restrictions of foreign countries which grant subsidies to their own producers are having the extraterritorial effect to regulate production in this country, and, if so, what our Government proposes to do about it"; and which

Scored "the growing practice of the film companies in demanding as film rental for virtually all box office attractions 50 per cent regardless of the gross receipts of theatres" and directed the EDC to study "the growing evil" of 50 per cent pictures.

TOA Leaders Express Disappointment at Move

Allied's new determination to go to the Government was met with both "surprise and disappointment" by leaders of Theatre Owners of America, with whom, for the last several months, Allied has been presenting an encouraging solid front on trade practice affairs. This unity was most pronounced in the joint Allied-TOA committee which held the recent series of talks with distribution company chiefs, aimed at acquainting the latter with exhibition problems.

It was after hearing the report of its EDC members on this joint committee that the Allied board decided upon its course of action. The report, however, was not to be made public, the board said, until the film companies have had "a reasonable time in which to announce and put into effect the promised change in their selling policies."

The Allied announcements out of Washington immediately prompted E. D. Martin, president of TOA, to issue a statement which read:

"TOA's disappointment stems from the fact that the work of this (joint) committee

ALLIED AND TOA IN TRADITIONAL ROLES

Allied States Association's historic role as an organization of ambitious action and Theatre Owners of America's role as an organization of more temperate design, were confirmed once again last week as the Allied board, meeting in Washington, dropped all plans for peaceful solution to trade problems and mapped strategy for Government intervention. At the same time, Alfred Starr, chairman of the TOA executive committee, warned from New York that exhibition will never see the full potential of strength, never reach the real goal of defense against the external facets of the industry, until "we all come to learn that there is strength in unity." Mr. Starr added that it still "is my most revered hope that one day there will be one national exhibition organization in this country."

is not nearly completed. We feel that the committee made distributors cognizant, for the first time, of the harsh economic plight of exhibition and that this committee had obtained valid promises which we have every reason to believe will be implemented and honored.

"For ourselves we intend to continue this plan of getting relief, and we are sorry that Allied has chosen to withdraw from the field of friendly negotiations, long before they have been satisfactorily concluded.

Martin Expects Vital Concessions to Come

"We cannot emphasize too strongly our belief that the visits made to the various film companies by members of the Allied and TOA groups will bring about important concessions for all exhibitors, large and small. TOA has historically taken a dim view of the value to exhibition of governmental intervention, and the results obtained in the past certainly justify our pessimism. However that may be, we are irrevocably committed to going forward with the discussions that have been initiated and which we are confident will be productive of relief from the harsh terms and conditions now imposed on exhibition.

"The TOA committee that joined with the Allied group in visits with the presidents and distribution sales heads, will be prepared to make final report to the joint meeting of the board of directors and executive committee on October 5 in Los Angeles. Final TOA action will be taken at that

time." The 1955 TOA convention will take place at the Hotel Biltmore in Los Angeles October 6-9.

Following last week's Allied board meeting, Abram F. Myers, Allied general counsel, said he expected a Congressional hearing on Allied's bid for Federal control, but not until after Congress reconvenes in January. Time is needed, Mr. Myers said, to determine whether it would be better to introduce a bill in Congress and then hold the hearing before a legislative committee, or whether the hearing should be held before an investigatory committee, such as the Senate Small Business Committee, which is not empowered to propose or originate Congressional legislation.

Action on Government Intervention Delayed

The Allied board, in a statement issued at the conclusion of the two-day meeting, declared it wished to make it clear that action on Federal regulation had been postponed in order to allow the EDC time in which "to explore the possibilities of peaceful settlement" and in order that Allied "might perfect its case for presentation to Congress." Mr. Myers commented tersely by saying: "The train is back on the track."

The board also said that the results of the EDC-distributor negotiations "fell far short of the hopes and expectations of the board" and consisted "only of oral promises made by certain film executives in general terms and relating only to the very smallest exhibitors." In the case of some companies, the board said, the promises were "confined to distress situations."

In discussing the foreign quota situation, the board said: "The relation between the number of films that may be exported by American film companies under the quota laws and the number being produced and made available in the American market appears too marked for happenstance."

Board Cites Regulation In Foreign Countries

In addition, the board said, some of its information on government film regulation in European countries might not only influence members of Congress, but might also "reassure the few exhibitors who have been made uneasy by the propaganda emanating from the film companies concerning the dire consequences to the exhibitor if such regulation comes to pass. . . . In virtually all European countries there is some form of government-imposed ceiling on film rentals and in some there is what amounts to compulsory arbitration of film rentals."

Under these conditions, the board continued, "and apparently because of them, the foreign exhibitors are prosperous and happy."

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CHARLES COBURN · TOMMY NOONAN

"How to Be Very, Very Popular"

SHEREE NORTH TV APPEARANCES on top-rated national network shows: Colgate Variety Hour, Name's the Same, Dave Garroway, Home Show, Steve Allen, Arthur Murray Party, Morning Show, "What's My Line," "Masquerade Party"—and more!

TWO BEST-SELLING RECORDS! Title song, recorded by top female vocalist Theresa Brewer, already an airwaves sensation! Six different "Shake, Rattle and Roll" recordings plugging film's Rock 'N' Roll production number!

LIFE devotes cover to Sheree North. Stories and layouts already set in Cosmopolitan, Redbook, American, Good Housekeeping, Tempo, Quick! Plus full fan magazine ad campaign!

COLOR by DE LUXE
CINEMASCOPE
Produced, Directed and Screen Play by
NUNNALLY JOHNSON



BETTE DAVIS · RICHARD TODD · JOAN COLLINS

The Virgin Queen

WATCH THE NATIONAL PUBLICITY fan out in July from Portland, Me., Bette Davis' home town, where gala world premiere will be covered by press syndicates, national magazines and noted radio-TV commentators. Special Bette Davis subject, filmed at her home, will be available FREE for local planting.

RADIO AND TV GUEST STAR appearances by Richard Todd, cashing in on his acclaimed role in "A Man Called Peter" and plugging "The Virgin Queen."

WATCH FOR NATIONAL MERCHANDISING PROMOTIONS and special "comic" book edition to help pre-sell "The Virgin Queen."

COLOR by DE LUXE
CINEMASCOPE
Produced by CHARLES BRACKETT Directed by HENRY KOSTER
Written by HARRY BROWN and MINDRET LORD

BACKED BY THE 20th SHOWMANSHIP TH

AUGUST FROM 20th!



**WILLIAM JENNIFER
HOLDEN · JONES**

Love is a Many- Splendored Thing

ED SULLIVAN'S TOAST OF THE TOWN salutes "LOVE IS A MANY-SPLENDORED THING" by presenting to its over 37,000,000 viewers a preview of the picture and a spectacular production number featuring one of America's top vocalists singing its beautiful title song!

THE GREAT TITLE SONG will sweep the nation in recordings by The Four Aces, Don Cornell, Woody Herman, David Rose.

NATIONAL MAGAZINE CAMPAIGN—launches an advertising saturation program designed to reach at least 40,000,000 readers of the nation's top publications!

CONDENSATION OF HAN SUYIN'S BEST-SELLER in September issue of 20,000,000 readership in Woman's Home Companion.

NATION-WIDE FASHION PROMOTION with nation's leading department stores, timed to picture's release. Special editorial section in Vogue Magazine.

COLOR by DE LUXE

CINEMASCOPE

Produced by Directed by Screen Play by
BUDDY ADLER · HENRY KING · JOHN PATRICK



**HUMPHREY GENE
BOGART · TIERNEY**

THE LEFT HAND OF GOD

GENE TIERNEY INTRODUCES exciting scenes from the picture on Ed Sullivan's "Toast of the Town" August 28th, inaugurating the first of the many guest TV appearances by the cast designed to reach over 37,000,000 viewers!

NATIONAL MAGAZINES headed by LIFE, LOOK, THIS WEEK and RED-BOOK are featuring this outstanding motion picture to their 85,000,000 readers!

SPECIAL POCKET BOOKS motion picture edition of William E. Barrett's best-selling novel, featuring full-color cover devoted to scene from picture.

BOGART SINGS! Humphrey Bogart and Lauren Bacall will record "Loaf of Bread" from picture's musical score. This is a recording "first" which will create coast-to-coast publicity.

COLOR by DE LUXE

CINEMASCOPE

also starring LEE J. COBB

Produced by Directed by
BUDDY ADLER · EDWARD DMYTRYK
Screen Play by ALFRED HAYES



EXHIBITORS!

Mail your nominations
for AUDIENCE AWARDS!

AT SELLS MORE TICKETS!

As Maine Knows, So Knows *The Nation*—About "Queen," **Form New Company**



by JAMES D. IVERS

Twentieth Century-Fox told Portland, Maine, about its newest release last Friday and using that proud down east city as a generating point this week was fanning publicity about it to the nation. As of Friday evening there could hardly have been a man, woman or child in Portland who did not know that their neighbor and good friend Bette Davis, was the star of "The Virgin Queen."

A crowd of more than 3,000 persons stood in a broiling sun in front of Portland's City Hall at noon time for an hour waiting for a delayed plane load of stars, television personalities and newspaper people. The wait did not dim their enthusiasm. They cheered when City Council President Ben B. Wilson presented Miss Davis a plaque honoring her for her activities in behalf of the Children's Theatre, for which the premiere was a benefit.

Crowds Line Streets

Lining the streets, they cheered some more as stars Jay Robinson, Tom Ewell, Conrad Nagel, Faye Emerson and Jinx Falkenburg McCrary, proceeded by car to the home of Mrs. Jean Gannett Williams, publisher of the *Portland Evening Express*, *Press Herald* and *Sunday Telegram*, for a real New England clambake, and to Miss Davis' home on Cape Elizabeth for cocktails.

And by the thousands they blocked off the downtown streets of Portland and, at \$10 a ticket, jammed the Strand theatre for the opening of the picture, preceded by street-side radio and television interviews of the visiting celebrities.

The end product, in terms of good will for the industry and specific publicity for "The Virgin Queen," reviewed in this week's Product Digest, included thousands of column inches of newspaper publicity,



Top. Stars Jay Robinson and Conrad Nagel, left, and Tom Ewell, right, are welcomed to Portland by Bette Davis and her husband, Gary Merrill. Above. Miss Davis is interviewed for local television in front of the Strand theatre before the opening.

locally and on the wire services, and at least a dozen taped and filmed television and radio interviews which were used on the networks this week.

Credit for a smoothly run show, and an enormously effective one, goes to Charles Einfeld's publicity and exploitation staff, headed by Ed Sullivan and including Meyer Hutner, Leo Pillot, Ira Tulipan and Harold Rand of the home office, and Phil Engle of the Boston office.

Levy Resigns Disney Post

Charles Levy has resigned as eastern publicity, advertising and exploitation head of Walt Disney Productions to establish his own public relations organization. He has been with the company 12 years.

Richard Davis and John G. McCarthy this week in New York announced the formation of a new film importation and distribution company, United Motion Picture Organization, which will specialize in the presentation of European film product to the American and Canadian market.

Mr. Davis is president and Mr. McCarthy chairman of the board of the new firm. The latter formerly was vice-president and managing director of international affairs for the Motion Picture Association of America.

Mr. Davis and Mr. McCarthy said they were negotiating with national distributing organizations for those importations which have mass U. S. audience acceptability.

O'NEIL PLEDGE

(Continued from Page 12)

on television." The process will be slow. "It should be emphasized, that no major film company," and Mr. O'Neil made it clear that he was including himself here as the new proprietor of a major film company, "is likely to make its entire library available at one time. It is not likely there will be any real upset, least of all any 'loosening of the floodgates' to pour thousands of films on a suddenly disinterested market."

Young—he was born April 15, 1915—and vigorous, Mr. O'Neil was straightforward and down to earth in his answers, most of which would have delighted any exhibitor convention. He has been in the entertainment business since 1947 when, a vice-president of General Tire of which his father is president, he became vice-president and a director of the Yankee Network. Along with his knowledge of the business he has a refreshing frankness—"We'd better start making money with RKO; right now I'm a nervous man"; determination—"The only thing that will close up the company will be the sheriff"; and a layman's dislike for red tape—"After the last few months of negotiations, if I ever have a chance to learn something about the law, I won't."

The interview, held at the Hampshire House on New York's 59th Street, was a model of its kind. Mr. O'Neil was flanked by Jack Poor, executive vice-president of Mutual, and now a director of RKO Radio; George Ruppel, vice-president and treasurer of Mutual; Bob Manby of the executive staff of General Teleradio; Dwight Martin, vice-president and director of the film division of General Teleradio; and Bob Schmid, vice-president of General Teleradio. The arrangements were made by Ed Butler, director of public relations for General Tire, and by Francis X. Zuzulo, director of press information for General Teleradio.

As it broke up, Mr. O'Neil said, "This acquisition was made to make us better able to develop entertainment both inside and outside the home."

That nailed it down.

NAME FIRST NOMINEES FOR AUDIENCE POLL

COMPO Gives Exhibitors' Selections to Press at Luncheon in Hollywood

by WILLIAM R. WEAVER

HOLLYWOOD: Nominations for the first public election of favorite stars, pictures and most promising newcomers were announced to the press of the nation Wednesday in Hollywood. The nominees, ten in each category, were selected by the exhibitors of the country in balloting conducted by the Council of Motion Picture Organizations which is sponsoring the poll.

Nominees Are Eligible For Vote Nov. 17-27

Announcement of the exhibitor nominations based on pictures released between October 1, 1954 and March 31, last, was made at a luncheon in the Crystal Room of the Beverly Hills Hotel. These nominees now become eligible for balloting by the public during the final election—November 17 to 27. Other nominations will be made by exhibitors from pictures released between March 31 and next September 30.

The luncheon, attended by several hundred Hollywood celebrities including top-flight motion picture stars, was sponsored by the Audience Awards Poll Committee of COMPO.

With Dick Powell as toastmaster, Walter Pidgeon, president of the Screen Actors Guild, presented certificates of nominations to the actresses whose performances during the first six-month nominating period were voted the best. Mr. Pidgeon also accepted certificates in behalf of the actors who have been similarly honored. June Allyson made the presentation to actors voted the "most promising new male personalities" for roles during the voting period.

After an introduction by Toastmaster Powell, Al Lichtman, vice-president in charge of distribution for 20th Century-Fox, outlined briefly the six year history and function of COMPO, which he serves as co-chairman.

Rhoden Expects Millions To Come to the Polls

Elmer C. Rhoden, president of National Theatres Inc. and national chairman of the Audience Awards Poll Committee, said that he expected millions of people will express their choice of pictures and personalities in the first annual Audience Awards Poll.

Singling out the assembled Hollywood press correspondents, Mr. Rhoden said, "Your interest in the Audience Awards Poll should be as keen as that of the exhibitors for it is your readers who will make up

THE EXHIBITOR SELECTIONS:

The 10 pictures nominated as the best of those released between October 1, 1954 and March 31 last were announced as follows:

"The Bridges of Toko-Ri," Paramount; "Battle Cry," Warner Brothers; "Blackboard Jungle," MGM; "Country Girl," Paramount; "The Long Grey Line," Columbia; "Rear Window," Paramount; "Sabrina," Paramount; "A Star Is Born," Warner Brothers; "There's No Business Like Show Business," 20th Century-Fox; "White Christmas," Paramount.

The 10 male players nominated for best performances and the pictures in which they appeared were as follows:

William Holden in "The Bridges of Toko-Ri," Paramount; Spencer Tracy in "A Bad Day at Black Rock," MGM; Glenn Ford in "Blackboard Jungle," MGM; Bing Crosby in "Country Girl," Paramount; Marlon Brando in "Desiree," 20th Century-Fox; Tyrone Power in "The Long Grey Line," Columbia; James Stewart in "Rear Window," Paramount; James Mason in "A Star Is Born," Warner Brothers; Gary Cooper in "Vera Cruz," United Artists; Burt Lancaster in "Vera Cruz," United Artists.

The 10 female players nominated for best performances and the pictures in which they appeared were as follows:

Ava Gardner in "The Barefoot Contessa," United Artists; Dorothy Dandridge in "Carmen Jones," 20th Century-Fox; Grace Kelly in "Country Girl," Paramount; Maureen O'Hara in "The Long Grey Line," Columbia; Elizabeth Taylor in "The Last Time I Saw Paris," MGM; Audrey Hepburn in "Sabrina," Paramount; Judy Garland in "A Star Is Born," Warner Brothers; Susan Hayward in "Untamed," 20th Century-Fox; June Allyson in "A Woman's World," 20th Century-Fox; Doris Day in "Young At Heart," Warner Brothers.

Nominations for the 10 most promising new male personalities went to:

Tab Hunter, John Ericson, Harry Belafonte, Russ Tamblyn, Jack Lemmon, Jack Palance, George Nader, Richard Egan, Brian Keith and Gig Young.

These were nominated as the 10 most promising new female personalities:

Dorothy Malone, Dorothy Dandridge, Barbara Rush, Anne Bancroft, Kim Novak, Anne Francis, Rita Moreno, Lori Nelson, May Wynn and Cleo Moore.

the large majority of public voters in November."

Mr. Rhoden continued: "If we had given the public this opportunity to express their preference in young actors and actresses 25 years ago I feel confident we would have many more young star players attracting a vast young audience today."

B. B. Kahane, vice president of Columbia Pictures, spoke of the Hollywood producers' interest and enthusiasm for the Audience Awards Poll. He placed special emphasis on the service the poll will render to producers in casting new personalities in important and expensive pictures. Mr. Kahane added that several Hollywood studios would soon produce special short subjects for the purpose of exploiting their new talents and that the Audience Awards Poll fits perfectly into these plans.

At the conclusion of the meeting, officers of COMPO and Robert W. Coyne, special counsel for the Audience Awards Poll, met with newsmen in a question-and-answer period.

This week the second nominating ballot for the Audience Awards Poll was in process of distribution to some 18,000 theatres, including drive-ins, throughout the country. This ballot covers pictures released between April 1, 1955 and June 30, 1955.

Like the first ballot it is distributed through the regional offices of National Screen Service.

Mr. Coyne emphasized that it was urgent that all exhibitors fill in and mail their ballots as quickly as possible in the postage-paid envelope enclosed for that purpose. All ballots for the second series of nominations must be in the hands of Price Waterhouse & Co. not later than August 15.

The winners of the first ballot, together with the five top names on the second and on the third nominating ballots, will appear on the official ballot to be voted on by the public in the Audience Awards election to be held November 17-27.

On the second ballot, each exhibitor is asked to nominate not more than five names in each of the five categories. No player may be nominated for more than one performance. Nomination of a picture, however, does not necessarily mean that the exhibitor must also nominate the stars or promising personalities listed in that picture.

Personalities may be named for their performance in any qualified pictures besides those elected as the best. No ballots will be considered if more than five pictures and more than five players in each category are nominated, or if a player is nominated more than once.

For More Than 35 Years, Exhibitors Have Gotten The Fall

PARAMOUNT

HONORED THIS YEAR AS THE BIG PICTURE TO

FREDERICK BRISSON Presents

THE GIRL

Rosalind Russell's first film as
a song-and-dance girl, following
her brilliant success on the Broadway
stage in the musical, "Wonderful Town"...



VISTAVISION
MOTION PICTURE HIGH-FIDELITY

Starring

ROSALIND RUSSELL
Eddie Albert

with

MARION LORNE • JAMES GLEASON • Produced by
(Courtesy of MR. PEEPERS TV CO.)

Screenplay by **Robert Pirosh** and **Jerome Davis**

Dances and Musical Numbers Staged by **Robert Alton**

Tell TV Viewers:

Marion Lorne of the
"Mr. Peepers" show, makes
her screen debut...

Movie Season Off To A Great Boxoffice Start By Celebrating

T WEEK

late August, early September

HIGHLIGHT

THIS FAMOUS EVENT:

L RUSH

It'll be a wonderful thrill for showmen
to present the "Wonderful Town"
girl, having a wonderful time
in that fabulous town—Las Vegas!

Color by **TECHNICOLOR**

FERNANDO LAMAS
Gloria De Haven

Frederick Brisson • Directed by **Robert Pirosh**

Based on a Story by Phoebe and Henry Ephron
Songs by Hugh Martin and Ralph Blane

• A Paramount Picture

Singing-est Star-Cast
of the year!

All four principals sing
out these rousing hit tunes:

IF YOU'LL ONLY TAKE
A CHANCE
AN OCCASIONAL MAN
AT LAST WE'RE ALONE
CHAMPAGNE
BIRMIN'HAM
OUT OF DOORS
HOMESICK HILLBILLY
THE GIRL RUSH

British Close Deal to Make New Lenses

by PETER BURNUP

LONDON: Westrex announces here that arrangements have been completed for the production in Great Britain of the Hi-Lux Val variable anamorphic lens.

The lens is manufactured by W. Watson & Sons, Ltd., under a license issued by Projection Optics Co., Inc., of Rochester, N. Y. Westrex has exclusive distribution rights and will demonstrate the new lens to the British trade August 3. The action serves to confirm the earlier disclosure of the Board of Trade decision to halt the issuance of import licenses for anamorphic lenses.

Cites Experimentation

Passing through London on the last leg of a round-the-world trip, R. E. Warn, Westrex's vice-president in charge of foreign operations, paused here last week to talk to newsmen about the development of new techniques in Hollywood. Experiments, he said, are being carried out by MGM's Douglas Shearer and 20th Century-Fox's Earl Sponable to adapt the new double-frame negative to their respective systems.

The aim, he said, of these and other experiments is always better clarity and definition with less grain in order to give the customers better pictures on the big screen. It is Mr. Warn's personal impression that the current developments indicate a trend toward a dual form of exhibition, a standard and a de luxe.

Incidentally, other companies here already manufacturing anamorphic lenses are J. Arthur Rank's British Optical and Precision Engineers and the Wray Optical Company. B.O.P.E.'s Varamorph is turned out currently at the rate of 400 a month. First deliveries from the Wray concern are expected before the end of July.



Spyros P. Skouras, in behalf of 20th Century-Fox, and John Schlesinger Tuesday signed the agreement in the latter's London office by which 20th-Fox acquires the Schlesinger interests in African Theatres. In addition to these interests, the transaction includes certain cinemas and other properties privately owned by Schlesinger.

The transaction is subject to 20th-Fox's ability to acquire all the remaining ordinary shares in African Theatres, other than those at present held by the Schlesinger interests, or at least 90 per cent of the total. If this is not achieved by December 1 next, 20th-Fox has the option of cancelling the pact.



The Board of Trade announces that Douglas Raymond Collins has accepted its invitation to become a member of the board of the National Film Finance Corporation. He is managing director of a number of non-cinema, industrial concerns.

14 U.A. Overseas Units Top Billings Quota

Fourteen of United Artists' overseas branches have topped their billings quotas in the first six-month competition of the year-long, international Blockbuster Drive honoring Robert S. Benjamin, chairman of the board, it was announced this week by drive co-captains Arnold M. Picker, vice-president in charge of foreign distribution, and Louis Lober, general manager of the foreign department. The winning offices include three branches in the French organization: Casablanca, Algiers and Tunis; two in Australia: Adelaide and Perth; and Tokyo (Japan); Stockholm (Sweden); Manila (Philippines); Santiago (Chile); Taipei (Taiwan); Singapore (Straits Settlements); Port of Spain (Trinidad); Glasgow (Great Britain); Curitiba (Brazil). Each branch will receive a cash prize.

Thorpe Post Is Shifted

Lacy Kastner, president of Columbia Pictures International Corporation, has announced the appointment of Max Thorpe as chairman of the board of Columbia Pictures Corp., Ltd., England. Mr. Thorpe, who has served as managing director of that company for many years, has asked to be relieved of the operational duties because of recent ill health.

At the same time, Mr. Kastner announced the appointment of M. J. Frankovich to succeed Mr. Thorpe as managing director of Columbia Pictures Corp., Ltd. Mr. Frankovich has been active during the last few years in independent production, with "Footsteps in the Fog" and "Joe Macbeth" for forthcoming Columbia release. He will now devote himself exclusively to the supervision of Columbia's activities in England.

Mr. Kastner also announced that William Levy has been appointed to the position of manager of distribution.

RKO Sets Release on Three Top Pictures

RKO has set national release dates for three of its forthcoming pictures, "Bengazi," "Tennessee's Partner," and "The Treasure of Pancho Villa," H. H. Greenblatt, domestic sales manager, announced last week. "Bengazi," a Panamint Pictures production produced by Gene Tevlin and Sam Wiesen-thal, starring Richard Conte, Victor McLaglen, Richard Carlson and Mala Powers, will be released August 31. "Tennessee's Partner," Benedict Bogeaus' Superscope-Technicolor production directed by Allan Dwan, starring John Payne, Ronald Reagan, Rhonda Fleming and Coleen Gray, is set for release on September 21. "The Treasure of Pancho Villa," an Edmund Grainger production filmed in Superscope and color by Technicolor, starring Shelley Winters, Rory Calhoun, Gilbert Roland and Joseph Calleia, will be released October 5.

COMPO Sets Dues Drive

In order to meet the heavy cost of the Audience Awards campaign, a possible renewal of the Federal tax removal drive and its public relations activities, COMPO will conduct a dues collection canvass during the month of August, Robert W. Coyne, special counsel, announced last week. The campaign, which was authorized by the COMPO executive committee, representing all branches of the industry, will be the first appeal for funds since 1953, as no annual dues were requested last year.

The schedule of dues this year will be held to the reduced level instituted in the dues campaign two years ago. As in the past, dues from exhibitors would be matched, dollar for dollar, by contributions from the distributing companies.

With the approval of the general sales managers, the campaign will be conducted in the same manner as previous COMPO dues solicitations, with the sales forces of all the film companies canvassing all exhibitors.

The schedule of dues, as approved by the COMPO governing committee, is as follows:

FOUR-WALL THEATRES			
Up to	500 seats	.....	\$ 7.50 yearly
" "	750 " "	.....	11.25 " "
" "	1,000 " "	.....	18.75 " "
" "	2,500 " "	.....	37.50 " "
Over	2,500 " "	.....	75.00 " "

DRIVE-IN THEATRES			
Up to	300 car capacity	.....	\$ 7.50 yearly
" "	500 " "	.....	11.25 " "
" "	600 " "	.....	18.75 " "
Over	600 " "	.....	37.50 " "

A meeting of all branch managers was held in each exchange city this week, for the development of a field organization and the distribution of work.

New York Film Labs Local Signs Two-Year Contract

Local 702, which represents laboratory workers in the film processing plants in New York, has accepted a two-year contract, retroactive to June 19, 1955, which provides for the establishment of a pension fund and wage increases, according to Joseph E. McMahon, secretary of Republic Pictures Corporation, and chairman of the management negotiating committee. The new two-year pact provides that the laboratories establish a pension fund at the rate of \$4 a week or 10 cents an hour, a 12½ cents hourly wage increase, three weeks vacation for employees with 12 or more years of service, and the adjustment of other working conditions and rates.

Lees Has Carpet Color Film

"Amazing What Color Can Do!" is the title of a film being offered by James Lees and Sons Company first to retailers and later to consumers. The film stresses the importance of color as well as content, construction and price.

SAG Votes TV Strike

HOLLYWOOD: The Screen Actors Guild membership, in an emergency mass meeting at the Hollywood Legion Stadium last Sunday night, voted to authorize a nationwide strike against television film producers following a breakdown in contract negotiations.

The guild immediately disclosed that ballots, returnable by July 31, were on their way to the Guild's 10,000 members, together with a letter from the board of directors unanimously recommending a "yes" vote. A Guild spokesman said the strike can be expected to begin August 1 or "very shortly thereafter."

The three-year contract covering actors in entertainment television films expired last Wednesday night. The board's letter to the membership said in part, "the existing contract was negotiated in the infancy of the television entertainment business. During three years, the income of the television film industry has increased several hundred per cent. We believe that actors are now entitled to a just increase."

Report IA Demands Royalty on Pictures

Film company executives were briefed on the studio contract demands of IATSE by Y. Frank Freeman, chairman of the Association of Motion Pictures Producers, and Charles Boren, vice-president in charge of labor relations for AMPP, at a meeting in New York this week.

Attending the closed door session was Eric A. Johnston, president of the Motion Picture Association of America. Mr. Boren, reached in the afternoon following the close of the session, declined comment. It is understood that "IA," in addition to seeking a five-day week, is requesting a five per cent royalty on theatrical films released to TV and reissues, to be paid into the union's pension fund, and a basic wage rise. The contract expires October 25.

Expect \$4,000,000 Budget For U.S.I.A. Film Program

WASHINGTON: Officials of the U. S. Information Agency expect that between \$4,000,000 and \$4,300,000 will be allotted to the motion picture program for the current year. This would be up sharply from the \$3,087,000 on which the film program operated during the year ending June 30. The agency had sought \$4,484,000 for the film program for this year. U.S.I.A. had asked \$88,500,000 for this year for the entire agency, and Congress voted \$85,000,000. Congress did not specify how the total was to be allotted the various media. Agency officials said they thought they would feel their way for some while in breaking the total down among the media, but that they were confident the film program would be over \$4,000,000, possibly to \$4,300,000.

Hollywood Scene

HOLLYWOOD BUREAU

THE start of five pictures, offset by the completion of four others, lifted the overall shooting level to 30 as of the weekend.

Allied Artists started two pictures.

"The Toughest Man Alive" is a William F. Broidy production directed by Sidney Salkow with Dane Clark, Lita Milan, Myrna Dell, Anthony Caruso and Tony Rock.

"World Without End" is produced by Richard Heermance, with Edward Bernds directing Hugh Marlow, Nancy Gates, Lisa Montell and others.

"The Gamma People," a Warwick Production for Columbia release, got under way in Austria. John Cossage is the producer, John Gilling the director, and the cast is headed by Paul Douglas and Patricia Medina. Irving Allen and A. R. Broccoli are executive producers.

"A Day of Fury," Technicolor, is a Universal-International project, with Dale Robertson, Mara Corday and Jock Mahoney in top roles. Robert Arthur is the producer, Harom Jones the director, and Technicolor the process.

"The Burglar" is a Samson Production, independent, presenting Dan Duryea, Martha Vickers, Jayne Mansfield, Peter Capell, Wendell Phillips and others. Louis W. Kellman is the producer. Paul Wendikows is directing.

Des Moines Honors Gregory And "Hunter" at Premiere

DES MOINES: This city rolled out the red carpet Tuesday night for a day-long tribute to native son Paul Gregory and his first film production, United Artists' "Night of the Hunter," which had its world premiere at the local Paramount theatre to cap the day's activities. Governor Leo A. Hoegh of Iowa and Mayor Joe Van Dreser of Des Moines headed the list of local dignitaries who joined the Hollywood group in the festivities. In the latter group were Charles Laughton, director of the film, Elsa Lancaster, Marilyn Maxwell and others.

Technicolor Gets Plant

Technicolor Motion Picture Corporation this week took title to the buildings and grounds in Burbank, California, formerly owned by Color Corporation of America, it was announced by Herbert T. Kalmus, Technicolor president and general manager. Technicolor will utilize the former Cinecolor plant for its research staff and laboratories.

Wins "Small Fry Award"

Tim Hovey, Universal-International child actor, has been named the winner of the Screen Children's Guild "Small Fry Award" for the outstanding performance by

THIS WEEK IN PRODUCTION:

STARTED (5)

ALLIED ARTISTS

Toughest Man Alive
World Without End
(Color)

COLUMBIA

Gamma People
(Warwick)

COMPLETED (4)

COLUMBIA

Houston Story

M-G-M

Kismet (CinemaScope;
Eastman Color)

SHOOTING (25)

COLUMBIA

Tambourine (Welsch;
CinemaScope;
Technicolor)
Battle Stations
44 Soho Square
(Location Prods.)
1984 (Holiday Prods.)

INDEPENDENT

Patterns
(Harris-Myerberg)

M-G-M

Last Hunt
(CinemaScope;
Eastman Color)
Tender Trap
(CinemaScope;
Eastman Color)
I'll Cry Tomorrow

PARAMOUNT

Proud and Profane
(VistaVision;
Technicolor)
Lady Eve
(VistaVision;
Technicolor)
War and Peace (Ponti-
De Laurentiis;
VistaVision;
Technicolor)
Man Who Knew Too
Much (VistaVision;
Technicolor)
Ten Commandments
(VistaVision;
Technicolor)

UNIVERSAL-INT'L

Day of Fury
(Technicolor)

INDEPENDENT

Burglar
(Samson Prods.)

REPUBLIC

Treachery

WARNER BROS.

Sincerely Yours
(WarnerColor)

RKO RADIO

Slightly Scarlet
(SuperScope;
Technicolor)
Glory (David Butler;
SuperScope;
Technicolor)
Way Out
(Todon Prods.)

20TH-FOX

Good Morning Miss
Dove (CinemaScope;
color)

UNITED ARTISTS

Three Bad Sisters
(Bel-Air Prods.)
Foreign Intrigue
(S. Reynolds;
Eastman Color)

UNIVERSAL-INT'L

Red Sundown (formerly
"Decision at Duran-
go"; Technicolor)
Benny Goodman Story
(Technicolor)
Square Jungle

WARNER BROS.

Court-Martial of Billy
Mitchell (U. S. Pic-
tures; CinemaScope;
WarnerColor)
Searchers
(V. C. Whitney;
VistaVision; color)
Giant (George Stevens;
WarnerColor)

a child actor during 1955. Phillip McClay, president of the Guild, awarded the children's "Oscar"—an engraved golden skillet—to young Tim in recognition of his performance in U-I's "The Private War of Major Benson."





Now audiences sit entranced ...sirens of the sea all around

They're there with their stars—within touching distance—almost! That's the thrill big-screen shows give as *nothing else in the entertainment-world ever has!* Part of it comes from size, of course; much of it is illusion; all of it is the result of new technics in production, processing and projection . . . technics which

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Six Years Is Limitations In New York

ALBANY: The statute of limitations in New York State is six years, United States District Court Judge Stephen W. Brennan has ruled in a five-page decision denying a motion by defendants in the \$1,500,000 anti-trust action of St. Lawrence Investors, Inc., operating the American in Canton, against Schine Chain Theatres, Inc., and other Schine companies, as well as eight major distributors.

The defendants argued that the limitations statute, under Section 49 of the New York Civil Practice Act, was three years. One, Universal Film Exchanges, Inc., which Judge Brennan pointed out was not made a defendant until July 17, 1954—"a period of three years after commencement of the action"—moved the dismissal of the complaint on the ground of that alleged defense. Universal Pictures, Inc., was an original defendant.

Judge Brennan's ruling will affect two other industry anti-trust suits pending in the Northern District of New York. A recently enacted Federal statute places the statutory limit period at four years in the future. The statute of limitations in anti-trust cases has depended upon that prevailing in the state where the action started.

Cinerama Inc. Makes Plans To Produce in Process

Cinerama, Inc., announced this week plans to go into production, with the appointment of Grant Leenhouts as vice-president in charge of production. Production plans by Cinerama, Inc., the company which holds the patent rights to the Cinerama process, were disclosed in New York in the wake of what was described as the July 11 deadline in the company's contract with Stanley Warner. It was said that under terms of the contract between the two companies, Cinerama, Inc., has the right to start production of a film in the system if Stanley Warner has not started on a third production in the first two years of its exclusive contract. Stanley Warner has the current "Cinerama Holiday" and the forthcoming "Seven Wonders of the World." Mr. Leenhouts is said to be working on three story properties.

House Un-American Group to Study New York Talent

WASHINGTON: The House Un-American Activities Committee will hold about a week of hearings in New York, tentatively set to start August 15, on Communist activity in the entertainment industry. Officials said that practically all the attention would be on individuals now active in the legitimate theatre or in radio and television, but that some of these individuals might also

THE WINNERS CIRCLE

Pictures doing above average business in key cities for the week ending July 23 were:

Albany: HOUSE OF BAMBOO (20th-Fox); YOU'RE NEVER TOO YOUNG (Para.).

Atlanta: BLACKBOARD JUNGLE (MGM); THE INFORMER (RKO) (reissue); MISTER ROBERTS (W.B.); NOT AS A STRANGER (U.A.).

Baltimore: INTERRUPTED MELODY (MGM); LADY AND THE TRAMP (B.V.) 2nd week; MISTER ROBERTS (W.B.); NOT AS A STRANGER (U.A.).

Boston: HOUSE OF BAMBOO (20th-Fox); LADY AND THE TRAMP (B.V.); THE NIGHT HOLDS TERROR (Col.); NOT AS A STRANGER (U.A.) 3rd week; WE'RE NO ANGELS (Par.).

Buffalo: LADY AND THE TRAMP; MISTER ROBERTS (W.B.) 2nd week; NOT AS A STRANGER (U.A.) 4th week; WE'RE NO ANGELS (Par.) 2nd week.

Chicago: DAVY CROCKETT (B.V.) 2nd week; THE KENTUCKIAN (U.A.); LADY AND THE TRAMP (B.V.) 6th week; LONG JOHN SILVER (D.C.A.) 2nd week; LOVE ME OR LEAVE ME (MGM) 3rd week; THE PHENIX CITY STORY (A.A.); WAGES OF FEAR (D.C.A.) 3rd week.

Cleveland: THE FAR HORIZONS (Par.); NOT AS A STRANGER (U.A.) 4th week; SEVEN LITTLE FOYS (Par.) 3rd week.

Columbus: LADY AND THE TRAMP (B.V.); NOT AS A STRANGER (U.A.) 2nd week; SEVEN LITTLE FOYS (Par.); SEVEN YEAR ITCH (20th-Fox) 4th week.

Denver: ABBOTT AND COSTELLO MEET THE MUMMY (Univ.); FOXFIRE (Univ.); MOONFLEET (MGM); NOT AS A STRANGER (U.A.) 3rd week; SEVEN LITTLE FOYS (Par.).

Des Moines: SEVEN YEAR ITCH (20th-Fox) 3rd week.

Detroit: LADY AND THE TRAMP (B.V.) 3rd week; LOVE ME OR LEAVE ME (MGM) 5th week; NOT AS A STRANGER (U.A.) 3rd week.

Hartford: HOW TO BE VERY, VERY POPULAR (20th-Fox); THE INFORMER (RKO) (reissue); LADY AND THE TRAMP (B.V.) 2nd week; NOT AS A STRANGER (U.A.) 2nd week.

Indianapolis: HOW TO BE VERY, VERY POPULAR (20th-Fox); LADY AND THE TRAMP (B.V.); NOT AS A STRANGER (U.A.) 2nd week; SEVEN LITTLE FOYS (Par.) 2nd week.

Jacksonville: NOT AS A STRANGER (U.A.) 2nd week; WICHITA (A.A.); YOU'RE NEVER TOO YOUNG (Par.).

Kansas City: LADY AND THE TRAMP (B.V.); NOT AS A STRANGER (U.A.); SEVEN YEAR ITCH (20th-Fox) 4th week; WICHITA (A.A.).

Memphis: INTERRUPTED MELODY (MGM) 2nd week; LADY AND THE TRAMP (B.V.); SEVEN YEAR ITCH (20th-Fox) 3rd week.

Miami: LOVE ME OR LEAVE ME (MGM) 6th week; MARTY (U.A.); WE'RE NO ANGELS (Par.) 2nd week.

Milwaukee: LADY AND THE TRAMP (B.V.); NOT AS A STRANGER (U.A.) 3rd week; SEVEN YEAR ITCH (20th-Fox) 4th week.

New Orleans: FOXFIRE (Univ.) 3rd week; MISTER ROBERTS (W.B.) 4th week; NOT AS A STRANGER (U.A.); SEVEN LITTLE FOYS (Par.); TO PARIS WITH LOVE (Cont. Dist.) 4th week.

Oklahoma City: INTERRUPTED MELODY (MGM) 2nd week; LADY AND THE TRAMP (B.V.) 2nd week; SEVEN LITTLE FOYS (Par.) 3rd week; SEVEN YEAR ITCH (20th-Fox) 4th week.

Philadelphia: THE COBWEB (MGM); LADY AND THE TRAMP (B.V.) 3rd week; MARTY (U.A.) 5th week; NOT AS A STRANGER (U.A.) 3rd week; WE'RE NO ANGELS (Par.).

Pittsburgh: THE INTRUDER (A.A.) 2nd week; SEVEN LITTLE FOYS (Par.) 2nd week; SEVEN YEAR ITCH (20th-Fox) 4th week; WE'RE NO ANGELS (Par.) 2nd week; WICHITA (A.A.).

Portland: LADY AND THE TRAMP (B.V.); NOT AS A STRANGER (U.A.) 2nd week; SEVEN YEAR ITCH (20th-Fox) 4th week.

Toronto: DAM BUSTERS (W.B.); INTERRUPTED MELODY (MGM) 2nd week; SEVEN LITTLE FOYS (Par.) 4th week; SEVEN YEAR ITCH (20th-Fox) 4th week.

Vancouver: LOVE ME OR LEAVE ME (MGM); SEVEN LITTLE FOYS (Par.); SOLDIER OF FORTUNE (20th-Fox).

be, or have been, connected with motion pictures. The committee would make no witness names public, but indicated that subpoenas have already been issued for about 50 persons.

New York Exhibitors Paid \$4,708,499 in New Tax

Motion picture theatres in New York City collected \$1,298,409 of the total \$3,101,028 amusement tax during the last quarter of the fiscal year ended June 30, a representative of the City Tax Collectors' office announced this week. The revenue col-

lected by all the city's motion picture theatres during the first year of the five per cent amusement tax's imposition was \$4,708,499 of the total of \$9,301,678, it was announced by the city official.

Mass Drive-in Dates Set

Six exchange areas will have mass drive-in bookings of John Ford's "She Wore A Yellow Ribbon" during August, it is announced by Walter Branson, RKO world sales manager. The reissue will be available to exchanges in Chicago, Milwaukee, St. Louis, Minneapolis and Indianapolis.

The National Spotlight

ATLANTA

Miss Carlene Kessler, formerly with the Pekin drive-in, Pekin, Ill., and now with Allied Artists Southern Exchanges, and Clayton Gardner, of Chicago, Ill., were married and will honeymoon in Chicago. They will make their home in Atlanta. . . . Charlie Jordan, former branch manager of Warner Bros. here, has been appointed manager of Howco Films. . . . T. G. Stanley, new owner of the Ann theatre, Estill, S. C., will change its name to the Estill theatre. . . . O. E. Hudgins, owner of the Thomaston drive-in, Thomaston, Ga., died at his home there. . . . Ed Stevens, president of Stevens Pictures, is back in his Atlanta office after a trip to Chicago. . . . On the Row were: Mr. and Mrs. LeRay Rollins, Rogers theatre, Montgomery, Ala.; Jay Solomon, Independent Theatres, Chattanooga, Tenn.; Mary H. Brannon, and her father, owners of theatres in Georgia; Dick Kennedy, theatres in Alabama and Tennessee; and Mack Jackson, theatres in Alexander City, Ala. . . . Jerry Lasswell, Alexander Film's sales representative, has been promoted as Alexander's district manager for Florida, Georgia, Alabama and central Tennessee. . . . Tom R. Pike is the manager of the new South Expressway drive-in, owned by the Georgia Theatres, and which has capacity for 1,000 cars. . . . James W. Robinson has opened his new Wheeler drive-in, Florence, Ala., for 350 cars. . . . The Largo theatre, Largo, Fla., is owned and operated by Floyd Theatres of Jacksonville, and has not been purchased by George E. Smith as reported.

BALTIMORE

Robert Mathew Rappaport, who with his father, I. M. Rappaport, operates the Hippodrome, Town, Little and Film Centre theatres, was in Atlanta this past week where his son Robert was married to Miss Eileen Marx, daughter of Mr. and Mrs. David J. Marx, Jr. of Atlanta. The wedding and reception took place at the Standard Town and Country Club there. . . . Henry Jones, assistant manager of the Hippodrome theatre, returned from a vacation. . . . Miss Madalyn Hoff, assistant manager of Loew's Century, returned from a two weeks' vacation in Florida. . . . Jack Sidney, manager of Loew's Century theatre, left for a three-week vacation in California.

BOSTON

Philip Smith, Smith Management president, has been named chairman of the Combined Jewish Appeal of Greater Boston's advance gifts committee. The Appeal supports 201 philanthropic organizations through a fall fund raising campaign. . . . After more than 40 years in the industry, Andy St. Ledger, manager of the community-owned Bijou theatre in Pittsfield, Maine, for the past 25, is retiring and will live in Lowell, Mass. . . . Maynard and Henry Levine have closed the Roxbury theatre, Roxbury, Mass., permanently. The

building is expected to be turned into a supermarket. . . . William Sheldon, of Times Film Company, New York, attended a luncheon and press screening of "Game of Love" on the eve of its opening at Benjamin Sack's Beacon Hill theatre. . . . Earl B. Raifstanger, 60, manager of Interstate Theatres' Mahawie, Great Barrington, Mass., since 1924, died at Fairview Hospital. He was a member of Rotary, a Mason and a Shriner. . . . Joseph Leahy, booker in Joseph Levine's Embassy Pictures office for eight years, who has also been gaining concession experience at the Meadow Glen drive-in, Medford, recently, has taken over management of Levine's Nashoba drive-in, Boxboro, Mass. He is continuing to spend several hours each day, as well, at Embassy.

BUFFALO

Frank Murphy, district manager, Loew theatres, with headquarters in Cleveland, will continue to supervise the operations of the local Shea theatres, the Buffalo, Kensington and North Park plus the Bellevue in Niagara Falls and the entire present personnel will continue in their various capacities. Following the death of Vincent R. McFaul, the above announcement was made to the Shea employees by Murphy. . . . Edmund P. Radwan, Buffalo Representative in Washington, has a new crusade—a campaign against pay-as-you-go TV, which the local Republican calls "scrambled phony-vision." Radwan has had inserted in the Congressional Record a statement lambasting the promotion of pay television and suggesting that the proposition be turned down with finality by the FCC. . . . Few expected the Glowmeter Corporation plant in North Tonawanda to be sold when it was put up for auction the other day. And it wasn't. The top bid—probably a "feeler"—was \$150,000, and that wasn't high enough. However, there is "evidence of interest in the plant on the part of a buyer and "discussions are developing".

CHICAGO

The State theatre, which had its formal opening July 22, reported far above expectation grosses with "The Seven Little Foys" and "Annapolis Story." . . . More and more exhibitors are giving major consideration to the critical problem of parking. As an example, the Evanston theatre, which reopened July 1, now boasts a large free parking lot. Northwestern University has approved theatre patron use of the Dyche Stadium parking facilities a half block east of the theatre. . . . MGM publicist Norman Pyle won fifth place in the Thorngate Country Club Calcutta Tournament. He participated in a group of 25 foursomes. . . . Sam Gorelick of RKO left to spend his vacation in the Wisconsin Dells. . . . Martha Stengle of the same company selected Hawaii for her annual holiday. . . . Frances Sheldon, formerly a copywriter with radio and TV stations in Akron, Ohio, is now presiding over copywriting chores at Filmack Trailer Company.

. . . Jonathon Reynolds, laboratory chief at Filmack, and Pat Cascio, head of the production department, are vacationing during the city's unparalleled heat wave. . . . Richard Kiley, star of "The Phenix City Story," arrived here to boost the film's world premiere at the Woods theatre.

CLEVELAND

"Lady and the Tramp" tripled the average business in its opening week at the Palace where it is holding over. Manager Max Mink reports the picture draws heavy adult evening attendance as well as children for matinees. . . . Contrary to announcement, Sam Nathanson, president of Gibraltar Motion Picture Distributors, Inc., has not opened an exchange here. . . . Schine circuit has bought IFE's double program, "Wayward Wife" and "Outlaw Girl," for all of its Ohio houses, IFE branch manager Mark Goldman announces. . . . Jerome Safron, Columbia branch manager, is vacationing in Banff and Lake Louise. . . . Mae Pollen, secretary to Nat Holt when the producer was manager here of the RKO Palace theatre, is pinch hitting for Eileen Steiner, secretary to Schine Ohio booking manager Harold Raives. . . . James Benes, 77, who operated the Quincy theatre back in 1910 and has been retired for 20 years, died. . . . Frank Cost, manager of the Lake and Shore theatres for Associated Circuit, returned from Saginaw Bay. . . . Ohio Schine managers' meeting held here last Wednesday was to discuss product and policies for the coming season.

COLUMBUS

Fifty-nine theatres in the Columbus area are co-operating with the Columbus Auto Club in showing safety trailers. Group of local theatremen met with Russell H. Campbell, general manager of the club, and Dr. C. C. Sherburne, vice-president, to arrange the showings. These included J. Real Neth, who also is a trustee of the club; Edward McGlone, RKO city manager; Robert Sokol, manager of Loew's Broad; Robert Little, manager of the Bexley; and Charles Sugarman of the World. Robert Wile, secretary of the Independent Theatre Owners of Ohio, said in his most recent bulletin that the club has purchased 20 prints of each of two trailers on highway safety. Wile hopes the trailers will be shown in every theatre in Franklin, Delaware, Union, Pickaway and Madison counties. Similar showings can be made in all Ohio cities in co-operation with local auto clubs, said Wile. . . . "Lady and the Tramp" went into a second week at RKO Palace and "Not As a Stranger" started a third week at Loew's Broad. . . . Columbus theatremen lost two valued friends in the same week with the deaths of Lewis Hill, advertising director of the Columbus *Dispatch* and Claud Weimer, former editor of the Columbus *Citizen*. Mr. Hill died suddenly following a heart attack and Mr. Weimer died in a Philadelphia hospital after

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an operation. At the time of his death Mr. Weimer was publisher of the Pomeroy, Ohio, *Sentinel*.

DENVER

A lone gunman got \$150 from Miss Erma Arthur, Tabor cashier, as pedestrians passed within a few feet of the booth. He took the money and told her: "Don't grab that phone or I'll kill you." . . . Marvin Goldfarb, district supervisor for Buena Vista, is visiting the offices of the company in Des Moines, Omaha and Kansas City. . . . Edwin Koehler has opened his new 350-car drive-in at Gunnison, Colo., which he has named the Island Acres drive-in. . . . Tom Robinson, Columbia office manager and head booker, is vacationing at an unknown spot. . . . Kroger Babb, president of Hallmark Pictures, in conferring with his agents. . . . Branch managers met at Paramount screening room to set up organization to help collect COMPO dues, with salesmen doing the contact work. Jack Felix, Allied Artists branch manager, is chairman of drive.

DES MOINES

Paul Gregory day was observed in Des Moines July 26. He is the producer of the film, "The Night of the Hunter," which had its world premiere at the Paramount theatre the same night. . . . C. A. Clark has sold his half interest in the Hillcrest drive-in theatre at Cedar Falls to the other half-owner, Glen Heckroth. Clark had been associated with Heckroth in the theatre's management since 1950. . . . The Tripoli theatre at Tripoli has been closed because of lack of business. Owner is George W. Lindsley. . . . V. W. Hazelhoff has leased the Lyric theatre at Coon Rapids from F. V. Rafferty. The house had been closed because of Rafferty's ill health. Hazelhoff announced he has raised the price of children's admission because of rising costs. . . . Mr. and Mrs. A. H. Blank attended the opening of Disneyland in Anaheim, Cal., as the guests of Walt Disney. . . . Mary Lou Vaughn of Warners spent her two-week vacation at Clear Lake.

DETROIT

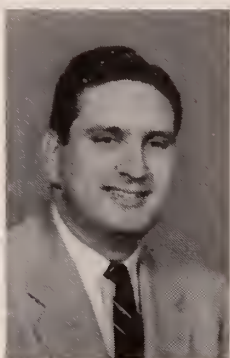
Newest staff physician at Sinai Hospital is Dr. Bert London, son of the late Julius London. . . . A new drive-in, the Eldorado, will be built in Lincoln Park by John Magocs. Roger Robinson will build the Willow drive-in. . . . Robert Tuttle, of the Sky Drive-in, Adrian, reports success in "wide screening" all cartoons. Tuttle, using a Super Pantar lens, blows all cartoons to wide screen size, says there is little distortion. . . . Millie Tork, who started with the Koppin Circuit 30 years ago, has retired after a 25-year hitch with the London Circuit. . . . The Krim, Highland Park art house, is repeating "Limelight." Two years ago when the Chaplin picture ran the house was picketed by the American Legion three days and curious patrons stood in line to get in. On the fourth day pickets were called off and business dropped. Sol Krim called the Legion to remind them that the picture was still on, and without identifying himself, wondered if they were going to continue picketing. The Legion did not oblige.

HARTFORD

Phil Cahill and his associates have opened their newly-constructed 800-car capacity

FILM COUNCIL AWARD FOR FILM QUALITY

MILWAUKEE: Mrs. Fred Rosenkranz, president of the Better Films Council of Milwaukee County, has started an award system for the theatre



Erv Clumb

Standard Theatres, the company which operates the house.

The award was based on all the pictures played downtown from October through June, 1955, inclusive. The preview committee kept a record of all the pictures screened and of the theatres that played them. Out of all the best rated pictures screened the Riverside played the most. Stanley Warner's Warner theatre and Fox Wisconsin's Wisconsin theatre were both close seconds. Mrs. Rosenkranz reports that theatre people here all agree on the value of the award.

here which plays the greatest number of fine pictures. She feels the council should take a positive stand toward motion pictures to promote better pictures. The first such award, a scroll, was made last month to Erv Clumb, manager of the Riverside theatre, who accepted on behalf of

Clinton drive-in, Clinton, Conn. Cost of construction of the project, first open air theatre in the shoreline resort town, was not disclosed. . . . M&D Theatres has reopened the Middlesex theatre, downtown first run at Middletown, Conn., Hugh J. Campbell of the Central theatre, West Hartford, is marking his 40th year in the motion picture industry. . . . Don Borenstein, son of Joe Borenstein of the Stanley Warner Strand, New Britain, Conn., is serving as a musician aboard an aircraft carrier in the Pacific. . . . Harry Sullivan has been named manager of the Lockwood & Gordon East Windsor (Conn.) drive-in, replacing Bill Daugherty, shifted to the circuit's Norwalk (Conn.) drive-in, succeeding Bill Hayes. . . . Hartford Visitors: Harry Feinstein, zone manager, Stanley Warner Theatres; Lou Ginsburg, Amalgamated Buying & Booking Service, New Haven; Harry Browning, district manager, New England Theatres.

INDIANAPOLIS

Cantor Amusements reported attendance of 10,000, opening night of the "Lady and the Tramp" first run in the Shadeland and Lafayette Road drive-ins Wednesday. . . . "Pete Kelly's Blues" will open Aug. 4 at the Circle when Jack Webb is here for personal appearances. . . . Buena Vista has opened an office at 443 North Illinois street, with Tom Dillon as local representative. . . . States Film Service has leased a building at 427 North Senate avenue but will not move until extensive alterations are completed. . . . Sam Oshry, U-I branch manager, is vacationing in Canada. . . . Howard Pontius will reopen the Fairy at Nappanee about Aug.

15. CinemaScope has been installed during the close-down. . . . Harry Coleman has announced a \$12,000 remodelling program for the American in Evansville. . . . Dick Tricker, Sullivan exhibitor, has promoted a "Go To The Movies Month" there.

JACKSONVILLE

Fred Hull, MGM branch manager, has been elected president of the Blind Children's Foundation, new local charity supported by the Variety Club. . . . Bob Harris, Florida State Theatres concessions manager, and his family returned from a Miami Beach vacation. . . . Driving his new Cadillac was Bill Lee, owner of Florida's smallest drive-in, the Community at Keystone Heights. . . . Walter Powell, 20th-Fox salesman, suffered a broken arm in an accident at his home. . . . H. D. Popel, former Palm Beach exhibitor, is now general manager of three theatres owned by the Southern States Amusement Co., Astor, Orlando; State, Gainesville; and Ritz, Ocala. . . . Anita McDaniels is the new secretary of Thomas P. Tidwell, 20th-Fox branch manager, replacing Teresa Finch. . . . T. E. Bell is building a new drive-in at Lake Shore. . . . Jeff Paulk, Willacoochee, Ga., exhibitor, came in on a buying trip. . . . Sarah Keller, MGM booker, vacationed at Daytona Beach. . . . A good catch of black bass was reported by Carroll Ogburn, Warner branch manager, while vacationing at Welaka. . . . Ralph Puckhaber, manager of the Florida theatre, Miami, visited here during a state-wide tour. . . . Charleen Elizabeth is the name bestowed on the new daughter born to C. H. "Buck" Robuck, UA's Florida salesman, and Mrs. Robuck.

KANSAS CITY

Film Row and exhibitors honored Frank L. Norris July 19, at a luncheon, before his departure to take up new work as manager of the Denver Shipping and Inspection Bureau, Denver, Colo. Mr. Norris, five years office manager for Twentieth Century-Fox here, had previously been with Warner Brothers and Eagle Lion, in his 15 years with the industry. His family includes his wife and two daughters. . . . Earl Jameson, president of Exhibitors' Film Delivery and Service Company, attended the Shrine convention in Chicago as representative of Ararat Temple in Imperial Council activities. . . . Details for this area's part in the Audience Award Poll program were to be worked out at a meeting next week. Senn Lawler, general manager of Fox Midwest Theatres, is chairman. . . . Heavy matinee attendance, with almost as many adults as children, and full houses nights, is putting "Lady and the Tramp" into very high over-average records at the RKO Missouri. . . . Temperatures in the high nineties, making cool theatres inviting, have helped to give several first run theatres exceptionally high grosses.

LOS ANGELES

Marcal, Inc., headed by Tom Muchmore, is buying the Plaza Square in Hawthorne, where the Plaza theatre is located. . . . Ralph Clarke, UA district manager, is back from a fishing trip to Ensenada. . . . Andy Heedrick, UA salesman, is passing out the proverbial stogies to celebrate the arrival of a second blessed event, a daughter again. . . . Ray Robbins, owner of the Midway theatre

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here, is back on the Row after undergoing surgery at Hollywood Hospital. . . . The Variety Club was to hold its sixth annual golf tournament on Friday at the Inglewood Country Club, with O. N. Srere in charge. . . . The Everett Summings circuit transferred R. V. Cundiff, manager of the Norwalk theatre in Norwalk, to Ridgecrest to supervise operations at their indoor and drive-in theatre there. Assuming Cundiff's duties in Norwalk is Bob E. Marseilles, who has been a manager for Fox West Coast during the past 12 years. . . . Hospitalized at the Good Samaritan Hospital is Sam Olander, the father of Al Olander, who has houses in the Montebello-Whittier district. . . . Carole Marono, who resigned from the Warner Bros. contract department, has been succeeded by a former Warnerite, Charlene Gaxiola. . . . In town on one of his rare visits was Bob McCracken, of the Arizona-Paramount Theatres. . . . Back from a two-week holiday was Art Sanborn, of the El Monte theatre in El Monte.

MEMPHIS

Malco Theatres, Inc., offered \$1,000 bonus prize for a specific period in connection with *The Press-Scimitar's* puzzle contest. Nobody won and the time expired. . . . M. A. Lightman, Jr., of Malco, gave the \$1,000 to charity. Variety Club's Home for Convalescent Children received \$800 and *The Press-Scimitar's* Cynthia Milk Fund \$200. . . . Walt Disney's "Lady and the Tramp" hit Malco theatre and set some sort of first week's record with business zooming to two and one-half times average. . . . Mesa drive-in, Camden, Ark., has been closed for extensive repairs and remodeling and Camden drive-in at Camden opened for business the same day. . . . Drive-in operations in the Memphis trade territory have been hard hit during recent weeks by an unusual amount of rain, salesmen for film companies returning to Memphis from the territory, report. . . . James Prichard, district manager, Allied Artists, Dallas, was in Memphis on business. . . . Doug Disch, district manager, Buena Vista, Dallas, was also here. . . . William E. Moore, Film Transit, Inc., auditor, and his family are vacationing in Boston.

MIAMI

From the volume of approving phone calls and letters received following the appearance of Wometco's Mark Chartrand on Ralph Renick's WTVJ "What's The Story" program, it would seem that he effectively presented the arguments against toll TV. . . . Rose Nevels, secretary in the Miami office of Florida State Theatres, went down the orange blossom trail recently when she became the wife of Tam Braun, assistant manager of the Florida. . . . Included in the extensive promotion for the showing of "Not As A Stranger" at the Olympia, Beach, Gables, was a \$50 bank account given to the first baby born on opening day and a \$50 prize for the person writing the best letter nominating an outstanding nurse, with the local nurse also benefiting. Howard Pettingill and Al Glick, his assistant at Florida State, report strong interest in the campaign. . . . Al Weiss, of the same circuit, is enjoying a welcome vacation, with an aerial tour through many of the states, accompanied by his family. . . . Martin Caplan, manager of the Roosevelt, Miami Beach, offered a week of 11 p.m. sneak previews.

MILWAUKEE

Exhibitors attending the National Allied board meeting in Washington, D. C., from Milwaukee were: Sig Goldberg, Ben Marcus, and Harold Pearson. . . . James Docter, operator of the Climax theatre, accidentally had one finger cut off by a saw. . . . Variety Club's Monday luncheons have resumed. There was a good turn out last Monday. . . . Harry Eifert, 65, projectionist at the Oriental theatre for 28 years, died last week at Misericordia hospital after a long illness. He had been a projectionist here some 43 years, with work at the Liberty, Avalon and the old Venetian theatre. He was a member of the local 164 of the AFL Motion Picture Projectionists' union. Survivors are his wife, Jeannette; a son, Harold; his father and three brothers, all of Milwaukee.

NEW ORLEANS

The Moonlight drive-in, West Long Beach, reopened after closing for repairs of screen tower which was severely damaged in a windstorm. Luther and Euel Woodfield are the owners. . . . A. L. Royal, operator of a string of theatres in Mississippi, leased the closed Alberta, Meridian, from Paramount Gulf Theatres. The house is scheduled for reopening soon, remodeled and equipped for CinemaScope presentations. . . . Patsy Borques, secretary to Dan Brandon, Transway, and her sister Mildred Long, Paramount, are back after vacation in Nassau, Cuba and Miami, Fla. . . . Olin and Louise Evans have a drive-in under construction on Highway 31, two miles from Evergreen, Ala., on the Brewton road. They have christened it the Fairview. The drive-in will replace the Moonlite which was badly damaged by a severe windstorm recently. The screen tower and the attraction board were completely destroyed. . . . J. E. Hamilton's Pine Hill drive-in, Picayune, Miss., now boasts a new wide screen. . . . The Do drive-in, Mobile, Ala., marked its 5th anniversary recently with a Davy Crockett Day. . . . Mary Claire Francis, Paramount Gulf booker, is off to Chicago on a pleasure jaunt. . . . Southern Amusement have slated July 31 for reopening of Round-Up, Lake Charles, La., which was closed for renovations and installation of wide screen and all necessary CinemaScope equipment.

OKLAHOMA CITY

"Lady and the Tramp," which has been drawing crowds at the Center theatre for the past week has been held over for another week. . . . Under a plan developed by the Oklahoma City Downtown Association, mothers with small children to look after while shopping, are offered one of the cheapest baby-sitting services yet devised. On Saturdays, mothers can place their children (12 or under) in a movie without charge. Children will be admitted free to the Criterion theatre, if they enter the show between 9:30 a. m. and noon on Saturdays. . . . All downtown parking lots are free to patrons of the Midwest and Warner theatres after 6 p.m. through an arrangement with Stanley Warner Theatres. . . . Miss Radford, manager of the Chieftain theatre, is on a two-week vacation and is expected back the latter part of the week. . . . Mr. and Mrs. R. Lewis Barton returned July 19 from Washington, D. C., where they had gone on a business trip.

OMAHA

Mort Irves, former Columbia salesman and ex-partner with Bill Barker in the Co-Op Booking Service, has been named RKO salesman by the branch's new manager, Norman Nielsen. Nielsen moved up from the salesman's position when Manager Max Rosenblatt was moved to Des Moines to head that exchange. . . . Max McCoy, 20th-Fox salesman, left to join the Tension Envelope Company of Kansas City at Dallas, Tex. . . . S. R. Nothan, exhibitor at Remsen, Ia., and John Doyle, Lenox, S. D., theatre owner, are recovering after hospitalization. . . . The 84th and O Street drive-in at Lincoln has opened and Herman Gould, part owner with Russell Brehm and Roman Hruska, said construction took just 53 days. . . . Carl Hoffman, manager of the Omaha theatre, announced the arrival of a son, Timmy, at St. Joseph's hospital. . . . Frank Hannon, Warner branch manager, is vacationing at a Wyoming ranch and I. M. Weiner, Universal chief, is on a trip to the Pacific northwest and California. . . . Virginia Struble, MGM cashier, suffered arm and leg cuts when a motorcycle on which she was riding with a friend skidded in loose gravel. . . . H. S. Conroy, exhibitor at Gibbon and Shelton, has returned from a visit in California. . . . Tom Sandburg, Ravenna, Neb., exhibitor, has rigged up an old school bus with bunks and cooking facilities to make life more comfortable on frequent fishing trips.

PHILADELPHIA

Melvin Koff closed his suburban Glenside to reopen his renovated Keswick in the same area. The reopened Keswick includes air conditioning, a new wide screen, new lighting and interior decorations, its 1,400 seats re-upholstered, a new front including a new marquee, plus its own off-street parking lot. . . . Members of the local Variety Club, Tent No. 13, will conduct an outing on Aug. 7 at the club's Camp for Handicapped Children in Worcester, Pa. . . . Two local charities received \$1,000 each under terms of the will of Henry Rosinsky, owner of the New Broadway here, who died July 4. . . . Charles Judge, general manager of the Trans-Lux Theatres here, has recuperated from illness and returned to his theatre post. . . . James B. McKinney, assistant treasurer of Comerford Theatres, Inc., Scranton, Pa., was installed as treasurer of the local chapter there of the National Association of Cost Accountants. . . . Marshall Seidman, brother-in-law to Columbia sales manager Dave Korson, has been appointed an assistant district attorney here. . . . A fund-raising campaign, headed by A. Irving Witz, local Emerson radio-TV distributor, is being conducted among the industry to help elect Victor H. Blanc, former chief barker of the local Variety Club, who is a candidate for district attorney on the Democratic ticket.

PITTSBURGH

The eagerly-awaited "Marty" finally got a local date. It will follow the impending "Adventures of Sadie" in the Squirrel Hill art house. . . . "Innocents in Paris" went into the other Squirrel Hill art house, the Guild, after three weeks of "The Intruder." . . . *Sun-Telegraph* critic Karl Krug is on a

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three-week fishing vacation in the Clearfield territory in northern Pennsylvania, with Leonard Mendlowitz taking over his duties. . . . "To Catch a Thief" booked into the Stanley, probably between "Mr. Roberts" and "Pete Kelly's Blues." . . . "How to Be Very, Very Popular" went into the Fulton after five weeks of "Seven Year Itch." . . . Bob Ellison is back at the Fulton as assistant to new manager Joseph Scanlon, Jr., with Lee McFarren moving to the State in Conneaut as manager and Harry Bush transferred to Westfield, Mass. . . . "An Annapolis Story" and "Seven Angry Men" went first run into a flock of local and neighborhood houses. . . . The Variety Club hopes to name a room in its new wing at the Roselia Foundling Hospital for Mrs. Alice Ziegler, veteran Variety Club secretary, who died last week.

PORTLAND

Orpheum theatre manager Kenny Hughes celebrated his 20th wedding anniversary this week. . . . *Journal* drama editor Arnold Marks is off to California for two weeks vacation. *Oregonian* drama editor Herb Larson is also on vacation. . . . Lou Metzlaar, former booker for Evergreen circuit, now is booking for Oregon Theatre Co-op. . . . The Rex theatre, Eugene, Ore., is undergoing a complete facelifting. Dick Goldsworthy is in as new manager. . . . Emeries Evans is the new manager of Evergreen's theatres in Hoquiam and Aberdeen, Wash., replacing Willard Elsey, who resigned. . . . Hamrick city manager Marvin Fox resigned suddenly. . . . Will Hudson will replace him, leaving his spot as house manager of the Music Box in Seattle. Cass Smith, assistant city manager in Seattle, came here to get Hudson started. . . . W. J. Connors, Hamrick executive vice-president, also was here for a few days from Seattle. . . . Paul LaRiviere, manager of the Family drive-in, has started the Tualitan Valley branch of the Isaac Walton League.

PROVIDENCE

The Warwick music theatre recently lost an evening's performance when a torrential rainstorm, accompanied by gusty winds, estimated at up to 50 miles an hour, ripped the canvas big top. Weight of the water caused huge rents in other parts of the covering, causing almost complete flooding of the orchestra section. Firemen and volunteer workers assisted the management in a vain attempt to get the tent theatre in shape for the regularly scheduled performance. Necessary equipment was rushed from New York, and after hasty repairs, requiring around-the-clock labor, the theatre resumed activities. . . . A series of violent thunderstorms, six in a period of less than three hours, all occurring just about the time when moviegoers would normally be leaving for their favorite theatres, put a crimp in two successive evenings, insofar as box-office grosses were concerned. . . . Matunuck's theatre-by-the-sea recently promoted a special 'all-inclusive' evening excursion, from this city. A choice reserved seat, a complimentary cocktail, and round-trip bus transportation, was made available for a charge of \$5.50. . . . WNET-TV, this city's only ultra-high UHF television station, recently suspended activities. . . . "The Seven Little Foys" went into a second week at the Strand.

ST. LOUIS

The Starlite drive-in theatre at Potosi, Mo., had an anniversary celebration recently and the event lasted for a week. Every night four passes were given away and they were good for a full automobile load of patrons. . . . Capshaw's "Home of the Stars," a new drive-in theatre has just been opened at Chaffee, Mo. The layout includes a snack bar, carside service and a playground for the youngsters. . . . The Moonlight drive-in theatre at Hayti, Mo., has provided a concession stand for its patrons. . . . The Shannon theatre at Portageville, Mo., has been conducting a "Family Night" on Wednesdays and has admitted entire families at 15 cents each. . . . A new screen for the Sikeston drive-in at Sikeston, Mo., has just been installed and replaces one blown down by the wind. . . . An arrangement has been worked out at Tipton, Mo., between the Tipton theatre and the merchants of the city, recently, whereby matinees are held to which admittance is by tickets distributed by the merchants and the presentation of an advertisement in the *Tipton Times*.

TORONTO

First building to present motion pictures in Ottawa, the Lakeside Gardens, more recently an amusement pavilion, was destroyed by fire. The building was originally erected in the late 1890's as a vaudeville house, while latterly it was used as a dance-hall. . . . Dawson Exley will represent 20th Century-Fox in Saint John, N.B. . . . The Elmwood, London, Ont., 620-seater was closed pending a lease renewal. Originally an independent house, it was recently operated by National Theatre Services, Toronto, and later acquired by 20th-Century Theatres. . . . Final standings in Canada for the fifth Charles J. Feldman Annual 1955 Drive saw Jack Bellamy at the top of the heap in first place with Joe Garfin, of Calgary and Mickey Isman, of Montreal, in second and third places respectively. . . . Excellent publicity was given the Variety Village, a school for crippled children sponsored by the Toronto Tent, by a feature mailed by *The Canadian Press* to 90 dailies in the country. Variety will sponsor a benefit baseball game at Maple Leaf Stadium in Toronto in aid of the school in cooperation with Jack Kent Cooke, owner of the ball club. . . . Number of readjustments in first-run bookings in Hamilton were necessitated by the temporary closing of the Century, a Famous Players unit managed by Mel Jolley, for renovations to the theatre's sound system.

VANCOUVER

Six Odeon theatres in the Greater Vancouver area will be closing down at the end of July. Gerry Sutherland, Odeon district manager, announced that the houses are: the Hastings, Rio, Kingsway, Marpole, all of Vancouver, and the Metro in New Westminster, and the Sapperton at Sapperton. . . . The 450-seat Main theatre, Vancouver, an independent house, also closed this week. . . . The total of recent closings are FPC, nine; Odeon, six; two area drive-ins, and two independent houses. . . . The projectionists local, which will have 25 men out of employment with the closings, are blaming distributors for charging exorbitant film rentals. . . . The bill at the International-Cinema is "Creature with the Atom Brain" and "It Came from Beneath the Sea."

Invents New Spotlight

WASHINGTON: A Stanley Warner Theatres official has developed a unique method of harnessing the light of a motion picture projector and using it in place of special spotlights.

The new device, patented under the trade name of Project-O-Spot, was invented by J. Alton Pratt, head of the Stanley Warner Theatres Washington zone projection and sound department. He said his invention should draw the interest of exhibitors aiming at more economical theatre operation, since it would save them the price of expensive special spotlights needed for stage shows or special stage ceremonies.

Mr. Pratt declared his device would cost "appreciably less" than a booth spotlight and would also eliminate the need for a special spotlight generator. Moreover, he said, many theatres with booths too small to use conventional spotlight equipment will now be able to spotlight their stage activities, and without the need of special port-holes. The entire cost of the device will be \$250, with no installation charge, Mr. Pratt indicated.

Mr. Pratt's device is attached directly to the lens of a projection machine, and by merely moving a small knob projecting from the box attachment a free-moving light—either clear or colored—results. Two fingers can manipulate the device and follow any action on the stage.

Connecticut MPTO Meets on Fairway

HARTFORD: A salute to veteran exhibitors of Connecticut highlighted the annual MPTO of Connecticut golf tournament, attended by 150 industry representatives, at Racebrook Country Club, Orange, July 26. Speakers Herman M. Levy, general counsel of TOA; George H. Wilkinson, Jr., and Irving C. Jockocks, president and treasurer, respectively, of the state organization, hailed theatre men with long-time industry records as representatives of "a great phase of the greatest entertainment medium — motion pictures." Co-chairmen this year were Mr. Wilkinson and Harry Feinstein, zone manager for Stanley Warner Theatres.

Legion Approves Four Of Seven New Films

The National Legion of Decency this week reviewed and classified seven pictures. Two are in Class A-1, unobjectionable for general patronage: "The Dam Busters" and "The King's Thief." In Class A-2, unobjectionable for adults, are: "The Left Hand of God" and "To Catch a Thief." In Class B, morally objectionable in part for all, are: "The Girl Rush," due to "suggestive costuming and dancing"; "How to Be Very, Very Popular," because of "suggestive dancing, dialogue and situations," and "My Sister Eileen," because of "suggestive costuming, dialogue and situations."

Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

"It Takes Managers To Run Theatres"—A Challenge

BIRK BINNARD, director of advertising and publicity for Stanley-Warner Theatres in Philadelphia, made this thought a headline in an issue of "Spotlight"—which accents the activities of circuit managers in his area, and we noted it a week or so ago, under "Showmen in Action." But now, Ted Schlanger, general manager for the Philadelphia Zone theatres, backs up his original theory and enlarges upon it. He addresses all theatre managers, all district managers and department heads, in a circular letter, with instructions to follow this policy.

Attached in our mail is further comment from Birk Binnard, who says, "For years, the 'rubber stamp' circuit type of theatre operation has been one of the major evils of our business. The theatre manager who only knows, or is only allowed to follow the book, is in reality, not a manager at all, and where this condition exists, it can only reflect unfavorably at the box office."

It is pleasant to observe Ted Schlanger's progressive thinking in this matter of policy, for it is typical of his management plan, and carried out by Birk Binnard's "Spotlight" story, as confirmation of this viewpoint. We are impressed with the basic idea, as we were with the original headline, because it reflected a management policy operating from top brackets down to working levels, as a fixed policy.

Mr. Schlanger, in his circular letter to all concerned, makes clear that he means what he said, and even that the "Spotlight" story stopped short of the full meaning intended. In other words, he believes his managers must interest themselves in all phases of operation, and be able to judge how his theatre stacks up in competition with other entertainment in community standing.

He tells Stanley Warner managers "Remember you are the boss of your theatre—and that district managers and the home office are here for the express purpose of assisting you." He advises them "to dig deep into every facet of your theatre's operation—just as though you owned it yourself." He concludes, "Be a real manager, and not a manager in name only." We com-

HOW TO KEEP COOL



This is in cool blue



This is strawberry-white



This is in sea green



Here's blue on white



This one's in horizon blue



This is grass green

Joe Redmond, advertising and publicity manager for Fox Midwest Theatres in Kansas City, is responsible for the "cool" displays above, a series which Midwest uses every summer on theatre doors, box-offices and elsewhere to catch the eye and convey convincing argument about theatre refrigeration. They are properly fortified with "cool" lighting, "cool" staff uniforms, "cool" atmosphere around the concession counters.

pliment Ted Schlanger on his clear-cut statement, for we welcome such a viewpoint in our Round Table meetings, when expressed as a matter of policy. Not that it is so unusual—or unheard of—but that it is seldom said with so much sincerity.

Q WHAT ARE they doing to Davy Crockett? Somewhere, under a mountain of coonskin hats, frontier shirts, and plastic powder horns, lies buried the true story of one of the most controversial characters in American history. What was Davy Crockett really like? *Harper's Magazine* describes him as "indolent, shiftless, a man who took to the woods whenever a steady job threatened." Murray Kempton, labor editor of the *N. Y. Post* calls him "a brawler, a wastrel, poor husband and father." John Haverstick, in the *Saturday Review of Literature*, says he "was a political buffoon." Yet—each of these three publications are "liberal"—and left-wing in our opinion. What do the so-called "liberals" have against Davy Crockett? The more we read of this sort of criticism, the less we like their comments, and the better we like the idol of the young generation of today. At least, Davy was no leftist—and his legend has set cash-registers ringing throughout the nation. "Davy Crockett's Own Story" is a warmly human, completely frank, often hilarious account of his remarkable life.

Q THE SAD STATUS of color TV is described in *TIDE*, the advertising trade's magazine, in succinct terms. They say, although the number of color programs on the air steadily grows, the plain, sad fact is that most big manufacturers have stopped color set production—among them, CBS-Columbia, Crosley, General Electric, Motorola and Zenith. Only RCA-Victor seem bullish on color television, claiming the market will "break through" by Christmas—but they don't say which Christmas. Out of 36,000,000 television sets in use, fewer than 10,000 are color sets, and many of these are "on the cuff"—loaned to editors, writers and opinion-makers for the publicity value. The same old problem is blocking color—and that is the price. Most of the manufacturers can't break the \$895 bottleneck—and every one of the 36,000,000 sets in use will have to be replaced individually to acquire color at home.

—Walter Brooks



Believe IT or not, but read what the sign says, as publicity for "It Came From Beneath the Sea"—displayed in the cashier's cage, at the RKO Orpheum theatre, Minneapolis.



Bill Blake's stunt for "Cobweb"—a girl with a butterfly net, catching customers, for Loew's Warfield, San Francisco.



John Conhaim, manager of the Stanley theatre, Newark, poses with the winner in his beauty contest and the sponsor.

This Puts IT In Publicity

When Washington was hit by a transit strike, Vincent Iorio, manager of the Trans-Lux theatre, arranged this transportation for "A Man From Laramie."



Larry Graver, manager of the Stanley Warner Mastbaum theatre in Philadelphia, shows his sponsored T-V contest, displayed in the lobby for "A Prize of Gold."



Diane Gordon, manager of Stanley Warner's Oritani theatre, Hackensack, N. J., wished good luck to a contender who represented her theatre in the National Soap Box Derby. There were 95 local entries, sponsored by different industries in the area.

Raymond Willie, assistant general manager for Interstate Theatres, in Texas, and Frank Starz, advertising and publicity director for the circuit, pose with a life-size cut-out of Jimmy Stewart.



Max Rubin, manager of Schine's Paramount theatre, Syracuse, had these fencers as lobby and street advertising for "The Purple Mask."



William H. Belle, manager of Interboro's Laurelton theatre, Laurelton, L. I., played "Three Coins in the Fountain" late, but did a very fine job, building a lobby display to sell the picture.

Columbia's Phone Promotion Clicks

"The Man From Laramie" has had more phone calls than any film star in history—and all in the past month, in fifteen cities from coast to coast, thanks to the ingenious telephone gadget illustrated below, which Columbia has installed to provide a direct and "personal" message from Jimmy Stewart—his unmistakable voice and personality. It's now a long story, carried on in key cities, and still current in New York.

The device is available from your telephone company's business office. It costs \$12 per month, and is not for sale. It has a disc which records an incoming conversation (if you wish) or repeats a reply, as desired. Theatres have used the equipment in various cities—we believe Trueman Rembusch was the first to talk about his experience with the machine. He had it hooked up to give out program information. Another manager somewhere in the Fox-National circuit reported that he clocked 68 incoming calls per hour.

Started on the Coast

William Goetz, who produced "The Man From Laramie" for Columbia release, saw the device in use in a Los Angeles broker's office, where it gave out market information recorded every hour. It was installed for the premiere of "The Man From Laramie" in the West and South. Fort Worth was a real champion of the whole country in this promotion, and it was necessary to use 18 of the playback machines in that territory. The first cities to use the promotion were San Antonio, Houston, Dallas, Fort Worth, Detroit, Philadelphia, Boston, Chicago, Seattle and Salt Lake City. In Philadelphia, a battery of fifteen machines were in constant operation. Each person dialing heard Jimmy Stewart answer the phone, say what he had to say, thank them for calling and hang up, as realistically as anything could be. In Boston, they averaged 1,200 calls an hour, and the telephone company asked Columbia to place five more machines to relieve the situation. As Jim Ivers said in last week's "Horizon" in the *HERALD*, when the wires become overloaded, "It gave the phone company's widgees the fidgets." We can't quite explain it, but when all wires were "busy" it piled up, rang bells in the supervisor's office, and jammed the switchboard.

Climax in New York

Which brings us up to the story of this promotion in New York. Apparently, the bigger the city, the more "widgees" that would develop. First, Columbia had a number that had to be discontinued after three days, with 13,000 calls coming in, to completely swamp the facilities. There were other troubles, such as conflict with wrong numbers that originated through no fault

of any one, but resulted from the congestion. So, they stopped service temporarily, and started over again, this time with thirty of the playback machines, and a new number to insure a reasonably clear field. Now, that number is working, and you'll see the set-up in the photograph below.

Some Things Were Funny

But there is one more anecdote that we can't resist telling. Somehow, the published number, which is JU 6-7020 was printed in one newspaper as JA 6-7020, and that number turned out to be a firm of lawyers in Jamaica, Long Island. They were somewhat annoyed, but they knew how to retaliate! They stopped cursing the telephone company, and took the calls. But, each one who called was told to call CIRCLE 5-5000, which is Columbia's number, and ask for Mr. Howard LeSieur, who would be glad to send them two free tickets for "The Man From Laramie." That was a fiendish revenge, which only a lawyer who knew his film industry could think of. Columbia's switchboard was loaded with calls, but Mr. LeSieur was "out of town"—and he really was, for Howard has been traveling, taking charge of these openings in fifteen cities. But he heard about it when he got back! Or, sooner. In Fort Worth, they had one other slight slip-up. Folks dialed a wrong number by error, and got a small manufacturing plant, where there really was a Jim-

STOP PRESS NEWS

Since this story was written, the New York Telephone Company has exercised its option of requiring Columbia Pictures to install 20 more machines to handle its "Call Jimmy Stewart" campaign for "The Man From Laramie." The decision was made to raise the number of playback machines to fifty after the telephone company had clocked 91,163 calls to Judson 6-7020 between 10 a.m. and 9 p.m. on Thursday.

Incidentally, since this was a cash business, with each paying patron depositing his own dime in advance to "Call Jimmy Stewart"—it adds up to a daily income of \$9,116.30 for the telephone company, in addition to the complete cost to Columbia for the playback installations and the leased wires for incoming calls. Thus, the movie fans have paid more in a 12-hour day to "Call Jimmy Stewart" than even a movie star gets for a studio day, making a picture, and possibly as much as the film will gross per day when it opens in a Broadway theatre. We suggest that the A. T. & T. Company put Jimmy Stewart under contract.

my Stewart—and now *he knows* how it feels to be a film star!

It was a grand idea, and worked uniformly well, with thousands of happy customers, so don't hesitate to put the device into use. Any theatre in almost any situation can afford the \$12 per month installation cost, and in many cities and towns, the service is unlimited, so there is no lid on the number of calls or the costs, beyond the necessary wires and playback machines. Everybody got a kick out of "talking" to Jimmy Stewart.



Howard LeSieur, Columbia's director of advertising, publicity and exploitation, and Robert Ferguson, his assistant, examine the battery of thirty telephone recording playback devices being used in the "Call Jimmy Stewart" campaign for "The Man From Laramie" in New York. Note that each device has its own regular telephone hand set, so you can listen in, or cut in with your own conversation, or use it as your telephone, if you wish. The cost of the device, on rental from the telephone company, is \$12 per month, probably in addition to the wire charge, for one or more additional lines, or a separate listing.

"Davy Crockett" Arrives At the Campus Theatre



You would know that J. P. Harrison, the old master showman, Quigley Award winner and manger of the Campus theatre, Denton, Texas, would dream up something new and different as his selling approach for "Davy Crockett." The photograph above is one of a number of news pictures that landed in the Denton *Record-Chronicle* because these eager-beaver Scouts brought their cots and spent part of the night on the sidewalk in front of the theatre, waiting for the arrival of "Davy Crockett" on Saturday morning, so they would be first in line! Made fine publicity—and a good adventure for kids.

Getting up in the middle of the night and pitching camp in front of the Campus theatre was only part of the promotion which J. P. provided. He had an exhibit of "Davy Crockett" merchandise in the lobby, and made good use of a 24-sheet for pictorial art and lettering as front display. And a co-operative advertiser took space in the paper to announce the arrival of a granddaughter, named "Dava Croquette"—born on a mountain top in Tennessee—a true Southern Belle. The merchant announced that he was going back home to see the new arrival. J. P. has still another co-op with a used car dealer, known as "The Swap King"—and apparently J. P. is impartial chairman of swaps.

There was a contest running five weeks in advance of playdates for the youngster who could "best sing the Davy Crockett song"—and again J. P. was the judge. There's no limit to this man's energy, and endurance. He says his stunts "save him quite a hunk of money"—by getting deals with willing sponsors, and making the most exploitation out of the least expenditure. He recommends cut-outs from 24-sheets which he mounts directly on tile, glass or brick walls. Says this saves a lot of work, time

and expense, with a maximum of good result—the best thing he ever hit on to put out a flashy front at the very least cost. The best line in his letter is the fact that adults outnumbered even the kids for "Davy Crockett"—and he gave awards to the youngsters who brought in the most adults. The winner took the prize—for persuading twelve grownups to go to the movies.

John Scanlon, manager of the Palace theatre, Torrington, Conn., launched the county premiere of "Strategic Air Command" with an impressive campaign. Air Force recruiting officers attended and newspaper space with art was promoted to depict the mayor receiving an invitation, also a write-up with picture on a local service man who took part in the picture.



It's not only the kids who are crazy about "Davy Crockett"—but it's the teen-agers, too, and the grown-ups. In Philadelphia, 1,000 students at the Central High School held a "Davy Crockett" dance for the opening of the Disney picture at the Stanley-Warner Mastbaum theatre, wearing their coonskin caps, and trying for "Davy Crockett" trophies.

"The Man" Visits Four Texas Cities

DALLAS: The giant four-city Texas premiere festival for Columbia's "The Man From Laramie" hit Dallas Friday (15) after its first two big openings in San Antonio and Houston. Star Jimmy Stewart and the rest of the caravan arrived here by chartered plane after a full day of activity in Houston.

The festivities here today and in Ft. Worth Saturday will follow the pattern utilized in San Antonio and Houston, as Columbia and the Interstate Circuit combine to generate hoopla as hot as the Texas sun this time of the year.

Press breakfasts, Western style, parades in mid-day and Kleig-lighted evening openings with stage appearances were the big doings for the world premiere at the Majestic theatre in San Antonio Wednesday (13) and the opening at the showcase of the same name in Houston yesterday. Today's activities centering on the Majestic theatre here and tomorrow's opening at the Worth in Ft. Worth will wind up the festival.

Among the film industry figures present were Interstate's Robert J. O'Donnell and Raymond Willie, two Columbia vice-presidents, A. Montague, general sales manager, and Paul N. Lazarus, Jr., in charge of advertising and publicity, and William Goetz, producer of "The Man From Laramie," first picture from his organization for Columbia release.

"Davy" Does It Again

Bill Sobel, manager of the Starlite Drive-In, Stamford, Conn., used a kiddie appeal in his newspaper ads for "Man of Conquest" with free "Davy Crockett" souvenirs for all and extra gift for those in costume.

Selling Approach

INTERRUPTED MELODY—MGM. CinemaScope, in color by Eastman. The dramatic story of Marjorie Lawrence, portrayed by Eleanor Parker, with Glenn Ford. The story of a crisis in a woman's life; and of the broken record that was her song of love. A great drama, with music, for into their lives came "the interrupted melody." 24-sheet and all posters have been well designed to provide pictorial art materials for marquee and lobby display. Two-color herald from Cato Show Print keys your campaign with all the best advertising slants. Newspaper ad mats are especially good, and inspired with the dramatic theme of the picture. There is a variety of sizes, shapes and styles, to give you an exceptional choice. One 2-column ad, mostly type reads, "The story of a farm girl who sang her way to fame and romance, and then met with a sudden blow from fate." It provides a personal appeal to rural patronage with the manager's recommendation. Don't fail to tell them that this is a true-life story of a world-renowned personality. A set of teaser ads will start the advertising theme ahead of your regular ads. The complete campaign mat for small situations has ten ad mats and slugs.

THE MAN FROM LARAMIE—Columbia Pictures. CinemaScope, in color by Technicolor. James Stewart, in a William Goetz production. "The Man" comes to you straight from one of the most powerful adventure stories in the Saturday Evening Post. "The Man" who came a thousand miles to kill a man he had never seen! Powerful western drama in super-deluxe style. 24-sheet and all posters have "The Man" in strong portrait and pictorial art backgrounds for lobby and marquee displays. A 9x12 herald carries all the best of the selling approach for most situations. A set of six door panels introduce all members of the cast and do it importantly for display purposes. This is an exceedingly good investment, at \$6 for the set. Newspaper ad mats are very good, and in a full range of sizes and shapes, from very large,

down to the one- and two-column widths included in the composite campaign mat for small theatres. This gives you eight ad mats and slugs, plus two publicity mats, all for 35c at National Screen. Get the whole mat and take it to your newspaper, so you can have your choice at the press.

HOUSE OF BAMBOO—20th Century-Fox. CinemaScope, in color by DeLuxe. The story that Tokyo couldn't hide, and Washington couldn't hold back! Filmed on the spot with the cooperation of the U. S. Army Far East, and the Tokyo Metropolitan Police. In Japan, a woman is taught from childhood to please a man! Is this what's happening in Tokyo today? The U. S. MPCl use a kimono girl to smash Tokyo terror! A ring of ex-G.I.'s in the Tokyo underworld! 24-sheet and every poster has art materials, which you can use as cut-outs to build your own lobby and marquee display. "The most of the best art for the least money"—says J. P. Harrison, grand old showman, down in Denton, Texas. Newspaper ad mats in all sizes, from very large to smaller, and feature that advertising theme of the Japanese girl in the "House of Bamboo"—you can see behind the screens to sense the dramatic story.

Better Refreshment Merchandising

... Timely news supplementing the special monthly department covering all phases of refreshment service.

New Headquarters for ABC Vending Corporation

Plans for the immediate construction in Long Island City of a large building to house its national executive offices and to serve as distribution center for the New York metropolitan area have been announced by the ABC Vending Corporation, operator of attended stands and automatic concessions in the motion picture theatre and other fields. The building will be of one-story and mezzanine design and located on Northern Boulevard and 50th Street in Queens, adjacent to principal traffic arteries. In making the announcement, Charles L. O'Reilly, chairman of the board of directors of ABC, said the erection of the building is his company's way of "dynamically reinforcing our confidence that the vending industry in metropolitan New York and the nation continues to have a sound and bright future."

Pepsi-Cola at Disneyland

One of the main attractions of the "Frontierland" section of Disneyland Park in Anaheim, Calif., is the Golden Horseshoe, a replica of a saloon of the Old West, the "bar" of which is being operated by the Pepsi-Cola Company.

Billed as "the longest little bar in the world," it is offering youngsters "the tallest glassful of Pepsi-Cola" in addition to light luncheons. The saloon is equipped with swinging doors and has a seating capacity of 300 and a balcony where guests can relax and watch the stage show, which features "Gay '90's" entertainment continuously.

Adjacent to the Davy Crockett museum, the Golden Horseshoe faces a river dock where visitors to the park board a 105-foot paddle-wheeler steamboat for a cruise on the rivers of America.

1955 Candy Sales Up Slightly

Sales of confectionery and competitive products for the first half of 1955 are 1% higher than those for the same period in 1954, according to a report by the Bureau of the Census, U. S. Department of Agriculture, Washington, D. C. It was in 1954 that the candy industry set an all-time sales record. The report also showed that sales for May, 1955, increased 5% as compared with the same month in 1954.

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Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

AMBITIOUS ASST. MANAGER FOR KEY THE atre. Give full details first reply to Armstrong Circuit Inc., BOX 220, Bowling Green, Ohio.

DRIVE-IN THEATRE MANAGER WANTED FOR the Los Angeles area. Excellent opportunity for top calibre man. All replies will be treated in strict confidence. Write DON GUTTMAN, Pacific Drive-in Theatres, 141 South Robertson Boulevard, Los Angeles 48, California.

EXPERIENCED FILM OPERATORS WANTED in Southern New York State, Simplex Machines. Top salary, vacation pay. State age, experience, send photo, and full information in letter C/O Box 2866, MOTION PICTURE HERALD.

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WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

OFFSET MOVIE PROGRAMS. LOW PRICES. Write for Samples. BRONX ART PRESS, 582 Courtlandt Ave., New York City 51.

PHOTO-OFFSET PROGRAMS, WINDOW CARDS, three sheets. Serving motion picture theatres 25 years. FILMLAND PRESS, 358 W. 44th St., New York City. Phone: C1rcle 6-8875.

USED EQUIPMENT

150—PROJECTION LENSES—150. SUPER SNAP-lite fl. 9 2"-2 1/4" \$170 pr.; Superlite 2 3/4"-3 1/4" \$150 pr.; Superlite 3 1/2"-3 3/4"-4"-4 1/4" \$90 pr. All coated, excellent condition (some like new). Trades taken. Some sizes short supply—wire or telephone order to-day. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

MAGNECORDER STEREOPHONIC BINAURAL Outfit, \$800 value, like new \$495; Berndt-Maurer 16mm Camera Outfit, 3 lenses, 3/400' magazines, Mitchell Tripod, 3 motors, etc. \$6,000 value, \$2,495; Art Reeves 35mm recording outfit, \$5,000 value — \$495; Moviola 35mm composite sound/picture \$495; Escalator Tripod for heaviest TV or Movie Cameras on 3 wheel dolly, \$295; Motorized Dolly with 2 seats, takes heaviest cameras, \$195. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

VALUE UNSURPASSED! SEAMLESS METAL-lic Screens, 75c sq. ft.; Beaded Screens 15'6" x 20'6" — \$75. All sizes Projection Lenses at lowest prices. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

SEND PROJECTION THROW-SCREEN SIZE, we'll compute your CinemaScope requirements. Combination pair Cinematic IV adjustable anamorphic lenses and pair Snaplite Series II prime projection lenses, all for \$595. Buy on Time with \$200 down. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

YOUR BEST CINEMASCOPE BUY! CINEMATIC IV adjustable prismatic Anamorphic Lenses plus Snap-lite Series II prime lenses, all for \$595 (with used prime lenses \$495). Available on Time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING

VACATING OUR IRVINGTON, N. J. warehouse. All chairs sacrificed—prices start @ \$2.95. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMA-nac—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today, \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

FOR SALE. DUE TO HEALTH. MODERN drive-in. Long established, in central Alabama. Heavily populated. Excellent location. Wide-Screen, CinemaScope, modern snack bar, playground. Will sacrifice. Must see to appreciate. Apply to BOX 2864, MOTION PICTURE HERALD.

THEATRE WANTED—60 MILE RADIUS NEW York City—Small town preferred. BOX 2865, MOTION PICTURE HERALD.

WANTED TO BUY

REQUIRE 600 TO 1000 USED THEATRE CHAIRS. Vener back, arms and seat. Perfect condition. Photos indispensable, prices and details fob. EDPER, Box 1517, San Jose, Costa Rica.

Claude Ezell Sells Holdings In Six Cities to E. L. Pack

DALLAS: A joint statement issued here last week by Claude C. Ezell and E. L. Pack disclosed that an agreement of sale has been signed between Mr. Pack, president of Bordertown Theatres, Inc., and Mr. Ezell, representing Claude Ezell and Associates, by which Mr. Pack purchases all the stock of the Ezell-operated theatres in Fort Worth, Waco, San Antonio, Brownsville, Houston and three drive-ins in Dallas. At the same time Mr. Ezell sold his two drive-ins in Austin to Trans-Texas Theatres and the Gulf drive-in in Corpus Christi to his partner, Rowley United Theatres. He will continue to operate and manage the Circle and Surf drive-ins, Porth Arthur, held in partnership with Jefferson Amusement Company, as well as his other theatre interests.

Ben Piazza Dies; Veteran Talent-Casting Director

LOS ANGELES: Ben Piazza, 69, veteran talent and casting director, died here last week at the Cedars of Lebanon Hospital following a lengthy illness. Mr. Piazza began his career in the entertainment world

with Paul Armstrong. He was general manager of the RKO circuit and in 1928 Irving Thalberg brought him to MGM as first talent scout for the then new talking pictures. Subsequently he headed the talent and casting department at Paramount and then formed a production company, Major Pictures, with Emanuel Cohen. He later headed the RKO talent and casting department from 1940 to 1948, when he retired because of illness. His wife, two daughters and one son survive.

W. J. McShea, 57, Manager Of RKO Branch Operations

William J. McShea, 57, manager of branch operations for RKO Radio Pictures, died suddenly this week of a heart attack while on vacation in Scranton, Pa. Mr. McShea, whose home was in Lynbrook, Long Island, was an industry veteran. He came into the old Pathe company with the Joseph P. Kennedy regime in 1927 as a treasurer's representative. At RKO he became assistant manager of operations and then, in 1953, manager. He was born in Lowell, Mass., and was a graduate of Holy Cross. His widow, two daughters and two sons survive.

Senate Extends Life of Delinquency Committee

WASHINGTON: The Senate Rules Committee has voted to extend the life of the special Senate Judiciary subcommittee studying juvenile delinquency. The subcommittee, headed by Senator Estes Kefauver (D., Tenn.) has been studying among other things, the effect of crime and horror films on juvenile behavior. It was scheduled to go out of existence at the end of July, but now will continue through next January.

Joseph Rosenfeld

Joseph Rosenfeld, 48, traveling auditor for RKO Radio in Latin America, died suddenly in Trinidad July 24 of a heart attack as he was preparing to come to New York, the home office was advised. He had been with the company since 1943.

Maurice Dassa

Maurice Dassa, 40, general manager of MGM of Egypt, died in Paris July 19 following a brief illness. Surviving are his wife and three children. He began his motion picture career with MGM in 1936 as assistant shipper in the Alexandria office.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 100 attractions, 4,148 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions, published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Kops (U-I).....	—	2	23	24	9
A & C Meet the Mummy (U-I)	—	1	5	2	—
Ain't Misbehavin' (U-I)	—	1	5	1	1
Americano (RKO)	5	10	34	15	18
Annapolis Story (A.A.)	—	—	7	7	1
Bad Day at Black Rock (MGM).....	4	26	29	19	2
Bamboo Prison (Col.)	—	14	18	8	1
Battle Cry (W.B.)	45	47	24	1	1
Bedevelled (MGM)	—	—	7	4	12
Big Combo (A.A.)	—	—	8	5	16
Black Tuesday (U.A.)	—	5	7	11	8
Blackboard Jungle (MGM)	15	27	5	—	—
Bridges at Toko-Ri (Par.)	30	56	46	1	1
Camille (Reissue) (MGM)	2	1	1	3	8
Captain Lightfoot (U-I)	—	3	15	17	6
Carmen Jones (20th-Fox)	13	35	16	10	2
Carolina Cannonball (Rep.)	—	—	3	2	4
Cell 2455, Death Row (Col.).....	—	3	10	8	—
Chief Crazy Horse (U-I)	—	13	25	10	3
Conquest of Space (Par.)	—	—	10	15	8
Country Girl (Par.)	40	48	17	6	3
Crashout (Filmmakers)	—	—	4	5	1
Creature With the Atom Brain (Col.).....	—	1	2	1	1
Cult of the Cobra (U-I)	—	—	2	2	2
Daddy Long Legs (20th-Fox)	—	12	13	4	2
Davy Crockett (B.V.)	1	6	2	2	—
Destry (U-I)	3	35	42	8	8
Detective (Col.)	—	3	8	9	3
Doctor in the House (Rep.).....	5	1	—	—	—
East of Eden (W.B.)	3	11	7	10	2
End of the Affair (Col.)	—	—	2	8	9
Escape to Burma (RKO)	—	3	16	8	7
Eternal Sea (Rep.)	—	1	11	9	3
Far Country (U-I)	10	20	54	30	5
Far Horizons (Par.)	—	1	16	6	2
5 Against the House (Col.)	—	—	4	1	1
Gang Busters (Visual)	—	1	8	3	—
Glass Slipper (MGM)	1	22	14	11	14
Green Fire (MGM)	—	9	37	24	7
Hell's Island (Par.)	—	—	12	4	1
Hit the Deck (MGM)	—	10	33	16	2
Interrupted Melody (MGM)	—	2	—	11	—
It Came From Beneath the Sea (Col.)	—	1	2	1	1
Julius Caesar (MGM)	13	22	22	11	4
Jump Into Hell (W.B.)	—	—	2	5	—
Jupiter's Darling (MGM)	—	7	31	30	17

	EX	AA	AV	BA	PR
Kiss Me Deadly (U.A.)	—	—	1	1	7
Land of Fury (Brit.) (U-I)	—	3	—	2	1
Long Gray Line, The (Col.)	33	16	17	24	6
Long John Silver (DCA)	—	—	2	6	1
Looters (U-I)	—	—	2	8	6
Love Me or Leave Me (MGM).....	4	13	9	—	—
Ma and Pa Kettle at Waikiki (U-I).....	4	20	16	10	1
Magnificent Matador (20th-Fox).....	2	—	1	7	2
Mambo (Par.)	—	1	2	3	10
Man Called Peter, A (20th-Fox).....	34	37	1	13	—
Man from Bitter Ridge (U-I)	2	—	8	3	6
Man Without a Star (U-I).....	—	6	25	9	2
Many Rivers to Cross (MGM).....	9	37	29	8	7
Marauders (MGM)	—	—	4	3	—
Marty (U.A.)	1	—	4	3	3
Masterson of Kansas (Col.)	2	10	32	8	1
New Orleans Uncensored (Col.)	—	—	2	3	—
New York Confidential (W.B.)	—	1	6	12	8
Prince of Players (20th-Fox)	2	7	17	10	27
Prodigal, The (MGM)	4	10	17	18	1
Purple Plain (U.A.)	—	—	6	11	6
Racers, The (20th-Fox)	5	6	28	20	15
Rage at Dawn (RKO)	—	—	6	5	2
Revenge of the Creature (U-I).....	1	15	21	3	1
Run for Cover (Par.)	—	—	14	14	6
Sea Chase (W.B.)	—	6	20	2	—
Shotgun (A.A.)	—	5	6	—	—
Silver Chalice (W.B.)	2	34	48	15	6
Six Bridges to Cross (U-I).....	4	19	32	40	2
Smoke Signal (U-I)	—	3	14	21	11
Soldier of Fortune (20th-Fox)	—	15	5	2	—
So This Is Paris (U-I).....	2	16	38	24	13
Son of Sinbad (RKO)	—	2	7	2	2
Strange Lady in Town (W.B.).....	—	7	8	7	1
Stranger on Horseback (U.A.).....	—	6	—	—	1
Strategic Air Command (Par.).....	19	8	1	—	—
Tarzan's Hidden Jungle (RKO)	—	9	3	9	2
Ten Wanted Men (Col.)	2	12	25	9	3
That Lady (20th-Fox)	—	—	—	—	5
This Island Earth (U-I).....	1	3	10	—	—
Three for the Show (Col.)	—	—	10	14	16
Three Ring Circus (Par.)	18	50	29	11	6
Tight Spot (Col.)	—	—	3	3	3
Timberjack (Rep.)	—	1	7	9	12
Unchained (W.B.)	—	—	—	6	12
Underwater! (RKO)	4	38	42	7	2
Untamed (20th-Fox)	2	16	38	8	3
Violent Men (Col.)	2	24	27	23	12
Violent Saturday (20th-Fox)	—	1	5	11	26
West of Zanzibar (U-I)	—	—	8	4	13
White Christmas (Par.)	48	41	23	5	2
White Feather (20th-Fox)	1	16	30	17	6
Women's Prison (Col.)	—	5	—	4	—
Young at Heart (W.B.)	6	16	46	11	5

"TRAVEL-AD -- A Really New and Practical Ticket Selling Idea"

Says BOB ANDERSON, BURIEN THEATRE, BURIEN, WASHINGTON

Mr. Bud Brody
National Screen Service
2413 Second Avenue
Seattle 1, Washington

Dear Bud:

Once in a blue moon someone in this business comes up with a really new and practical ticket selling idea. National Screen has done just that with TRAVEL-AD.

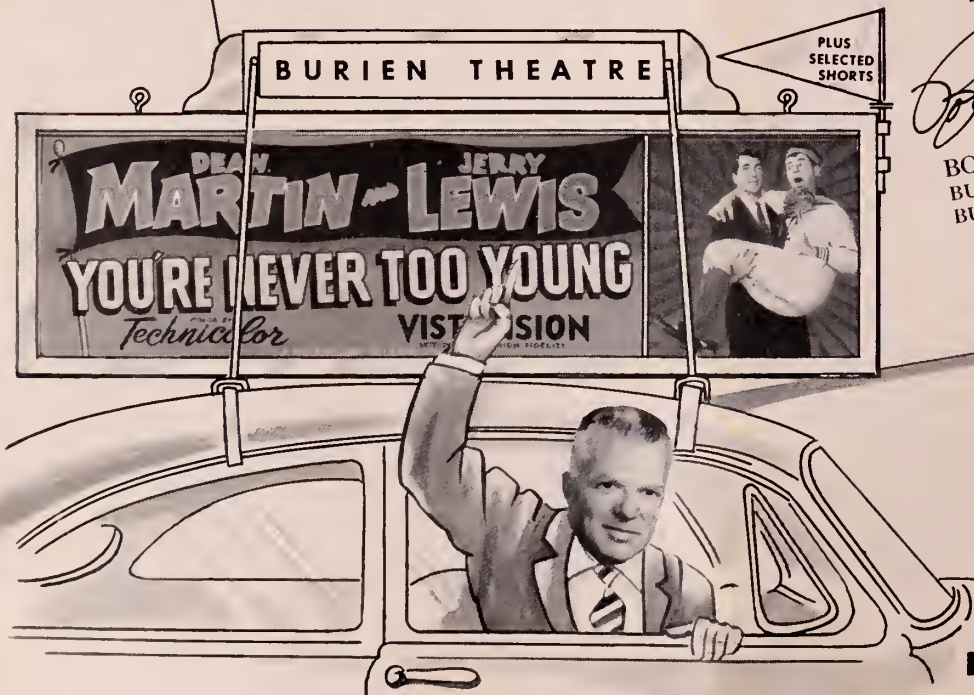
One of these displays has been on my car for a month and I couldn't be more pleased with the results. For my money it's the best possible answer to low-budget "away from the theatre" advertising. The TRAVEL-AD is an attention-getter wherever I go. With the flashy paper available that means it's a business getter as well! Thanks!

Kindest personal regards.

Sincerely,



BOB ANDERSON
BURIEN THEATRE
BURIEN, WASHINGTON



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY



AUGUST 6, 1955

MOTION PICTURE HERALD

**Screen Actors Strike
Against TV Producers**

O'Shea RKO President

Better Theatres

for AUGUST

The Bigger Film Photograph in Wide-Screen Technique
Stereophonic Sound as an Asset of Drive-In Operation
Art Exhibit—an "Art" Theatre Gimmick or a Social Sign?

BETTER REFRESHMENT MERCHANDISING:

A Merchandising Program That Hiked Sales 3c Per Customer

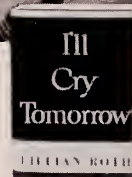
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THE BEST FROM THE WEST!

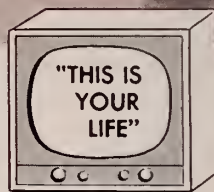


This is No. 2 of a series of ads about the Big M-G-M attractions to come. No wonder all eyes are watching the unprecedented activity at the world's greatest Studio. Watch for more Top attractions in this space next week!

Last week we told you about
"It's Always Fair Weather,"
"Quentin Durward" and "Trial."



BEST-SELLER!



TV FAME!

"I'LL CRY TOMORROW"

Twenty million people wept and then cheered when Lillian Roth, famed ex-Ziegfeld Follies star, appeared on television and told the intimate details of her life from footlight heights to the depths. As an autobiography, "I'll Cry Tomorrow," it became an overnight best-seller. Now this frank, sometimes shocking, always heart-moving revelation of man's love and woman's courage comes to the screen as an inspiring human document, with Susan Hayward recreating the role of Lillian Roth in a great personal triumph.

★

M-G-M presents "I'LL CRY TOMORROW" starring Susan Hayward • Richard Conte Eddie Albert • Jo Van Fleet • Don Taylor Ray Danton • Screen Play by Jay Richard Kennedy and Helen Deutsch • Based on the book by Lillian Roth, Mike Connolly, Gerold Frank • Directed by Daniel Mann • Produced by Lawrence Weingarten



IN
CINEMASCOPE
AND
COLOR



Richard Harding Davis' famed story, known and beloved by generations of Americans, comes to the screen at last. For the millions who ask for something new, here's the answer to their wishes. Through the mind and philosophizing of an amazing dog star, Wildfire, whose observations are actually spoken in an off-screen voice, the audience enjoys adventure, romance and humor in a novel, fast-paced entertainment.

★

M-G-M presents in CinemaScope • Richard Harding Davis' "THE BAR SINISTER" starring Jeff Richards • Jarma Lewis • Edmund Gwenn • Dean Jagger • and Wildfire with Richard Anderson • Willard Sage Screen Play by John Michael Hayes • Photographed in Eastman Color • Directed by Herman Hoffman • Produced by Henry Berman



"THE
TENDER
TRAP"

IN CINEMASCOPE AND COLOR

This riotous film from the Broadway stage hit brings a company of top-flight funsters from both Hollywood and New York to catch every one of its thousand laughs! Frank Sinatra and Debbie Reynolds of the movies, David Wayne and Celeste Holm of the legitimate stage assure color, romance and fun galore in this hilarious escapade of the gay bachelor who seeks safety in numbers—until he finds he can't have the one girl he wants!

M-G-M presents in CinemaScope • "THE TENDER TRAP" starring Frank Sinatra • Debbie Reynolds • David Wayne • Celeste Holm • Jarma Lewis • Screen Play by Julius Epstein • Based on the Play by Max Shulman and Robert Paul Smith • Photographed in Eastman Color • Directed by Charles Walters • Produced by Lawrence Weingarten

THE SKY-HIGH SEND-OFF WEDNESDAY!

**WARNER BROS.
WORLD PREMIERE
AT THE
FOX THEATRE IN
SAN FRANCISCO!**



Frisco's big salute
gets it in the air!
Parades! Air Corps Bands!
Top names in the
Air Force! Top stars
and celebrities! And the
same night to top it all—
a spectacular full
hour-and-a-half nation-wide
telecast on Steve Allen's
'Tonight' Show over NBC-TV!

ALAN LANE
"THE MCCOY"

WARNERCOLOR

ALSO STARRING
JAMES WHITMORE • Screen Play by TED SHERDEMAN

**THE GIRL WITH THE
LAUGHING EYES AND THE GUY WHO
WROTE HISTORY IN THE SKIES.**

To the roar of the Sabre-Jets, the true and
tender story of Capt. Joe McConnell,
the 'Sky-Tiger' who became America's
first Triple Jet Ace — and of 'Butch',
the beautiful bundle of courage
who became his wife.



ONLY
LIFE ITSELF
COULD
WRITE IT
SO REAL—

ONLY WARNER BROS.,
MAKERS OF
'BATTLE CRY',
COULD MAKE IT
SO THRILLING!

**JOE MC CONNELL AND JUNE ALLYSON
"THE JOE MC CONNELL STORY"**

CINEMASCOPE • STEREOPHONIC SOUND

and SAM ROLFE • Music by Max Steiner • Produced by HENRY BLANKE • Directed by GORDON DOUGLAS



INTERNATIONAL WORLD PREMIERE AUG. 17th

in NEW YORK and SINGAPORE!

She was Han Suyin, the fascinating Eurasian...

He was Mark Elliott, the American correspondent...

*This is the true story of
their forbidden romance
as Han Suyin herself
tells it...sweeping aside
5000 years of tradition
in the most enchanted
love-making the screen
has seen in a long time!*



The price they pay when they come out of their secret garden and face the world in modern-day Hong Kong—makes this one of the screen's unforgettable experiences.

20th Century-Fox captures all the beauty and rapture of Han Suyin's true best-seller.

*"It's a pleasure
to do business
with 20th!"*



William Holden • Jennifer Jones

Love is a Many-Splendored Thing

with TORIN
THATCHER

CINEMASCOPE[®]

COLOR by
DE LUXE

PRODUCED BY BUDDY ADLER • DIRECTED BY HENRY KING • SCREEN PLAY BY JOHN PATRICK

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 200, No. 6

August 6, 1955



The New RKO

THE O'Neil group has lost no time in revitalizing RKO. This is welcome news to the RKO organization at home and abroad and also to the whole industry, in particular to exhibitors.

With Daniel T. O'Shea as president and several new associates, including Charles R. Manby, Charles Glett and John B. Poor, RKO has a splendid staff to implement the new policies. RKO always has had a fine sales organization. What it has been doing with so little to sell in the domestic and foreign markets in recent years is truly remarkable. James R. Grainger is to remain and supervise sales distribution. Walter Branson, world-wide sales manager, and Herbert Greenblatt, domestic sales manager, are also to continue in their posts. This will give an effective continuity of administration.

There is no secret about what has been the matter with RKO. The situation has been analogous to trying to operate an engine without fuel. The fuel of a distribution company is product. RKO has been starved for product.

By independent production and perhaps by direct production Thomas F. O'Neil plans to correct the RKO product deficiency. As he said recently, for a company such as RKO which has no list of contract players and creative workers, there is not much of a distinction between independent and company productions when both are financed by RKO and both made on the RKO lot.

The exhibitors of the country in the past four years have rallied magnificently to the support of United Artists. For their efforts and pains they now have a U.A. on-its-feet and becoming each year a source of more and better films. With like cooperation the exhibitors can do as much for RKO—and for themselves.

Abuses of Advertising

UNDER the headline "Terror for Sale" the influential "Christian Science Monitor" for July 15 published a sharp editorial critical of certain tendencies in some motion picture advertising. Of late most criticisms of film advertising have centered around sex references, in art and captions. This present criticism has to do with alleged audience stimulation through excessive brutality and inciting to crime.

The "Monitor" summed up its position this way: "Legitimate bidding for customer attention seems in these cases to have been abused through advertising that has moved outside the realm of transparent, innocent ballyhoo into an area where much harm could follow."

Two instances cited were copy which said: "Before this picture is over . . . YOU will want to kill this man" and "You have to watch what they're doing to your wife. . . . Now you know you've got to do something . . ."

It is to be recognized that the problems faced by motion picture advertising are great. Film advertisements have to compete with all other advertising and with each other. In the expression of the "Monitor" "superlative-packed claims" have become general in much advertising to consumers. Advertising for autos, soap and breakfast foods has long ago taken over many of the ingredients that used to make film copy stand out.

While it is, therefore, true that motion picture advertising needs reasonable latitude, any tendencies to overstep the bounds of good taste, decency and a sense of responsibility must be restrained. The document adopted in 1930 is still the best guide—"An advertising code: To reflect the high quality of motion pictures." The advertising code, as the motion picture code itself, needs to be administered with the constructive cooperation and support of responsible executives, including top management.



Mid-Summer Work

THIS period of mid-Summer is a time for renewed dedication to two jobs: 1) further stimulation of hot weather attendance with all the old approaches and any new ones that give promise of being successful; and 2) making detailed plans for launching an attendance drive when the schools open in the Fall and television blossoms again in full vigor.

From time to time complaints are received about the mal-functioning (or even total absence) of air-conditioning in theatres. This should never be. Theatres pioneered in air-cooling. Even though shops, restaurants and even super-markets are now generally air-conditioned, this is no excuse for theatres to fail to give proper attention to this subject. Of course air cooling no longer has any novelty attraction. Now it must be considered essential for all theatres which can afford it.

In all businesses there is an increasing need for planning and research. One difficulty is that right now when the weather is least cooperative the motion picture industry must be making ready for the Fall. With few exceptions the films to come to the theatres in the next six months have already been completed and only await laboratory processing. Distributors' plans for advertising and promotion are already well advanced, at least for the more important attractions.

However, no matter how good Hollywood has made a film and how well distribution has promoted it, the final job must be done by the exhibitor in his community. The best job can not be done without advance planning. That means this Summer-time is the time for thinking for Fall business building.

—Martin Quigley, Jr.

Letters to the Herald

MOTION PICTURE HERALD

August 6, 1955

Enthusiastic

TO THE EDITOR:

For the past four years I have been reading The HERALD. I have also saved every copy. I want to start a library of these Heralds so I can refer to them frequently. I am now working for Charles Weigel at the Deer Park and Kentucky theatres. I expect to continue in this business and some day own a circuit of theatres.

You hear a lot about the shortage and high cost of pictures nowadays. You hear of the poor attendance at theatres and many other troubles. Some of these problems may become serious problems but I still say there's no business like show business.—*L. J. DIECKHAUS, Deer Park Theatre, Deer Park, Ohio.*

Information Wanted

TO THE EDITOR:

In the June issue of the "Motion Picture Service Newsletter," I announced a new service to our friends in agriculture and requested their reactions, as follows:

"There have been many agricultural films made in the past and more will be made in the future, but who will know their titles, where they are, where to get them, and what they contain as subject matter. The title of a song used by the late Mr. Bert Williams in vaudeville will answer those questions—NOBODY!

"The Motion Picture Service will attempt to bring this whole field into focus with the thought that anyone seeking information relating to agricultural films can find the answers at Washington, D. C., in the Department of Agriculture.

"The Motion Picture Service now publishes a catalogue of USDA films and a catalogue of films on agriculture produced by and for the states. We are considering compiling information and publishing an additional catalogue listing non-government films on agricultural subjects. In connection with this project, the Motion Picture Service would also establish a central register for titles of all films on agriculture.

"Would these additional services be of value to our friends in agriculture? Drop me a note and give us the benefit of your ideas."

We have received nothing but congratulations and encouragement to go ahead with our plan to establish a central register for agricultural film titles and publish a catalogue of non-government films on agriculture.

To insure the success of such an undertaking, we need the support of the entire 16mm film industry. We especially need your assistance in disseminating information about this service to all individuals, com-

panies, associations, and organizations who sponsor, produce and distribute agricultural motion pictures. They should send us their catalogues and advise us when titles have been selected for new agricultural films.

The following information is needed for each film included in the central register and the catalogue: (1) title; (2) running time; (3) color or b/w; (4) source; (5) rental and/or sale; (6) TV clearance, if any; (7) audience; and (8) synopsis.

We sincerely hope the central register and the catalogue will be of value to everyone interested in motion pictures. If you have any questions regarding the proposed service, I will be very happy to answer them.—*WALTER K. SCOTT, Chief, Motion Picture Service, Office of Information, United States Department of Agriculture, Washington, D. C.*

[Any readers having information about agricultural films are invited to write to The HERALD or direct to Mr. Scott.—The Editor.]

WHEN AND WHERE

August 15-20: Audience Collection Week to benefit Will Rogers Memorial Hospital and Research Laboratories.

August 26: Annual golf tournament and dinner dance of the Variety Club of Washington, D. C., Manor Country Club, Norbeck, Maryland.

September 9: Deadline for the filing with the Federal Communications Commission of answering comments on toll television briefs, Washington, D. C.

September 19: Annual stag outing of the Motion Picture Association of Kansas City, Mo., Hillcrest Country Club, Kansas City.

September 30-October 2: Second annual convention of the Women of the Motion Picture Industry, New Orleans.

October 3-7: Seventy-eighth semi-annual convention of the Society of Motion Picture and Television Engineers, Lake Placid, New York.

October 6-9: Annual convention of Theatre Owners of America. Biltmore Hotel, Los Angeles.

October 26: Annual convention of the Motion Picture Theatres Association of Ontario, Toronto.

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STEREO-SOUND as a Drive-In Asset
NEW JERSEY'S Absecon Drive-In

IN PRODUCT DIGEST SECTION

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MOTION PICTURE HERALD, Martin Quigley, Editor-in-Chief and Publisher; Martin Quigley, Jr., Editor; Raymond Levy, Executive Publisher; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, Editor, Yucca-Vine Building, Telephone HOLlywood 7-2145; Chicago, 120 So. LaSalle St., Urban Farley, Advertising Representative, Telephone Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hape Williams Burnup, Manager; Peter Burnup, Editor; William Pay, News Editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address: "Quigpubca, New York". Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Lea J. Brody, Secretary. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Television Today, Motion Picture Almanac, Television Almanac, Fome.

On the Horizon

MANEUVER

No confirmation comes from Loew's, but the industry in New York feels fairly certain (and the Wall Street Journal gave dignity to the rumor), that Louis Wolfson is interested in the company. Mr. Wolfson is of some renown as a man who knows about "unrealized assets." Which brings to mind there soon must be, under legal compulsion, a Loew's Theatre Company, presumably with new officers and a reappraisal of properties. Mr. Wolfson is partial to stockholders. He fought to get into wealthy old Montgomery Ward, and he's in. He has rewarded handsomely the stockholders in Capitol Transit, Washington (and neither his workers nor some Senators like it). He owns shipbuilding, construction, paint and other firms, and knows the theatre business through Wometco circuit, Florida, and the film business generally through reported but unconfirmed picture investments.

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Citing a recent decision by the United States Court of Customs and Patent Appeals, George Seaton, president of the Academy of Motion Picture Arts and Sciences, this week warned manufacturers and retailers against commercial uses of the Academy's statuette, known as "Oscar." "The manufacture of any reproduction of the statuette by any one other than the one firm licensed by the Academy to make the official trophies is in violation of the Academy's rights," he said.

NOT FOR REVIEW

The long pending "Oklahoma" in Todd-AO will be shown to members of the press and invited industry guests at showings on August 16 at the MGM studio in Culver City. A guest of honor at the showings will be Governor Raymond Gary of Oklahoma, whose presence is given as the reason for the presentation. But members of the press are puzzling over a restriction on the invitation. It is specified that the picture is not being shown

for review. They wonder how long the "hold for release" restriction will stand up in the face of the dammed up interest in the picture.

CANADIAN BOOM

As many Canadian theatres opened the first six months of this year, as closed. The number is 26. Seven indoor houses opened in Quebec during the past several weeks. Most new houses are in new communities. Only two were replacements.

PROGRAM

An experiment, they call it. The Valley Drive-In, West Point, Ga., ran seven features the other night--and morning. They began at 7 P.M. and ended at 5 A.M. Five hundred cars at first, 32 at the end. Concession sales were 92 per cent of ticket sales.

WRITERS' INCOME

Television writers' earnings have more than tripled in the past nine months over the corresponding period of last year, according to the Writers Guild of America, West, Inc. A report showed that TV writer income was \$2,400,000 this year compared with \$800,000 for the same period last year. Screen writers' earnings increased by half a million dollars in the same period, rising from \$6,400,000 to almost \$7,000,000.

PRESTIGE

Columbia feels the need of a "prestige unit" to distribute foreign pictures, and will form one within several weeks. This is according to a top but unnamed spokesman. It would be similar to the one in Universal which handled J. Arthur Rank product.

HAZARDS

Normal midwest operating hazards. The other day, at the East Park Drive-In, Watertown, S. D., the owners finished installing their new wide screen. A tornado snatched it away. Also the screen tower. In the same state, at Gettysburg, a storm threatened disaster two nights before

opening, then departed, leaving a rainbow arched over the new drive-in. Result: the Rainbow Drive-In Theatre. At New Ulm, Minn., a twister took flags, fences, and projection booth doors. The show, however, went on.

HANDS ACROSS THE CURTAIN

The tenuous threads of friendship between east and west, earnestly stranded at Geneva, are being helped along in the film industry. MGM announced this week the Soviet Government had agreed to photograph four world famous paintings by Van Gogh which are in the Moscow Museum of Art and deliver the film for use in MGM's production "Lust for Life." The matter was arranged in correspondence between MGM and the Russian embassy in Washington.

INTO PRODUCTION

Elmer Rhoden, president of National Theatres, has been in negotiations with Louis De Rochemont on a contract under which Mr. De Rochemont would produce pictures in the Cine-Miracle process. He said he expects the discussions to culminate in an agreement soon. Earlier in the week Mr. Rhoden reported to the stockholders of National Theatres that the company had acquired exclusive rights to the Smith - Dietrich patent relating to an electronic lens system of photography, known as CineMiracle, which was demonstrated on the coast a month ago. Modification of the Federal consent decree is necessary before National Theatres can go into production. Mr. Rhoden's report showed that the consolidated net income of the company for the 39 weeks ended June 25 was \$1,768,490. The figure for the corresponding period last year was \$1,884,636.

LIONS TO THE RESCUE

The best way to keep business in the community is to maintain the local theatre as a hub of interest, the Lions Club of Osyka, Miss., now believes, after seeing business decline since the closing of the Rex Theatre. So...the club, headed by R. S. Price, has installed modern equipment and reopened the house.

William R. Weaver-J. A. Otten-
James D. Ivers-Floyd Stone



SELLING HIS PICTURE. At the opening of his "Pete Kelly's Blues" at the Majestic, San Antonio, producer Jack Webb is a principal speaker. Mr. Webb this week had traveled by air to more than 30 cities here and in Canada, telling people about his change of character in the Warner release.



ALBERT MARGOLIES this week became the director of advertising, publicity and exploitation for Buena Vista Film Distribution Company, Walt Disney subsidiary. Mr. Margolies has a long and varied industry experience and for several years has been an independent publicist.



This week *in pictures*

PAUL GREGORY DAY in Des Moines featured opening of the producer's first film, "Night of the Hunter," which United Artists is releasing. The celebrity packed premiere was televised nationally.

AND . . . A special audience. The 12 shirtsleeved men in a Des Moines screening room are the Russian farm experts of whom you have heard. "Night of the Hunter" was their first American film. The man explaining matters to them is UA exploiteer Howard Pearl.



THE GOLF COURSE was the site, as usual, of the annual get together of the MPTO of Connecticut. At the Race Brook Country Club in Orange: Harry Feinstein, Stanley Warner zone manager; Ray Moon, U-I; Charles Okun, Coca-Cola; Joseph Stein, attorney; Barney Tarantul, Burnside Theatres, East Hartford; Allen Widem, Hartford Times; Harry F. Shaw, Loew's Poli division manager; Ray McNamara, Allyn, Hartford; and Paul Tolis, Kounaris-Tolis Theatres.

ON THE SET of "Glory" at RKO Radio. Walter Brennan, center, with Arey Miles and Mrs. Miles of the Eminence Theatre, Eminence, Ky.



TV AND MOVIE names, at the MGM studio, as ABC and circuit executives and wives were studio guests and were greeted by MGM TV Parade host George Murphy and Ann Blyth. First row: Mr. Murphy, Mrs. Leonard Goldenson, John Balaban, Mr. Goldenson, Miss Blyth, Mrs. M. C. Callahan, Mrs. A. H. Blank, Mr. Blank, Anthony Augelli, Mrs. Charles T. Fisher, Jr., Les Peterson; second row, Robert Weitman, E. Chester Gersten, Mrs. Robert Wilby, Mrs. Robert Hinckley, Mr. Wilby, Mrs. Balaban, Mrs. David Wallerstein, Sidney Markley, Mrs. Robert O'Brien, Mr. Callahan, Robert Huffines, Mrs. Robert Kintner, Edward J. Noble, Mrs. Huffines, Robert O'Donnell, Earl J. Hudson; third row, Mr. Wallerstein, Jo-Ellen O'Brien, Jerry Zigmond, Mrs. Zigmond, John Coleman, Harry Haggerty, Mr. Hinckley, Mrs. Hugh McConnell, Mr. Kintner, Mr. Haggerty, Mr. McConnell, Mr. O'Brien, Mr. Fisher.



by the Herald

EXPLANATION of Pathe Laboratories' entrance last week into the color still processing field. At the top, in New York James L. Wolcott, executive vice-president; below, P. B. Nortman, general manager of marketing. Setting up its own laboratories and special machinery in key cities, the company hopes to seize a hefty slice of the huge amateur color film market.

NOMINATION CERTIFICATES, in the COMPO Audience Poll, are handed on the West Coast to executives and talent whose product is mentioned. At the right, Elmer C. Rhoden, national chairman of the awards committee with Jerry Wald, Columbia; Don Hartman, Paramount; Walter Lang, 20th-Fox; Jack Warner, Jr., Warners; and Robert Emmett Dolan, Paramount.



IT'S A FAMOUS FIGHT, Republic says, and it occurs in that company's "The Last Command," between Sterling Hayden (Jim Bowie, the hero) and Ernest Borgnine (Mike The Bull, a nasty man with a knife). Mr. Hayden, however, has the trusty "Bowie Knife." The Alamo also figures in the story. The picture opened Wednesday in San Antonio, and this month in Texas and Oklahoma will have 300 dates.



RKO'S BOILERS GET FIRED UP

**Daniel O'Shea President;
Grainger Stays to Head
Sales; Manby "Liaison"**

There's a new look at RKO Radio.

Its new boss, Thomas Francis O'Neil, whose General Teleradio bought the film company, this week and last almost each day named new executives and made arrangements with older ones.

The industry watched, fascinated, knowing more new faces will appear, and new policies made, and above all that the company's established and smooth worldwide system of distribution and modern studio quite soon will give the industry the pictures it needs.

Mr. O'Neil is marrying General Teleradio to the picture company; and, in a sense still to be fully realized, the television industry to the picture industry.

His appointments thus far are:

Daniel T. O'Shea, president of RKO. Mr. O'Shea resigned this week as senior vice-president of the Columbia Broadcasting System, and was to begin his new work as a film executive almost immediately.

C. R. Manby, vice-president of General Teleradio. Mr. Manby, it is announced, will be liaison between his company and the film company's "subsidiary."

John B. Poor, RKO Radio director. Mr. Poor is a General Teleradio vice-president.

Charles L. Glett, executive staff member of General Teleradio in charge of RKO studio operations.

James R. Grainger, supervisor of sales and distribution. Mr. Grainger, whose contract as RKO president was with RKO Pictures, the inactive parent company, was superseded last

week by Mr. O'Shea and resigned. This week, at Mr. O'Neil's request, he elected to remain to head sales.

Mr. Grainger stressed to RKO personnel his relations with Mr. O'Neil and Mr. O'Shea were very cordial, and he pledged support of his organization, including Walter Branson, world wide sales manager, and Herbert Greenblatt, domestic sales manager.

Mr. Branson arrived in New York Tuesday after four weeks visiting company offices in England, France, Italy, and Germany.

To Go to Hollywood

Mr. O'Neil was expected to go to Hollywood late this week. Mr. Grainger already is there. Mr. O'Neil's previous business often has taken him to the production capital, as well as to Akron, Ohio, site of the General Tire and Rubber Company, of which he is vice-president. His home, however, is in Greenwich, Conn. and his General Teleradio and Mutual Network are in New York.

Mr. O'Shea comes into RKO Radio as no stranger. As stated by Mr. O'Neil, he has a "broad background in every phase of the entertainment business, with knowledge and experience of motion picture and television production, distribution, and financing."

Before joining CBS in 1950, he was president of David O. Selznick's Vanguard Films, and executive director of Selznick Enterprises; and, previously, he was executive vice-president of Selznick International Pictures. During this period, as a member and directive factor in this organization, he helped develop such personalities as Jennifer Jones, Ingrid Bergman, Dorothy McGuire, Vivien Leigh, Joan Fontaine, Alida Valli, Joseph Cotten, Gregory Peck, Louis Jordan, Guy Madison, and Rory Calhoun.

He also knows the RKO studio quite intimately. Mr. Selznick, when he brought



DANIEL T. O'SHEA, new president.

Mr. O'Shea to California in 1932, was RKO production head. Mr. O'Shea became RKO's West Coast counsel, and remained until 1936, when he left to join his fortune with Mr. Selznick's.

A New York native, 51, Mr. O'Shea is a product of Harvard Law School; and, like his sponsor, and good friend, Mr. O'Neil, is a Holy Cross man.

Mr. Manby, whose job it is to develop General Teleradio's objectives in its subsidiary film company, came to radio and television in 1946. He moved into radio stations at Cleveland, Hartford, and Worcester, and then became a Yankee Network executive and assistant to Mr. O'Neil. He joined General Teleradio in 1953.

Thirty-five years old, from Battle Creek, Mich., he received his education at Hillsdale College in that state, and followed it through during the year 1951-53 with a special course at Harvard, from which he received his MBA degree.

Mr. O'Neil's bold moves and his forthright statements last week that he meant to continue RKO as a theatre film company (with some frank remarks about use of some films, judiciously, for television) brought from the industry almost universal acclaim. Circuit executives such as Walter Reade, Jr., of the circuit bearing his name, Sol A. Schwartz, of RKO Theatres, Harry Brandt, of the Brandt Theatres, said they were "delighted" and would do what they could to help the company. Sidney Markley, vice-president of American Broadcasting-Paramount Theatres, said that along with other showmen he had felt it a "shame" the RKO studio, capable of doing so much for the industry at a time of shortage, was not making pictures.

Urges Support for Theatres

SAVANNAH, GA.: Andy Sullivan, manager of Dixie Theatres here, urged merchants to support motion picture theatres in a recent address before the local Rotary Club. "Movies are everybody's business," said Mr. Sullivan, who described how all business suffered when a community's theatre went dark.



CHARLES R. MANBY, GT vice-president and liaison.



JOHN B. POOR, member of the board of directors.



JAMES R. GRAINGER, remains as sales chief.

OUTLOOK CLOUDY AS SAG STRIKE HITS TV FILMS

Crux of Problem Payment of 100% Minimum Salary for Second Showings

by WILLIAM R. WEAVER

HOLLYWOOD: A nationwide strike against all producers of television entertainment films, effective one minute past midnight Thursday night, August 4, was called Monday by the board of directors of the Screen Actors Guild following completion of the counting of a mail referendum in which members voted 4,848 in favor of authorizing a strike to 184 against.

At midweek union and employer sources held out very little hope that the work stoppage might be averted. The gloomy outlook was underscored by the fact that representatives of both sides could see no ground, on the basis of unofficial discussions held earlier, for resumption of formal contract negotiations, which were broken off July 13. The referendum affirmed a unanimous strike vote taken at an emergency membership meeting last week in the Hollywood Legion Stadium.

The strike notice, which was dispatched late Monday to all members, specified that the "strike applies to all production of television entertainment films throughout the United States" and added, "you are furthermore instructed not to accept employment in television entertainment films made in Mexico, Canada or any other foreign country, without first checking with the Guild."

The notice further stipulated that "this strike call does not apply to production of theatrical motion pictures, filmed television commercials nor non-television industrial and educational pictures."

John Dales, SAG executive secretary, said the principal issue involved in the strike is the "refusal of the producers of filmed television programs to agree to make any residual payment whatsoever to actors for second run of video film." Under terms of the original contract negotiated three years ago, the performers received additional pay on a percentage basis of salary minimums, starting with the third showing of a film and continuing through the sixth. That contract expired last Wednesday.

Negotiations Broke Down Originally July 13

In its negotiations with the Association of Motion Picture Producers and the Alliance of Television Film Producers, which opened June 6 and broke up July 13, the Guild asked for 100 per cent payment of minimum salaries for the second showings. The ATFP-member producers contend that

INDICATIONS ARE THEY MEAN IT

This week's strike call by the Screen Actors Guild, calling upon actors to refuse to appear in television entertainment films, does not directly affect production of theatrical films, which are covered by a different SAG contract. But it is the second strike in SAG's 23-year history, not called lightly, and could be an index to the mood and temper of the score and more unions and guilds which have contract negotiations with employing studios coming up this Summer and Fall. SAG's only other strike was in the TV field, also, and SAG won it.

it is virtually impossible to get sufficient money out of the first showing of a film produced solely for television to pay off the initial production investment. It is reported that many bank loans are predicated on earnings from the second run.

The AMPP-member producers' stand against making residual payment on second runs is believed to relate, in major part, to their feeling that SAG might use such an agreement with actors in television films as a precedent in seeking repayment to actors in theatrical films when they are reissued. This has been sought at various times but not obtained.

Under SAG's proposed new contract, producers of television entertainment films would have to pay 100 per cent on third runs, as well as second runs, with lesser percentages set for thereafter.

No Interference With Theatrical Production

Asked whether possible picket lines around major studios would interfere with actors entering to work in theatrical films, SAG spokesmen said no. More than 200 producers are to be affected by the strike, while between 2,000 and 3,000 guild members are employed regularly, although not exclusively, in production of television films. Some 3,000 craft workers belonging to other unions also will be directly affected by the stoppage. These include camera men, sound technicians, editors, electricians, carpenters, property men and others.

Deane Johnson, attorney for the ATFP, commented on the strike by saying that "some producers are in good shape with a backlog of completed product and say they can ride out a prolonged strike. Some other producers will feel the pinch rather quickly." He added that he thought the situation was the same with the actors: those who also

do theatrical work won't miss the television activity while those who depend on it "will be hard hit."

In addition, Mr. Johnson said he was "not optimistic about an early settlement. . . . The actors appear to be determined to carry out the strike."

The only previous strike action by SAG was called in December, 1952, against producers of television commercials. It involved a formula for extra payments to performers for continued use of film and was won by the Guild after three months.

Year 'Round Quality Habit Must Develop: Goldenson

The industry must give the public a steady, continuous flow of quality product rather than spurts, Leonard Goldenson, president of American Broadcasting-Paramount Theatres, stressed in New York Tuesday following his return from the Coast, where he saw much of the coming product. He added he feels the COMPO Audience Awards Poll 'will stimulate attendance and everyone in the industry should support. He stressed that his own circuit's varied methods of cultivating audiences will be thoroughly analyzed at the annual meeting in September. He commented, anent the Allied States Association move to have the Government step into industry affairs, that he still feels "the industry should resolve its own problems."

General Precision Net Rises for Three Months

General Precision Equipment Corporation reports for the three months ended June 30, 1955, consolidated net sales of \$35,985,184, compared with \$30,816,064 for the three months ended June 30, 1954. Consolidated net income for the quarter ended June 30, 1955, amounted to \$1,211,668, equal, after allowance for dividends on the preferred and preference stocks, to \$1.10 per share on 1,022,882 shares of common stock outstanding on June 30, 1955. For the corresponding period of 1954, net income was \$1,485,993, equivalent, after allowance for dividends on preferred and preference stocks, to \$1.86 a share on 749,509 shares of common stock.

Senate Commerce Committee Will Explore Radio, TV

The Senate Commerce Committee January 17 will begin hearings on problems of radio and television, chairman Magnuson, Democrat, Washington, announced this week in Washington. The hearings will cover the need, if any, for tighter control, ultra high frequency, and possibly subscription television.

Mr. Skouras Has a Word for This and That

SPYROS P. SKOURAS, the industry's traveling president, returned to the 20th-Fox home office last week from South Africa and London, ebullient, enthusiastic and as fresh as if he had never left his air-conditioned office. That was Thursday. Saturday he left for Hollywood to look after some production matters and Tuesday he was back in New York ready to take off for Burma, Singapore and points east.

From South Africa Mr. Skouras brought an enthusiastic description of his latest purchase, the Schlesinger theatrical empire, comprising 140 theatres, a distribution company and a stage and concert booking business. He outlined the details of the purchase plan, most of which had preceded him by cable. Twentieth Century-Fox is to buy the Schlesinger 20 per cent controlling stock in African Theatres, Ltd., provided it can buy up 90 per cent of the remaining outstanding stock in the company, now held by the public, before December 1, 1955. Fox is offering stockholders five pounds (100 shillings) a share and the current mar-



ket price of the securities, it has been indicated, is 97 shillings.

Mr. Skouras insisted his only interest in the purchase was because it was a "good business proposition." He was enthusiastic about South Africa as a rapidly growing country. The present theatres in the circuit, he said, will be immediately equipped for CinemaScope, if the deal goes through. The number of theatres for natives, mostly 16mm, will be increased and the South African newsreel, operated now by the Schlesingers, will be continued. Both these latter projects carry the blessings of the Government.

Not a man to be confined at a press conference to one topic, Mr. Skouras enthusiastically reported 14,673 CinemaScope installations in the United States and Canada and 1,227 overseas and he estimated that from 125 to 150 pictures will be made this year in CinemaScope.

Twentieth-Fox has no intention of selling its inventory of old pictures to television until "I can get my price." That price he

indicated is far beyond the present or foreseeable future means of television. He was talking in the range of \$150,000,000 and upward.

He said again, as he had in London, that neither the company nor so far as he knew, Darryl Zanuck, contemplated any change in Mr. Zanuck's status as head of production.

On toll television Mr. Skouras was most fervid. He is against, he said unalterably. It would be disastrous for the motion picture industry and only slightly less so for the television industry. He has been opposed to it since it was first mentioned, and he would like to have it repeated for the record that 20th-Fox was the only company that had not supplied pictures for the Phonevision test in Chicago, and this in the face of pressure from the Department of Justice.

Then Mr. Skouras left for the coast and for the Far East, to press for more CinemaScope installations and to attend the world premiere of the company's "Love Is a Many-Splendored Thing" in Singapore.



NSS to Hold Sales Meets

Four regional sales meetings to be held during August have been scheduled by National Screen Service to set the pattern for 1956 ad accessory-trailer sales, it was announced in New York last week by Burton E. Robbins, vice-president in charge of sales, who will preside at the sessions.

Branch managers and sales personnel representing all of the 29 key city offices of NSS will attend the meetings in the geographic groups covering the four parleys. "The development in the past year by National Screen of many new promotional aids to increased box office makes it necessary that our men in the field become thoroughly conversant with the advantages to the exhibitor of these ideas," said Mr. Robbins.

The first meeting to be held at the Savoy-

Plaza, New York City, this Saturday and Sunday. The second meeting will be held at the Sheraton-Blackstone, Chicago, August 13-14; the third at the Roosevelt Hotel, New Orleans, August 20-21, and the last at the Beverly-Hilton, Los Angeles, August 23-24.

Exhibitors and Distributors Meet Again on Arbitration

The "off again-on again" arbitration meetings between exhibitor and distributor attorneys and executives were "on again" Monday when an inconclusive meeting to finalize a set of rules and regulations for the industry took place at the Motion Picture Association headquarters in New York. The meeting was the first gathering of the full subcommittee in many months, even though attorneys Adolph Schimel and Herman Levy have met in previous attempts. It is understood the meeting was called to approve a draft which has been drawn up

by the attorneys. It was not stated whether the group reached any definite conclusions on the draft. Attending the meeting were Mr. Schimel, William C. Gehring, A. Montague, Charles Reagan, Mr. Levy, Simon H. Fabian, Leo Brecher and Max A. Cohen.

Option Holder Buys AB-Paramount Shares

WASHINGTON: Robert H. O'Brien vice-president of American Broadcasting-Paramount Theatres, bought 12,500 common stock shares of ABPT through his stock option, according to a report to the Securities and Exchange Commission. The exercise of Mr. O'Brien's option increases his holdings to 12,600 of common. At the same time, the SEC was informed that Douglas T. Yates, director of Republic Pictures Corp., had holdings of 3,005 common shares. Tonrud, Inc., a Delaware corporation and an associate, bought 5,000 common shares, increasing holdings to 196,536.



Columbia's

THE MAN

TAKES OVER
DETROIT'S
PALMS STATE
WITH THE
SECOND
LARGEST
WEEKDAY

GROSS IN
ITS HISTORY! *



COLUMBIA PICTURES PRESENTS
A WILLIAM GOETZ PRODUCTION
JAMES STEWART
in **THE MAN**
FROM LARAMIE
CINEMASCOPE
COLOR BY **TECHNICOLOR**

Arthur Kennedy · Donald Crisp · Co-starring Cathy O'Donnell · Alex Nicol · Aline MacMahon
with WALLACE FORD · Screen Play by PHILIP YORDAN and FRANK BURT · Based upon the
SATURDAY EVENING POST story by Thomas T. Flynn · Directed by ANTHONY MANN

*Topped only by "The Outlaw"!

BRITISH FORM TAX LEGION

Four Trade Associations Form Committee to Fight Tax on Entertainment

by PETER BURNUP

LONDON: Representatives of the trade's four associations—BFPA, KRS, CEA and the Association of Specialised Film Producers—summoned at the instance of the exhibitors' general council, have agreed formally to form an all-industry entertainment tax committee.

After a meeting with Sir Alexander King as chairman, the meeting reached the following unanimous conclusions:

1. That an all-industry tax committee be established consisting of a maximum of four representatives of each of the four associations and not more than two officials or advisers from each association, if required.

2. That the new committee have power to appoint either from its members or from outside the industry its chairman and also a secretary from outside the industry.

3. That the committee should also be empowered to invite to its meetings other persons whom it might think it desirable to consult.

4. That the committee should also be authorised to engage whatever assistance it considered necessary.

5. That the decision of the committee shall be on a majority vote by associations and all decisions of the committee will be referred back for ratification to the respective governing bodies of the associations.

It was agreed by the four associations that they should nominate their representatives to serve on the all-industry committee and that a preliminary meeting of this committee should be held in September.

The four associations were necessarily concerned with procedural matters. But the creation of an all-industry body is regarded here as a most significant step forward not only toward a combined assault on what is universally described as "this scourge of a tax" but towards unity in regard to the betterment of the industry generally.

Much clearly remains to be done in the clearing up, for example, of anomalies in the administration of the Eady Levy, but the KRS already has formally approved the recommendations of the joint CEA-KRS committee on two major issues. They concern film-hire terms ensuing on a transfer of ownership of theatres and the formula for dealing with Eady Levy "non-cooperators".

Thoughtful executives in all branches of the industry look upon the formation of the

tax committee as a complete reversal in the hitherto prevailing climate of thought, particularly among exhibitors. They regard it as an augury of amity.

TALKS ON TELEVISION

Leaders of the trade have another highly important meeting on September 1, after the all-industry tax committee. They are scheduled then to engage in talks with the BBC in regard to the possibility of the corporation's TV service reviving in new shape the experimental "Current Release" programme of three or four years ago.

The programme, consisting of excerpts from films about to go into release and accompanied by a commentary from BBC men, rated high popularity among viewers. Distributors and exhibitors admitted also that the programme helped enlarge receipts at their box offices.

The programme ran for its experimental year, but was then dropped; mainly, it was understood at the time, because the trade couldn't agree with the BBC on the form it should take subsequently and also "who should pay for what."

NEW O'BRIEN CHALLENGE

NATKE's Tom O'Brien has issued another of his characteristically bellicose challenges to CEA in the form of a letter to the association's newly-appointed general secretary, Ellis Pinkney.

The NATKE boss previously presented the exhibitors' association with a demand that what he called "the whole wage structure" of the theatre side of the industry should be examined."

At the first meeting of CEA representatives with Mr. O'Brien's committee, theatre negotiators indicated the union's proposals were unacceptable but agreed to set up a sub-committee which would examine NATKE proposals, and if necessary prepare counter proposals.

In his letter to Mr. Pinkney, Mr. O'Brien says that a meeting of his executive council had considered the matter and had protested at the fashion in which CEA had treated the "wage structure" proposals which had been lodged with representatives of the exhibitor association April 14.

Issues Ultimatum

His group, added Mr. O'Brien, was not prepared to negotiate on "this loose basis and on the processes and procedures of the past" and unless CEA showed "a more marked sense of responsibility towards labour relations," the aid of the Trades Union Congress (of which Mr. O'Brien is currently a vice-president) would be sought for the appointment of a Governmental Court

of Inquiry, which would once and for all go into "the whole matter of wages and working conditions in British cinemas" at the present time.

▽

Sol Sheckman, chairman and governing director of the growing Essoldo Circuit, announces the circuit has acquired two more theatres in the north of England of, respectively, 1,600 and 1,700 seating capacity. That brings the Essoldo Circuit to a grand total of 185 houses.

The Quota Act expressly provides that a circuit of 200 or more houses is barred from any relief from the standard Quota. Mr. Sheckman is known to have 10 sites available for building and to be interested in other theatre propositions. Speculation is widespread as to what the Board of Trade will say if and when the Essoldo Circuit—as seems likely at any moment—reaches the 200 mark.

▽

New Government regulations under the Cinematograph Act 1952, affecting safety in cinemas and the admission of children, have been laid before Parliament. The regulations draw a sharp distinction between the use of inflammable and safety film. Where the latter is used the rules have been considerably relaxed.

For inflammable stock the regulations are virtually unchanged, except that the minimum age of operators is raised. In the case of safety stock, however, rewind rooms can now be in the projection room itself, which need have only one exit and can have indirect access to any place where the public is admitted.

The regulations regarding the admission of children will be warmly welcomed by theatre managers, for they relieve them of the responsibility of determining the age of youngsters seeking admission. The new regulation runs: "No child *apparently* under the age of five years shall be admitted . . . unless accompanied by . . . a person who appears to have attained the age of sixteen years."

STUDIO AT CAPACITY

The Shepperton Studios of British Lion Studio Company—subsidiary of the new British Lion Films, Ltd.—have been fully booked until the end of November. So said the company's chairman, Harold C. Drayton, at the annual meeting of stockholders last week.

"That was something better than expected," commented Mr. Drayton, but he warned that the letting position between November and March would determine the company's profit and loss account for the current year. There were no firm "lets" beyond November, although there had been a great number of enquiries for use of the company's studios.

Resolutions were carried at the meeting reelecting Sir Arthur Jarratt of the parent company and David Kingsley of the National Film Finance Corporation to the board of directors of the new British Lion Films subsidiary.

TOA's Levy To Europe For Inquiry

Herman Levy, general counsel for Theatre Owners of America, left New York Wednesday for England, Scotland and the continent, where he will make "a complete survey and investigation of the methods and procedures now in effect in various European countries, pertaining to film rental ceiling and trade practices."

The fact that Mr. Levy, whose trip is in effect a follow-up on earlier visits by such other TOA leaders as Alfred Starr, R. J. O'Donnell and Walter Reade, Jr., will explore "film rental ceilings and trade practices" overseas is particularly pertinent in view of Allied States Association's recent decision "to go to the Government" which was accompanied by statements to the effect that government intervention in the industries abroad has been very successful.

Mr. Levy, who will be away six weeks, will meet with officers of the Cinematograph Exhibitors Association in Great Britain and the Union Internationale de l'Exploitation Cinematographique in Paris. Included in his schedule are addresses before a special luncheon meeting of the Birmingham CEA branch August 24 and before a gathering of industry people in Edinburgh, Scotland, August 31. In addition while in London he will conduct talks with executives of CEA, distribution and production. The latter will be part of his plan to survey, as a means to alleviating the product shortage in the U.S., the facilities and product of independent European producers.

In order to explore the possible affiliation and membership by TOA in the UIEC, the TOA lawyer will hold a series of investigating talks with officers of the international exhibitors union. TOA officers long have advocated a world organization and cooperation among exhibitors with the ultimate goal of international unity. Mr. Levy's trip abroad is expected to establish a closer liaison between TOA and British and French theatre groups.

Mr. Levy will give a complete report on his trip and his findings to the TOA board of directors and executive committee at the pre-TOA convention meeting in Los Angeles October 5.

Universal Negotiates New Revolving Credit

WASHINGTON: Universal Pictures has negotiated a new \$5,000,000 credit agreement with the First National Bank of Boston and the Guarantee Trust Co. of New York. The arrangement will replace the credit agreement of 1952 with the same banks. Of the \$5,000,000, \$2,950,000 will be used to repay the outstanding balance of the previous agreement, while \$2,050,000 will be added to the company's working capital for general corporate purposes.

Box Office Champions For July, 1955

Once again, high hot weather grosses and generally strong product released during the summer season have combined, as they did last year, to produce a record number of champion pictures. July statistics, gathered from reports from key city theatres throughout the country, show nine Monthly Champion pictures. Here they are:

INTERRUPTED MELODY (Metro-Goldwyn-Mayer)

CinemaScope

Produced by Jack Cummings. Directed by Curtis Bernhardt. Written by William Ludwig and Sonya Levien. Eastman Color. Cast: Glenn Ford, Eleanor Parker, Roger Moore, Cecil Kellaway, Peter Leeds, Evelyn Ellis, Walter Baldwin.

LADY AND THE TRAMP (Buena Vista)

CinemaScope

Produced by Walt Disney. Associate Producer: Erdman Penner. Directed by Hamilton Luske, Clyde Geronimi and Wilfred Jackson. Written by Ward Greene. Technicolor. Talent: Peggy Lee, Larry Roberts, Bill Baucom, Verna Felton, George Givot, Lee Millar, Barbara Luddy, Billy Thompson, Stan Freberg, Alan Reed, Dallas McKennon, The Mello Men.

LAND OF THE PHAROHS (Warner Bros.)

CinemaScope

Produced and directed by Howard Hawks. Written by William Faulkner, Harry Kurnitz and Harold Jack Bloom. Warner-Color. Cast: Jack Hawkins, Joan Collins, Dewey Martin, Alexis Minotis, James R. Justice, Luisa Boni, Sydney Chaplin.

I LOVE ME OR LEAVE ME (Metro-Goldwyn-Mayer)

CinemaScope

Produced by Joe Pasternak. Directed by Charles Vidor. Written by Daniel Fuchs and Isobel Lennart. Eastman Color. Cast: Doris Day, James Cagney, Cameron Mitchell, Robert Keith, Tom Tully, Harry Bellaver, Richard Gaines, Peter Leeds, Claude Stroud, Audrey Young, John Harding. (Champion for the second month.)

MARTY (United Artists)

Produced by Harold Hecht. Directed by

Delbert Mann. Written by Paddy Chayefsky. Cast: Ernest Borgnine, Betsy Blair, Esther Minciotti, Augusta Ciolli, Joe Mantell, Karen Steele, Jerry Paris, Frank Sutton, Walter Kelley, Robin Morse.

NOT AS A STRANGER (United Artists)

Produced and directed by Stanley Kramer. Written by Edna and Edward Anhalt (based on the novel by Morton Thompson). Cast: Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame, Broderick Crawford, Charles Bickford, Myron McCormick, Lon Chaney, Jesse White, Harry Morgan, Lee Marvin.

THE SEVEN LITTLE FOYS (Paramount)

VistaVision

Produced by Jack Rose. Directed by Melville Shavelson. Written by Melville Shavelson and Jack Rose. Technicolor. Cast: Bob Hope, Milly Vitale, James Cagney, George Tobias, Angela Clarke, Herbert Heyes, Richard Shannon, Billy Gray, Lee Erickson.

THE SEVEN YEAR ITCH (20th Century-Fox)

CinemaScope

Produced by Charles K. Feldman and Billy Wilder. Directed by Billy Wilder. Written by Billy Wilder and George Axelrod. Color by De Luxe. Cast: Marilyn Monroe, Tom Ewell, Evelyn Keyes, Sonny Tufts, Robert Strauss, Oscar Homolka, Marguerite Chapman, Victor Moore, Roxanne, Donald MacBride.

THIS ISLAND EARTH (U-I)

Produced by William Alland. Directed by Joseph Newman. Written by Franklin Coen and Edward G. O'Callaghan from a novel by Raymond F. Jones. Technicolor. Cast: Jeff Morrow, Faith Domergue, Rex Reason, Lance Fuller, Russell Johnson.

Drive-in Forum Feature Of TOA Convention

A special open forum, devoted to drive-in theatre operation, has been scheduled for the 1955 TOA convention and trade show, October 6-9, at the Biltmore Hotel in Los Angeles. The forum will be under co-chairmen Michael Redstone, Boston, of Sunrise drive-in at Valley Stream, N. Y. and White-

stone drive-in, Bronx, and Horace Denning, Jacksonville, of Atlantic Drive-In Theatre, Inc. Particular emphasis will be placed on the latest equipment innovations. Special speakers and panel members will report on and discuss vital problems with a question and answer period following. There has been scheduled a complete showing of drive-in theatre equipment for this year's show.



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**THE ATTRACTION
ACADEMY AWARD**

with JESSIE
Scre

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in
ALFRED HITCHCOCK'S
CATCH A THIEF

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

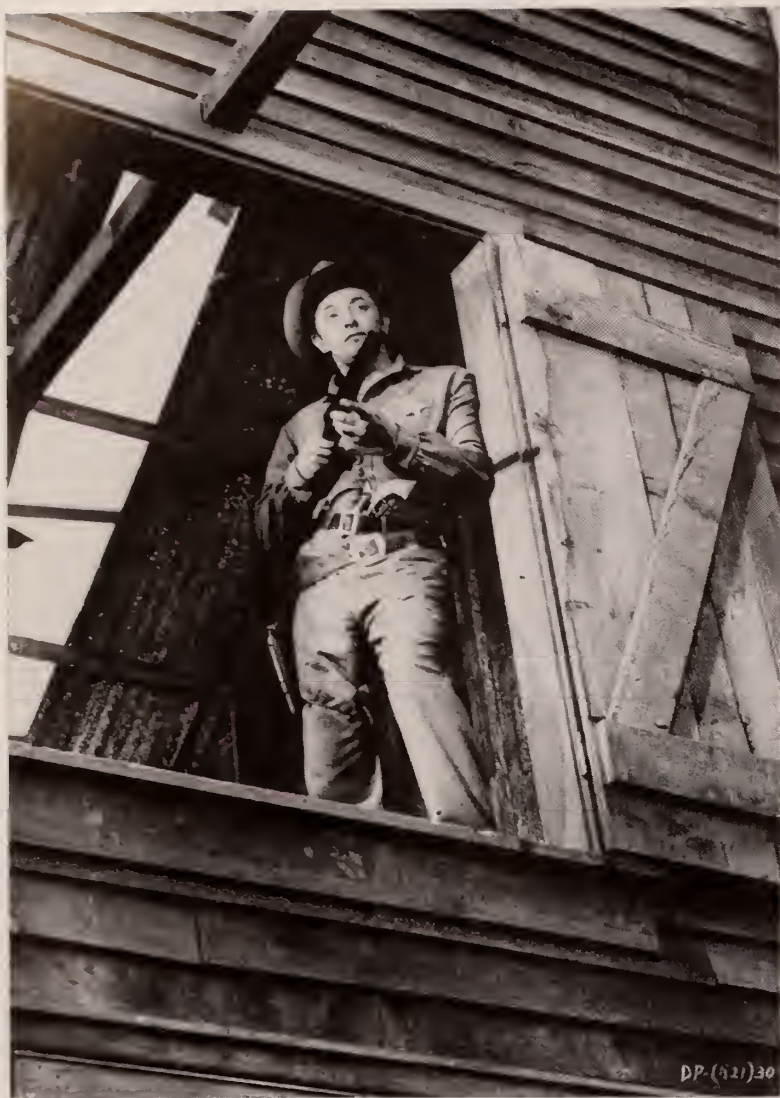
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D ACTRESS IN THE ARMS OF HER MOST ROMANTIC CO-STAR..**

Bristling with that famous Hitchcock suspense—blazing with the most daringly projected love-affair of the decade—starred with unmatched marquee strength. Pulse-pounding story... heart-quickenning romance... all in a dazzlingly opulent setting that transports your audience to the fabulous French Riviera where the VistaVision cameras captured all its splendor right on the spot!

ROYCE LANDIS • JOHN WILLIAMS • Directed by ALFRED HITCHCOCK
enplay by JOHN MICHAEL HAYES • Based on the novel by David Dodge
Color by TECHNICOLOR





THAT'S Robert Mitchum, who's all over the lots these days. This scene is from the first film of Samuel Goldwyn, Jr., "The Troublesooter."

AND that's Kirk Douglas, as the "Indian Fighter" in the picture of that name by Douglas' picture company, Bryna Productions. It's in CinemaScope, and is the first of six for U.A.

THE two girls are Jane Russell and Jeanne Crain. They carry on in this manner in U.A.'s CinemaScope and Technicolor "Gentlemen Marry Brunettes."



FILM FLOW FROM U. A. 'RESERVOIR'

"PRACTICALLY every top star, top producer, top writer you can name in the independent field is on their list!" This comment these days comes from men in the industry as they examine United Artists' promises and predictions of things to come.

The company itself states not so reservedly that now, after the four years during which it altered its function from simple distribution to development and financing of independent productions—it has "a reservoir of the finest creative manpower available."

Some statistics: It guarantees showmen more than 30 films per year the next three years. It will have more. This year alone, its investment is \$40,000,000. It expects a total return of more than \$50,000,000. This year alone its promotion will cost \$6,000,000.

Some vital statistics: It has signed producers, director, stars, writers, functioning many times in two or more capacities—such as Robert Aldrich, Joan Crawford, Kirk Douglas, Errol Flynn, Henry Fonda, Samuel Goldwyn, Jr., Bert Friedlob, Paul Gregory, Charles Laughton, Jed Harris, Dick Haymes, Rita Hayworth, Harold Hecht, Burt Lancaster, Lew Kerner, Stanley Kramer, Norman Krasna, Anatole Litvak, Ilya Lopert, Joseph Mankiewicz, Victor Mature, David Miller, Robert Mitchum, Otto Preminger, Victor Saville, Frank Sinatra, Edward Small, Orson Welles, Jane Russell, Cornel Wilde.

It has more names, in a feast of names, featured in the cascade of product: Rossano Brazzi, Richard Burton, James Cagney, Jeanne Crain, Tony Curtis, Olivia De Havilland, Rhonda Fleming, Clark Gable, Gloria Grahame, Farley Granger, Van Heflin, Katharine Hepburn, Gina Lollobrigida, Ida Lupino and others.



IT'S MITCHUM again, in the top photo, in "The Night of the Hunter," Paul Gregory's first film effort. Immediately above, Burt Lancaster settles matters with his fists in Hecht-Lancaster's "The Kentuckian." And, at left, some of the spectacle in the spectacular "Alexander the Great."

MGM Heads On Coast to See Product

HOLLYWOOD: Launching MGM's 1955-56 production season, Dore Schary, studio chief, was host here this week to New York and regional sales and promotion executives at preview screenings and conferences on distribution plans.

Heading the list of visiting executives were Arthur M. Loew, president of Loew's International; Charles M. Reagan, vice-president and general sales manager; Howard Dietz, vice-president and director of publicity, advertising and promotion; Silas F. Seadler, advertising manager; Edward M. Saunders, assistant sales manager; Hillis Cass, general sales manager for MGM Films of Canada, Toronto.

In the course of the four-day meeting the company announced it will release three pictures in September. They are "It's Always Fair Weather," the company's Labor Day release, in CinemaScope and Eastman color, starring Gene Kelly, Dan Daily and Dolores Gray; "Svengali," in wide screen and Eastman color, starring Hildegard Neff, and "The Bar Sinister," starring Jeff Richards in CinemaScope and color.

In addition to these releases, the visiting executives also were to see "Trial," starring Glenn Ford and Dorothy McGuire; "Quentin Durward," starring Robert Taylor and Kay Kendall, and "Kismet," starring Howard Keel and Ann Blyth, and which will be the MGM Christmas release. Scenes from other films now in production also were to be shown. They include "I'll Cry Tomorrow," "The Last Hunt," "The Tender Trap," "Diane" and "Forever Darling."

UPA Signs to Make Cartoons for CBS-TV

CBS Television and United Production of America have entered into a long-term agreement for the creation for CBS-TV of a UPA series of all-color variety cartoon programs, it was jointly announced this week by J. L. Van Volkenburg, president of CBS Television, and Stephen Bosustow, founder and president of UPA.

UPA will produce the new half-hour cartoon series for CBS-TV in both California and New York. In addition, the agreement provides for UPA to produce a full-length animated feature film program.

All of these productions will be scheduled for release in 1956.

Wald Has New Contract

Columbia Pictures this week on the Coast confirmed reported details of Jerry Wald's new contract. It is for three years, without options, at \$4,000 weekly, without expenses, but with 50 per cent participation in two features yearly, and with a five week annual vacation.

Hollywood Scene

HOLLYWOOD BUREAU

HOLLYWOOD started five new pictures and finished four others, bringing the overall total of pictures in shooting stage to 31 at the weekend.

Hecht-Lancaster Productions, liveliest of the big-scale independents, started "Trapeze," in Paris and in Eastman color, for United Artists release. James Hill is getting the producer credit on this one, and Carol Reed is directing it. Burt Lancaster, Tony Curtis, Gina Lollobrigida, Katy Jurado and Thomas Gomez are principals.

Direct from TV, and with splendid reason, "Our Miss Brooks" is being transferred to the screen by Warner Brothers with Eve Arden and the regular members of her cast, plus others, making up the player personnel. Warners' David Weisbardt is the producer, and Al Lewis, who directs the TV show, is directing the film.

Producer William Fadiman got the long-pending "Jubal Troop" into production for Columbia, in CinemaScope and color by Technicolor, with Delmer Daves directing Glenn Ford, Valerie French, Ernest Borgnine, Felicia Farr and many others.

"Shack Up on 101" is an Allied Artists project, with Terry Moore, Frank Lovejoy, Keenan Wynn and Lee Marvin in top roles. William F. Brody is executive producer; Mort Millman is producer; and Edward Dein is directing.

Lyon & Bartlett Productions, independent, went to work on "Six Gun Lady," with Peggie Castle, William Tallman, Marie Windsor, Bob Lowery and others. Earle Lyon is the executive producer; Richard Bartlett the producer-director; Ian MacDonald the associate-producer, and Harold E. Knox is assistant.

"More Films Need New Players": Freeman

The cut back in production partly is because there aren't enough new faces, Y. Frank Freeman, Paramount studio head and board chairman of the Association of Motion picture producers, told a COMPO Audience Awards meeting in Hollywood Tuesday.

Elmer Rhoden, Audience Awards chairman, also stressed the need for new players. He asserted if there were enough personalities, Hollywood production currently could be increased by 25 pictures. Difference of opinion appeared when Screen Actors Guild vice-president Ronald Reagan declared there are plenty of new faces but the industry does nothing to keep them bright.

The guild, he added, does more than others in the industry to develop and protect them. He also said the Guild, with 8,000 on its rolls, was able to supply talent for the '25 pictures' if the producers

THIS WEEK IN PRODUCTION:

STARTED (5)

ALLIED ARTISTS
Shack Up on 101

COLUMBIA
Jubal Troop (CinemaScope; Technicolor)

INDEPENDENT
Six Gun Lady (Lyon & Bartlett Prod.)

FINISHED (4)

INDEPENDENT
Patterns

RKO RADIO
Way Out (Todon Prod.)

SHOOTING (26)

ALLIED ARTISTS
Toughest Man Alive
World Without End
(Color)

COLUMBIA
Gamma People
Tambourine (Welsch;
CinemaScope;
Technicolor)
Battle Stations
44 Soho Square
(Location Prod.)
1984 (Holiday Prod.)

INDEPENDENT
Burglar (Samson Prod.)

MGM
Last Hunt (CinemaScope; Eastman Color)
Tender Trap (CinemaScope; Eastman Color)
I'll Cry Tomorrow

PARAMOUNT
Lady Eve (VistaVision; Technicolor)
War and Peace (Pontide Laurentiis; VistaVision; Technicolor)
Proud and Profane (VistaVision; Technicolor)
Man Who Knew Too Much (VistaVision; Technicolor)

UNITED ARTISTS
Trapeze (Hecht-Lancaster; Eastman Color)

WARNER BROS.
Our Miss Brooks

UNITED ARTISTS
Three Bad Sisters
(Bel-Air Prod.)

U-I
Square Jungle

Ten Commandments
(VistaVision; Technicolor)

RKO RADIO
Slightly Scarlet
(SuperScope; Technicolor)
Glory (David Butler; SuperScope; Technicolor)

20TH-FOX
Good Morning Miss Dove (CinemaScope; Color)

UNITED ARTISTS
Foreign Intrigue (S. Reynolds; Eastman Color)

U-I
Red Sundown
(Technicolor)
Benny Goodman Story
(Technicolor)
Day of Fury
(Technicolor)

WARNER BROS.
Court-Martial of Billy Mitchell (CinemaScope; WarnerColor)
Searchers (C. V. Whitney; VistaVision; Color)
Giant (George Stevens; WarnerColor)

"honestly" needed them. Mr. Freeman retorted his company had five pictures ready to shoot, but can't even completely cast one. Harry C. Arthur, of the Southern California Theatre Owners Association, was meeting chairman.

ITO of Ohio Head Bans COMPO Dues

Horace Adams, president of the Independent Theatre Owners of Ohio, a unit of Allied States Association, this week urged Ohio exhibitors not to contribute any money to the Council of Motion Picture Organizations in the suddenly announced dues collection campaign.

Mr. Adams said that at the time of the collection of money for the anti-toll TV campaign he had assured Ohio theatre men that unless COMPO entered the fight he would be opposed to paying any more dues to COMPO. Mr. Adams also quoted a statement by Abram F. Myers, Allied general counsel, that national Allied had not agreed to a dues collection, "contrary to a COMPO statement."

Robert Wile, secretary of the Ohio group, announced that COMPO should be able to finance the Audience Awards Poll with "the money it has in the treasury." He said that five other Allied units have adopted a no-dues policy and forecast that other Allied organizations would do the same.

Last week Trueman Rembusch, of Allied Theatre Owners of Indiana, wrote a strongly worded letter to Robert Coyne, COMPO special counsel, attacking the fact that the dues drive was launched without informing "all interested parties two months or more before launching the drive and securing clearances from these parties." Mr. Coyne answered by saying that the COMPO governing committee had been authorized to start a dues drive earlier than anticipated "in the event that the Audience Poll or some other emergency made an unusual drain on the COMPO treasury."

August-November Releases Are Shifted by 20th-Fox

Twentieth Century-Fox announced last week the switching of the release date of "The Left Hand of God" from August to September in a revised product lineup covering August through November. The CinemaScope production, directed by Edward Dmytryk, stars Humphrey Bogart and Gene Tierney. Also set for September release are "Seven Cities of Gold" and "The Tall Men." "The View from Pompey's Head" has been made a November release, instead of October, as previously announced. "The Girl in the Red Velvet Swing" remains an October release.

Warners Take Film

Wolfe Cohen, president of Warner Bros. International, has announced the company has acquired the foreign distribution rights to the feature, "Mr. Evil," produced in Europe by Filmorsa Film Organization, S. A. Orson Welles, who stars in the title role, produced and directed "Mr. Evil" from his own original story.

BIG PRIZE IN DENVER FOR AWARDS GUESS

Concurrent with the national planning on the first annual COMPO Audience Awards poll, there is much being done at the regional level. In Denver, Robert Selig, COMPO chairman in that area, has announced a local contest, the first prize of which is a new, three-bedroom, two-bathroom house, completely furnished even to new clothes in the closets, to the Denver resident whose ballot most closely coincides with the national poll winners. Twenty-five other prizes also are offered in a move expected to create tremendous interest in the area.

"Command" In Premiere

SAN ANTONIO: The world premiere of Republic Pictures' "The Last Command" at the Majestic theatre here Wednesday night climaxed five days of civic festivities in honor of the picture and the history of this Texas city.

On hand for the gala events were Herbert J. Yates, Republic president; Richard W. Altschuler, worldwide sales manager for Republic; Frank Lloyd, associate producer and director of the film, and stars Sterling Hayden, Richard Carlson and Anna Maria Alberghetti. Directly following the premiere here, the stars left San Antonio to make personal appearances in connection with the film at other Texas cities.

One of the most spectacular events connected with the "Heritage of Freedom Day," as Wednesday was designated, was the arrival here of a frontier wagon train which left Brackettville last week and made the 125-mile trip to San Antonio in true frontier style. Republic star Ben Cooper made the trip with the train, which was greeted at City Hall by the Mayor and other officials, including representatives of Interstate Theatres, operators of the Majestic.

Eastman Kodak Earnings, Sales Hit Record High

Sales and earnings of Eastman Kodak Company for the first half of 1955—the 24-week period ended June 12, 1955—were at the highest levels in the company's history, it was announced last week by Thomas J. Hargrave, chairman, and Albert K. Chapman, president. Consolidated sales of Kodak's units in the U. S. in this period amounted to \$315,850,102, a 13.6 per cent increase over the like 1954 period. Net earnings after taxes were \$36,365,989, an increase of 29 per cent over earnings of \$28,134,192 for the first half of 1954. Earnings were equal to \$1.97 per share, compared with \$1.60 per share in the corresponding 24-week 1954 period.

COMPO Poll Press Value Cited in Ad

The Council of Motion Picture Organizations' Audience Awards Poll is the subject of the 49th in the series of COMPO ads in *Editor & Publisher* which appeared last week. The ad tells newspapers how their readers may participate in the election, emphasizing that the voters are the readers of the publishers' newspapers.

The ad reads in part: "This election will mark the first time the movie-goer—your reader—will have a chance to cast his ballot in a national selection of the best movie of the year, the best performances and the most promising players.

"Millions of votes will be cast—and among them could be many thousands of ballots clipped from your newspaper. . . . If you are interested in an inexpensive, popular promotion, your papers can participate easily and pleasantly in the Audience Awards."

On another front, Robert W. Coyne, COMPO special counsel, announced early this week that nine of the original 57 sketches submitted by industry artists for the trophies to be given winners of the election will be sent to exchange area awards committees for further judging. At the same time, regional promotion of the awards campaign continues.

Plans for the campaign were set in meetings last week in Pittsburgh, Kansas City, Atlanta and Salt Lake City. Exhibitors in the Seattle area will gather to discuss the project August 18, while Des Moines area theatre men will meet near the end of the month.

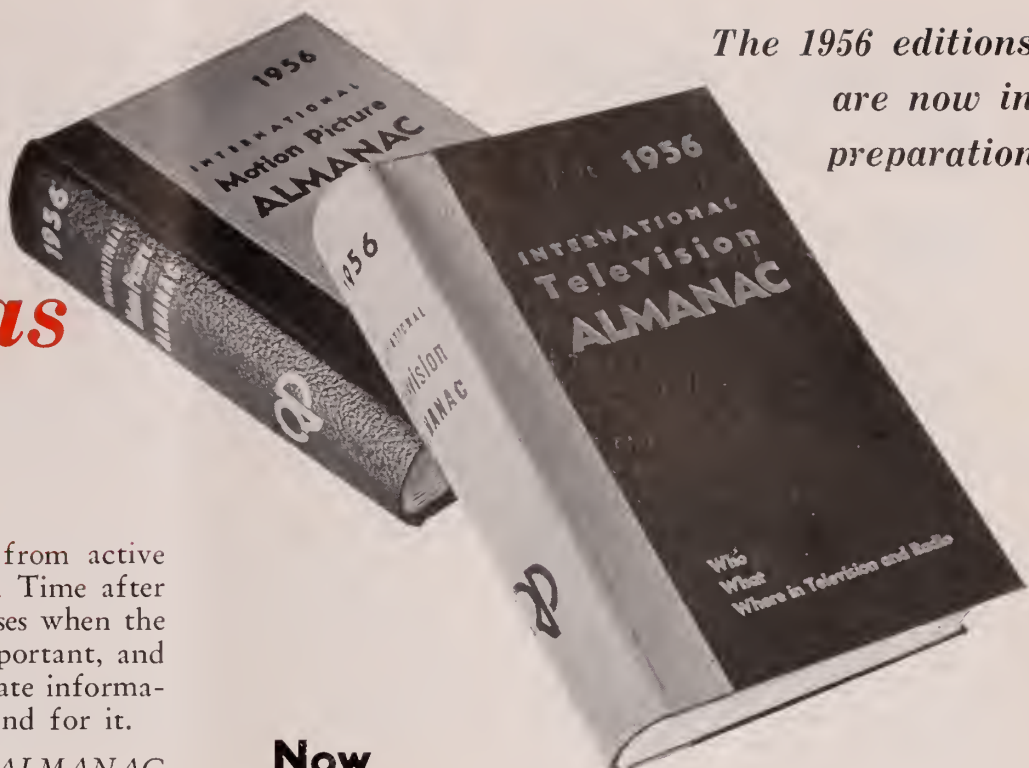
Four Philadelphia Theatres To Show Closed TV Bout

PHILADELPHIA: Four theatres here will present the closed circuit telecast Sept. 20 of the heavyweight championship bout between Rocky Marciano and Archie Moore, originating from Yankee Stadium in New York, Nathan L. Halpern, president of Theatre Network Television, has announced. A mobile unit has been installed in the 4,381-seat Mastbaum theatre here, boosting Philadelphia's seating capacity for closed circuit presentations by 50 per cent, Mr. Halpern said.

New Stewart and Everett Theatre in North Carolina

CHARLOTTE: Construction began this week on a new Stewart and Everett theatre in Jacksonville, N. C., C. B. Trexler, vice-president and treasurer announced. The 925-seat theatre is scheduled to be completed in November at a cost of \$200,000. Mr. Trexler said the theatre would be of a totally new design to permit the latest techniques of film presentation.

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This is a revised, expanded, even-more-useful-than-ever-before edition of *International Motion Picture ALMANAC*. Its 15 thumb-indexed sections are: Who's Who, Statistics, Corporate Structure, Circuit Lists, Drive-in Lists, Pictures (11-year list, with details), Awards, Codes, Organizations, Services, Equipment, Press, Great Britain, World Market, Non-Theatrical. The first page of each section contains an index of the section contents, additional to the complete index for the entire book. In the new edition it is even more simple to find exactly what you want to know—in seconds.

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The term has been used similarly by other books in these fields. Only the *ALMANACS* contain a real “Who's Who”—not merely a list of a few dozen selected names, but over 11,000 actual biographies of personalities and executives in the motion picture and television fields—occupying over 300 pages. The complete “Who's Who” is in both volumes of the *ALMANAC*—and only in the *ALMANAC*.



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Films; Once Over Lightly By Congress

WASHINGTON: Some bills of interest to the motion picture industry were passed and some have gone over until next year in the Congressional rush to adjourn this week.

The Senate ratified a proposed tax treaty with Italy, exempting U.S. film rentals in Italy from Italian income tax and Italian rentals in the U.S. from U.S. tax. Senate approval permits the exemption to be retroactive to January 1, 1955.

Both House and Senate approved, sending to the White House, a bill to boost the Federal minimum wage from 75 cents an hour to \$1, effective March 1, 1956. This would affect production and some distribution employees. The question of extending coverage to theatre workers went over until next year.

Top Congressional item of interest for the film industry next year probably will be Allied States Association's bid for Federal regulation of the industry. To no one's surprise, one of the bills on which action went over until January was the measure to permit Federal judges to award less than treble damages in private anti-trust suits. Rep. Celler (D., N. Y.), whose House Judiciary subcommittee held hearings on this measure, says he wants some further testimony. The bill was backed by the Motion Picture Association, but opposed by Allied.

Next year may also see hearings on another bill to exempt from tax any punitive damages won in anti-trust suits. This would reverse a recent Supreme Court decision in the Goldman theatre case.

The House Ways and Means Committee probably will take up next year the Administration's request for easier tax treatment for foreign income. The committee put off until next year any further consideration of the so-called catch-all tax bill, which permits tax deferment on money put into voluntary pension plans by self-employed persons. This plan, which has attracted the interest of many persons in the film industry, will get a close going-over again in January.

Society Gathers for "Catch a Thief" Premiere

PHILADELPHIA: A sellout audience of social, civic and business leaders of Philadelphia, Washington and New York Tuesday night gathered for the benefit world premiere of Paramount's "To Catch a Thief" at the Trans-Lux theatre where seats were scaled to yield more than \$22,000 at the box office. The first night proceeds will go to the Woman's Medical College of Pennsylvania.

Grace Kelly and Cary Grant, stars of the Alfred Hitchcock picture, in VistaVision and color by Technicolor, were on hand for the glittering, Hollywood-style opening. Philadelphia-born Miss Kelly, who was

THE WINNERS CIRCLE

Pictures doing above average business in key cities for the week ending July 30 were:

- Albany: LADY AND THE TRAMP (B.V.); MISTER ROBERTS (W.B.).
- Atlanta: BLACKBOARD JUNGLE (MGM) 3rd week; HOUSE OF BAMBOO (20th-Fox); MISTER ROBERTS (20th-Fox) 2nd week; NOT AS A STRANGER (U.A.) 2nd week.
- Baltimore: INTERRUPTED MELODY (MGM); MISTER ROBERTS (W.B.); NOT AS A STRANGER (U.A.); SEVEN LITTLE FOYS (Par.).
- Boston: COURT MARTIAL (Kingsley) 2nd week; LADY AND THE TRAMP (B.V.) 2nd week; MISTER ROBERTS (W.B.); NOT AS A STRANGER (U.A.) 4th week; WE'RE NO ANGELS (Par.) 2nd week.
- Buffalo: THE COBWEB (MGM); LADY AND THE TRAMP (B.V.) 2nd week; MISTER ROBERTS (W.B.) 2nd week; YOU'RE NEVER TOO YOUNG (Par.).
- Cleveland: IT CAME FROM BENEATH THE SEA (Col.); LADY AND THE TRAMP (B.V.) 3rd week; MISTER ROBERTS (W.B.); NOT AS A STRANGER (U.A.) 5th week; SEVEN LITTLE FOYS (Par.) 4th week; YOU'RE NEVER TOO YOUNG (Par.).
- Columbus: INTERRUPTED MELODY (MGM); LADY AND THE TRAMP (B.V.) 2nd week; NOT AS A STRANGER (U.A.) 3rd week.
- Denver: HOUSE OF BAMBOO (20th-Fox); LADY AND THE TRAMP (B.V.); MISTER ROBERTS (W.B.); NOT AS A STRANGER (U.A.) 4th week; SEVEN LITTLE FOYS (Par.) 2nd week.
- Des Moines: LADY AND THE TRAMP (B.V.) 3rd week; NIGHT OF THE HUNTER (U.A.); NOT AS A STRANGER (U.A.) 3rd week; SEVEN LITTLE FOYS (Par.).
- Detroit: HOW TO BE VERY, VERY POPULAR (20th-Fox); LADY AND THE TRAMP (B.V.) 4th week; LOVE ME OR LEAVE ME (MGM) 6th week.
- Hartford: COURT MARTIAL (Kingsley); FOX-FIRE (Univ.); HOW TO BE VERY, VERY POPULAR (20th-Fox); IT CAME FROM BENEATH THE SEA (Col.); NOT AS A STRANGER (U.A.) 3rd week; WE'RE NO ANGELS (Par.).
- Indianapolis: LADY AND THE TRAMP (B.V.) 2nd week; MISTER ROBERTS (W.B.); NOT AS A STRANGER (U.A.) 3rd week; WE'RE NO ANGELS (Par.).
- Jacksonville: LADY AND THE TRAMP (B.V.); MAN FROM LARAMIE (Col.); MISTER ROBERTS (W.B.); NOT AS A STRANGER (U.A.) 3rd week.
- Kansas City: LADY AND THE TRAMP (B.V.) 2nd week; MISTER ROBERTS (W.B.); NOT AS A STRANGER (U.A.) 2nd week; PRIVATE WAR OF MAJOR BENSON (Univ.); SEVEN LITTLE FOYS (Par.); SEVEN YEAR ITCH (20th-Fox) 5th week.
- Memphis: LADY AND THE TRAMP (B.V.); MISTER ROBERTS (W.B.); NOT AS A STRANGER (U.A.); SEVEN LITTLE FOYS (Par.).
- Miami: HOW TO BE VERY, VERY POPULAR (20th-Fox); NOT AS A STRANGER (U.A.) 2nd week.
- Milwaukee: LADY AND THE TRAMP (B.V.) 2nd week; MISTER ROBERTS (W.B.); NOT AS A STRANGER (U.A.) 4th week; SEVEN LITTLE FOYS (Par.).
- New Orleans: ADVENTURES OF SADIE (20th-Fox); LADY AND THE TRAMP (B.V.); MISTER ROBERTS (W.B.); MOONFLEET (MGM); NOT AS A STRANGER (U.A.); SEVEN LITTLE FOYS (Par.) 2nd week; SOLDIER OF FORTUNE (20th-Fox); WE'RE NO ANGELS (Par.).
- Oklahoma City: FIVE AGAINST THE HOUSE (Col.) 2nd week; HOW TO BE VERY, VERY POPULAR (20th-Fox) 2nd week; LADY AND THE TRAMP (B.V.) 3rd week; MISTER ROBERTS (W.B.); SEVEN LITTLE FOYS (Par.) 3rd week.
- Pittsburgh: HOW TO BE VERY, VERY POPULAR (20th-Fox); LADY AND THE TRAMP (B.V.); MAN FROM LARAMIE (Col.); NOT AS A STRANGER (U.A.).
- Portland: HOUSE OF BAMBOO (20th-Fox); LADY AND THE TRAMP (B.V.) 2nd week; NOT AS A STRANGER (U.A.) 3rd week; WIZARD OF OZ (MGM) (reissue).
- Toronto: INTERRUPTED MELODY (MGM) 3rd week; MARTY (U.A.) 7th week; SEVEN YEAR ITCH (20th-Fox) 5th week.
- Vancouver: SEVEN LITTLE FOYS (Par.) 2nd week; WICHITA (A.A.).
- Washington: INTERRUPTED MELODY (MGM) 2nd week; LADY AND THE TRAMP (B.V.) 2nd week; MAN FROM LARAMIE (Col.); MISTER ROBERTS (W.B.); SEVEN LITTLE FOYS (Par.); SEVEN YEAR ITCH (20th-Fox); THIS ISLAND EARTH (Univ.).

guest of honor, is a member of the National Board of the Woman's Medical College.

The premiere showing of "To Catch a Thief" was followed by a supper-party at the Drake Hotel. Mrs. Lois Mattox Miller, chairman of the National Board of the Woman's Medical College, was chairman of the benefit premiere. Barney Balaban, president of Paramount, headed a contingent of company executives from New York to attend the opening.

Returns Stock to Philip Foto

NEW ORLEANS: The Civil District Court here last week ordered E. V. Richards Jr., and Manheim H. Jacobs to return to Philip Foto his stock and debentures of United Theatres, Inc., which the pair had held as trustees under voting trust agreements and extensions of such agreements. Mr. Foto contended the trusts should be held to have terminated because of mismanagement by the trustees.

Rules Boston Cannot Ban

BOSTON: Mayor John B. Hynes of Boston, accompanied by Police Commissioner Thomas F. Sullivan and Nelson Aldrich, a member of the Art Commission, attended a showing of Times Film Corporation's "Game of Love" at the Beacon Hill theatre here Monday and declared afterward that although he thought the film "unwholesomely immoral," it was not "obscene" and thus city officials were powerless to ban it.

This board of authority was called upon to view the picture after the city censor, Walter Milliken, had reported to the Mayor that he did not think the picture obscene, but that he wanted the board of authority to look at it. Times Film, making a test case, did not invite Mr. Milliken to see the picture prior to its opening.

On the Sunday censorship question here, Otis M. Whitney, Commissioner of Public Safety, last week filed a new bill relating to the licensing of certain entertainment on Sundays. Last month the Supreme Judicial Court of Massachusetts declared unconstitutional a bill governing Sunday film showings.

COLUMBUS, OHIO: Governor Frank Lausche this week approved a suggestion by Representative Edmund Jones, Republican

of Caldwell, that the advisory board on film censorship be kept, pending future attempts to enact a prior censorship law. It is expected that such attempts will be made at the special session of the state legislature in January.

5,000 Theatres Pledge Rogers Drive Collection

More than 5,000 theatres have pledged cooperation in the one-day audience collection for the benefit of the Will Rogers Memorial Hospital and Research Laboratories, it was announced this week by S. H. Fabian, national chairman of the drive. The number of pledges including top circuits is mounting daily with a large percentage stating they will continue their collections beyond the opening day and many for the entire week of August 15. All over the country theatres are announcing that they will anticipate the week of the Drive in order to run the trailer and pass the collection baskets during the week when they are playing one of the top pictures of the season, it is reported.

Schine Station to ABC

ALBANY: WPTR, 50,000-watt station operated here by the Schine interests, will become an affiliate of American Broadcasting Company radio network in the Fall. Managed by Leo Rosen, former theatre man and theatre-television executive, it is now a member of Mutual Broadcasting System.

RKO Circuit Net \$269,521

RKO Theatres this week announced that consolidated net income for the second quarter of 1955 was \$269,521, compared with \$418,666 for the second quarter of 1954 before deduction of special items. After deduction of special non-recurring loss items, the net income was \$64,521 for the 1955 period.

Net income before deduction of special non-recurring loss items for the first six months of 1955 was \$804,757, compared with \$955,118 for the first six months of 1954. After deduction of special non-recurring loss items, the net income was \$599,757 for the 1955 period, compared with \$904,025.

The special non-recurring loss items included a loss of \$500,000 in connection with the cancellation of a lease in 1955, and a loss of \$86,093 from the disposal of a theatre property in 1954, resulting in reductions of Federal income taxes of \$295,000 in 1955 and of \$35,000 in 1954, which otherwise would have been payable on net income.

Biggest Arizona Drive-In

PHOENIX, ARIZONA: A 2,000-car drive-in designed to be the largest in Arizona, is under construction here at a cost of \$170,000. The twin-screen project is being built by Dr. Edgar Pease, James B. Ware and Reuben Shore.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

THE NIGHT HOLDS TERROR

with
JACK KELLY • HILDY PARKS • VINCE EDWARDS • JOHN CASSAVETES • DAVID CROSS

Written, Produced and Directed by ANDREW STONE

THE GUN THAT WON THE WEST

Color by
TECHNICOLOR

Starring **DENNIS MORGAN**
with **PAULA RAYMOND • RICHARD DENNING**

Story and Screen Play by JAMES B. GORDON • Produced by SAM KATZMAN
Directed by WILLIAM CASTLE

Apache Ambush

with **BILL WILLIAMS**

RICHARD JAECKEL • ALEX MONTOYA

Story and Screen Play by DAVID LANG
Produced by WALLACE MacDONALD • Directed by FRED F. SEARS

"Small Fry" Circuit Plan Big Success

LOS ANGELES: More than 2,000,000 children are being entertained this summer at special shows in the 345 houses operated by National Theatres, Inc., according to figures disclosed here recently by Elmer Rhoden, president.

The "small fry" audiences are being treated to 2,650 showings, one each week, usually during morning hours on midweek dates throughout the summer months, Mr. Rhoden said. In addition, many theatres feature children's shows Saturdays. Most of the special shows are presented under the sponsorship of local parent-teacher associations, some by civic clubs, some by welfare departments and others by dairies, bakeries or soft drink distributors.

A breakdown of anticipated summer attendance in the various divisions operated by National Theatres shows approximately 2,236,890 children who will be entertained at 2,650 special performances. Leading the divisions is Fox Midwest with an estimated attendance of 816,000. Other divisions following are Southern California, with 436,090; Northern California, with 386,000; Evergreen, with 203,000, and Milwaukee, with 107,800.

Buena Vista Establishes Sales Incentive Plan

A sales incentive plan, through which the entire personnel of Buena Vista Film Distribution Co. will share prizes amounting to as much as \$50,000 a year, has been inaugurated by the Walt Disney releasing subsidiary, it has been announced by Leo F. Samuels, general sales manager. The plan will be open to all employees in all of the eight divisions of Buena Vista. Each employee will share in the prize money in accordance with the position he or she holds. The awards will be based on the played-and-paid business achieved, as against the total possibilities in each division. The plan has been so arranged as to provide a constant flow of prize money to the Buena Vista personnel. In addition a special fund will provide a monthly prize to the individual contributing outstandingly during the month.

"Virgin Queen" Gets 110 Openings in New England

Twentieth Century-Fox's "The Virgin Queen" will open in about 110 theatres throughout New England between August 7 and 15 in a regional campaign led by the world premiere of the CinemaScope production last week in Portland, Maine. The Charles Brackett production will be on exhibition in a host of key situations in Massachusetts, Maine, Vermont, New Hampshire and Connecticut.

People in The News

ERIC JOHNSTON, president of the Motion Picture Association of America, this week was confirmed by the Senate for a new term as chairman of the International Development Advisory Board.

MAX YOUNGSTEIN, vice-president of United Artists, arrived in New York this week from Hollywood for home office conferences on the company's long-range product and promotion programs. He is making his headquarters in Hollywood for the summer.

EDMUND C. GRAINGER, JR., who has resigned as special assistant to the Attorney General in the tax division of the Justice Department, has resumed his association with the law firm of O'Brien, Driscoll & Rafferty.

JAMES J. KANE has been named CBS director of press information in Hollywood, effective immediately. He succeeds TED WICK who will handle the special projects unit of the press information department in Hollywood.

EDWIN L. WEISL, member of the board of Paramount Pictures, and MORTON DOWNEY, financial executive and professional singer, have been elected to the board of American News Company, magazine distributor and parent of the Union News Company.

C. T. JORDAN, JR., has been named manager of the Howco Exchange, Inc., in Atlanta, succeeding ROY J. NICAUD who resigned to enter business in his native New Orleans.

North California Group Renames Hamm President

SAN FRANCISCO: L. S. Hamm, of West Side Theatres, was reelected president of the Northern California Theatre Association at a membership meeting here this week at the Clift Hotel. Other officers elected were Homer Tegtmeier, first vice-president; Ben Levin, second vice-president; William Elder, treasurer; Charles M. Thall, executive secretary. Also reelected was Hulda McGinn as public relations and legislative counsel. Elected to the board were Mark Alling, Abe Blumenfeld, David Bolton, Robert Broadbent, Roy Cooper, Mr. Elder, Mr. Hamm, Gerald Hardy, Lamb Lloyd, Mr. Levin, Irving Levin, Earl W. Long, Henry Nasser, John Parsons, George Stamm, C. V. Taylor, Mr. Tegtmeier and Harry Weaverling.

Boasberg Leaves DCA, Replaced by Wormser

Charles Boasberg, Distributors Corporation of America vice-president and general manager, has resigned, effective August 8. In the new DCA setup Irving Wormser, vice-president, will take over Mr. Boasberg's general manager's post, and Arthur Sachson, formerly general sales manager for Samuel Goldwyn and prior to that assistant sales manager for Warner Brothers, joins the company as general sales manager. Fred J. Schwartz, DCA president, said that while he deeply regretted Mr. Boasberg's resignation, he was extremely pleased to acquire a sales executive of the caliber of Mr. Sachson.

Stanley Warner Dividend

The board of directors of Stanley Warner Corporation has declared a dividend of 25 cents per share on the common stock, payable August 25, 1955 to stockholders of record August 8.

TOA Plans a Safety Drive

Theatre Owners of America, in the wake of "substantial increases" in theatre insurance rates in various states, has inaugurated a safety drive, it was announced in New York last week in the organization's monthly bulletin.

The bulletin, reporting on the activities of the National Bureau of Casualty Underwriters, stated that conventional theatres and drive-ins in the following states have had the basic liability rates raised: California, Colorado, Connecticut, Florida, Indiana, Maryland, Massachusetts, Pennsylvania, Washington and Wisconsin. Rate reductions were reported for the following: Missouri, Montana, Nebraska, Tennessee, Texas and West Virginia.

Commenting on the mixed situation, the TOA bulletin noted that "the rate decreases are small while the increases are substantial." Regarding the safety campaign, the bulletin stated that literature and other pertinent data will be sent to all TOA members in the near future. TOA field men, it was added, will offer personal instruction to exhibitors on their visits.

Clayton E. Bond Dies; Retired Film Buyer

FORT LAUDERDALE: Clayton E. Bond, 65, retired film executive, died here unexpectedly Sunday after a heart attack. Born in Allegan, Michigan, Mr. Bond came here three years ago from Scarsdale, N. Y. He was chief film buyer for Warner Brothers Theatres in New York City for 19 years and was associated with the industry for 42 years. He is survived by his widow, two daughters and one son.

The National Spotlight

ALBANY

"It's a bargain that no exhibitor should miss—the dues to support COMPO, which achieved the tax reduction for us." Thus commented Harry Lamont, of Lamont Theatres, who as co-chairman of the Audience Awards also is aiding in the current dues-collection drive for the exchange area. . . . The Variety Club will not move into its new rooms at Sheraton-Ten Eyck Hotel until Oct. 1, property master Lewis A. Sumberg has announced. . . . Visitors included Joseph Gins, Universal district manager, and Louis W. Schine, Schine Circuit. . . . Hot weather is a boom to drive-ins except on Sundays "when families go on outings and are too tired to attend the theatre at night," a leading operator reported. . . . Business at the 2,700-seat Stanley in Utica has perked up with better product. . . . Fabian's Palace charged children 35 cents for "Lady and the Tramp."

ATLANTA

Chester Drake, Pearson theatre, Pearson, Ga., was seen on Atlanta Film Row after several weeks away for an operation. He is recovering nicely. . . . Larry McClune has opened his new drive-in theatre at Lawrenceville, Ga. . . . The Family drive-in, Oak Grove, Ky., has opened. It is owned by Kline Duermier. . . . H. T. Posey, of the Dixie drive-in theatre, Atlanta, is back at his office after a vacation spent in Florida. Also back after a vacation is Eugene Skinner, from Charlotte, N. C. . . . The Glenn theatre, Decatur, Ga., owned by Mr. and Mrs. William Greene, is installing a new snackbar, adjacent to the theatre, and new plush seats. . . . Mac L. Polston has assumed management of the Hardee theatre, a unit of Floyd Theatres in Florida. He comes to Wauchula, Fla., from Greenfield, Tenn. . . . The closed Dyer theatre, Dyer, Tenn., has been reopened by the Jones Amusement Co., Obion, Tenn.

BALTIMORE

After 27 years in show business, James Gladfelter is quitting to enter the insurance field. He has worked in Maryland, Virginia and the District of Columbia and until his resignation becomes effective around the end of this month, he is manager of the Playhouse. . . . Stanlet Stern, Manager of E. M. Loew's Governor Ritchie Highway drive-in, returned from a manager's meeting in Boston. His young son has fully recovered from injuries received when struck recently by an auto. . . . Frank H. Durkee, head of the Durkee Enterprises, is commuting between business and his country home along Maryland's Magothy River. . . . Rodney Collier, Stanley manager, was vacationing. . . . Walter Gettinger, part owner of the Howard, was in New York for business and pleasure. . . . Larry Hyatt, manager of the Little, returned from a vacation. . . . Jack Fruchtmann, owner of the Fruchtmann drive-ins in southern Maryland, came over from Washington to supervise the New and Keith's which he operates here.

BOSTON

Drive-in owners, managers and employees met at the Jimmy Building, Boston, for a tour of the building, where they were shown the medical care and treatment given children suffering from cancer. Special Jimmy Fund drive-in kits were given out, along with advice from James Mahoney, chairman of the drive-in committee of the fund, on ways of bettering collections in the coming 1955 drive. . . . Joseph J. McDermott, 64, manager of American Theatres Corporation's Wollaston theatre, Wollaston, Mass., died at his home in Quincy. Funeral services were held in St. Ann's Church July 27. For many years he had headed the theatrical division of charity drives in Quincy. . . . Gertrude Rittenburg Finn, office manager for E. M. Loew for 25 years, was honored on the eve of her retirement by a dinner and reception attended by more than 200 at Loew's Brush Hill Road estate in Milton's Blue Hill section. A year ago she married Max Finn, general manager of E. M. Loew Theatres. Highlight of the occasion was the presentation of a miniature "Oscar" statuette and a check for \$10,000 to Mrs. Finn by Loew in recognition of faithful service. . . . Al Boudouris, operator of six drive-ins in Ohio and two in Michigan, and president of the Eprad Manufacturing Company of Toledo, drive-in speaker manufacturers, spent some time with P. E. Comi of Massachusetts Theatre Equipment Company, Eprad representatives in the area. . . . E. M. Loew's newest drive-in, the Candlelight, Bridgeport, Conn., is due to open before the end of August.

BUFFALO

A deed filed in the Erie county clerk's office discloses that Michael D. Perna, former owner of the old Academy theatre, had bought the Keith theatre at 261 Main Street. Stamps attached to the deed filed by the law firm of Pacini, Neri & Runfola, representing Mr. Perna, disclose that the purchase price was \$65,000. The seller is Michaels-Keith, Inc. The Academy theatre recently was sold by Mr. Perna to the Marine Trust Company which plans to use the site for expansion purposes. . . . Alfred E. Anscombe, station manager of WKBW since Aug. 1, 1953, will continue to serve in that capacity for the next five years under a renewal contract signed with Dr. Clinton H. Churchill, president and general manager of the station. . . . John Serfustino, assistant booker at the Paramount exchange is vacationing. The annual summer party of the local Paramount exchange personnel will be held August 8 at Evangola on Lake Erie. . . . Joan Steinle, picture report clerk at Paramount is back from her honeymoon. She recently was married to Richard Damros. . . . John Moore, eastern division manager for Paramount, was in town last week for conferences with branch manager Edmund C. DeBerry. . . . E. J. Wall, field representative for Paramount, was in Buffalo last weekend conferring with Arthur Krolick and

Charles B. Taylor at the UPT executive offices on promotion plans for "To Catch a Thief," and to circulate the news that his daughter, Miss Patsy Wall is doing all right for herself in Albany district golf circles. Patsy, who is a member of the Wolferts Roost Country club in Albany, captured the second flight prize in the recent district meet at Mohawk.

CHICAGO

Sam Levinsohn, president of the Chicago Used Chair Mart, reported that he is re-seating the Erlanger, one of the city's large legitimate theatres. . . . James Jovan, owner of the Monroe theatre, has produced a 40-minute 16mm film in color on his European trip. . . . Kathleen Roberts, of the Albert Dezel organization, sent word from London that movie houses are doing a landslide business, with patrons lining up to get in. . . . Atlas Film Corp. is shooting a motion picture for the American Junior Red Cross on the Lake Forest Academy campus. . . . Frank Toler has been appointed southern representative for Kling Film Productions. . . . Irene Rader, of the Alliance Amusement Company, left for her usual vacation spot, Florida. . . . Joseph Berenson, of National Theatre Advertisers, returned from Kentucky and Indiana, where he has been extending his campaigns. As he covered the territory, he selected field representatives. . . . Don Mack, who represents Filmack Trailer Company in New York City, arrived here for a Filmack meeting of directors and stockholders. . . . Sheri Thau, of Filmack, is vacationing in Wisconsin. . . . Werner Wolff returned from National Guard encampment. . . . Mr. and Mrs. Harold Abbott, of the Abbott Equipment Company, arrived here from Arizona for a month's stay.

CLEVELAND

"Lady and the Tramp" is rolling up box office receipts in this area comparable to "The Robe" it is reported. . . . Eugene Rosenbluth, owner of the now defunct Stork theatre, died this week, leaving as survivors his wife, a daughter and six sons. . . . Cary Grant will be in town August 9 for personal appearances at Loew's State theatre when "To Catch a Thief" will be sneak previewed in advance of its Aug. 11 opening at Loew's Stillman. . . . Mrs. Jerome Steel, wife of the owner of the Apollo theatre, Oberlin, was discharged from the Cleveland Clinic following major surgery and is now convalescing at home. . . . Dan Rosenthal, U.A. branch manager, held a local branch managers' meeting Tuesday to launch the Audience Award plan. . . . Cleveland independent exhibitors association is not participating in the COMPO drive, but the circuits—Loew's, Schine and Shea—are going into it enthusiastically. . . . Joseph Blaufos of the U. I. publicity staff is here on temporary assignment while the resident publicity representative covers the San Antonio, Austin, El

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Paso and Victoria openings of "To Hell and Back." . . . Jerome Safron, Columbia branch manager, returned from his vacation in Banff and Lake Louise. . . . Herbert Ochs, whose organization recently purchased three drive-ins in Florida, announces the purchase of still another in Florida, the Siesta in Sarasota, from Hugh Thomas who is now associated with Hal Makelin.

COLUMBUS

"Lady and the Tramp" moved into a third week at RKO Palace. . . . Lou Holleb at the In Town Auto theatre has installed a modern and completely-equipped playground with slides, swings, a merry-go-round and teeter-totters. . . . Ohio State Fair officials announced that Hopalong Cassidy and Lassie will appear on opening day, August 26, at the annual state exposition in Columbus. . . . Film, video and stage actor Jackie Cooper was a guest of Robert Fergus of suburban Upper Arlington last week. Cooper and Fergus are sports car enthusiasts and plan to enter several races together next season. . . . Robert Wile, secretary of the Independent Theatre Owners of Ohio, announced the signing of the Robins circuit of Warren and Niles as a new member of the association. . . . Fred Oestreicher, Loew's publicist, is vacationing at the new Jackson Lake Lodge in Grand Teton National Park, Wyoming.

DENVER

Margaret Ratliff, Colorado cashier, lost \$50 to a young gunman who, after giving her a \$20 bill to change, grabbed the \$50 bunch of bills she picked up to make change. . . . Fred Wade, manager for the Black Hills Amusement Co., Newcastle, Wyo., on leave of absence due to heart attack. Gayle Poland, manager at Hot Springs, looking after post until manager is secured. . . . Marvin Goldfarb, Beuna Vista district manager, Mrs. Goldfarb and two children, to Hollywood to look over Disneyland. . . . William Harrison, Republic salesman at Salt Lake City, moves to Denver as Universal salesman, succeeding Gene Klein, who was moved to San Francisco. . . . J.M.F. Dubois, freelance newsreel cameraman, in St. Joseph's hospital where he underwent an operation. . . . A week after she had given birth to a daughter, Mrs. Ray David, wife of the city manager for Black Hills Amusement Co., Chadron, Neb., returned to the hospital for an emergency appendectomy. . . . George McCool, office manager at United Artists, and his wife, flew to the Pacific Northwest for a two-week vacation. . . . L. J. Albertini, Wolfberg drive-in district manager, Mrs. Albertini and two children to California for extended vacation.

DES MOINES

It was 102 degrees here last week for Paul Gregory day and the world premiere of his picture, "Night of the Hunter." But the hottest day of the year did not dim the enthusiasm of the large crowd on hand to take part in the ceremonies. . . . The Strand at Edgewood has reopened following extensive repairs and redecorations. Owner is Chuck Mormon. . . . The Mills theatre, at Tama, has curtailed operations to Fridays, Saturdays and Sundays. Lester Pospichal, manager, cited poor business for the reduced

BUSINESS MEN BACK SMALL TOWN HOUSE

Business men and civic leaders of Philadelphia, this one in New York State, some 200 miles from Albany, with a population



R. C. Livingston

of 870, believe the Crescent theatre to be one of the town's "main sources of entertainment and relaxation. For that reason, and certain that its operation was "desirable for our youth and for business," these business leaders conducted a campaign to sell family admission tickets, and raised sufficient money to equip the upstairs house with CinemaScope. Roger C. Livingston, who continued the operation following his father's death, remains in charge. The house operates each weekend for four days, and Albany exchange managers are co-operating. The family admission is \$1 for three, with the excess 40 cents for adults and 20 cents for children. The film theatre's valuable place in the community once again is demonstrated.

program. . . . Dick Phillips, manager of the Algona theatre at Algona and the Starlite drive-in outside Algona, is recovering at his home following a heart attack. Phillips had been in the hospital; he is not expected back on the job for several weeks. . . . The Band Box theatre in Mason City will undergo extensive remodeling in the near future. As a result, week-day matinees will be discontinued and evening shows will start at 6:30 with the exception of weekends. C. A. Schultz operates the house. . . . Thieves broke into the West-Vue drive-in near Des Moines and stole 20 cartons of cigarettes. It was the second time this summer the house has been burglarized.

DETROIT

Something of a record was set in the building of the Thunder Bay drive-in at Alpena; Wesley Benac and H. E. Totten reported the theatre open nine weeks after the land purchase. . . . Four hundred and forty thousand feet of film reviewed in June was the highest footage of the year. Mexican films again led the foreign field with 68,000 feet, Italian second with 22,000. . . . Memories were refreshed at the appointment of William Brucker as Secretary of the Army. It was he who arbitrated the Parkside theatre case in 1941. . . . Death took Justine Igna, wife of the Berkley operator and Paul Simon, father of shipper Jess Simon. . . . Gales that swept Detroit joined forces with legal entanglements to frustrate Elliott Cohen's drive-in building program in Warren Township. Latest casualty: the huge screen tower. . . . After four weeks "Lady and the Tramp" still enjoys long 11 a.m. line-ups. . . . Automatic telephone answering equipment used in the ballyhoo for "Man from Laramie," has been handling a daily

average of 11,000 calls a day. . . . William Westman, of W. & W. Theatres, has been named chairman of the Detroit Theatre Committee for the National Movie Audience Poll conducted by the Council of Motion Picture Organizations.

HARTFORD

Albert M. Pickus, owner of the Stratford theatre, Stratford, and a vice-president of TOA, is listed as an incorporator of Stratford Enterprises, Inc., Stratford, a newly-chartered Connecticut corporation. . . . Sam Cornish, partner in the Niantic Theatre Corp., Niantic, is marking his 43rd year in the film industry. . . . Norm Levinson, MGM press representative at Minneapolis, has returned to that city, following a vacation in Hartford and New York. He was formerly with Loew's Poli-New England Theatres. . . . Loew's Poli Bijou and an adjoining structure at 162 Crown St., New Haven, purchased by the First National Bank and Trust Co. last December for \$200,000, will be razed. The owners are reportedly planning a parking facility on the location. . . . Sperie Perakos, Perakos Theatre Associates, reports the children's playground at the Southington (Conn.) drive-in, is now open from 2 to 5 p.m. on Saturdays and Sundays, as an added customer convenience.

INDIANAPOLIS

Statia O'Connell has taken over operation of the Oriental here from Amusement Enterprises. Her family has owned the 1,400-seat house since it was built in 1912. Rex Carr will buy and book. . . . Forrest Songer has bought the Vee at Veedersburg from Mr. and Mrs. William Wallace. . . . Al Hendricks, manager of the Indiana theatre, and his wife, Alice, manager of the Indiana Roof Ballroom, have gone to Amarillo, Texas, for his parents' golden wedding anniversary. . . . Harry E. Askew, 81, veteran Bedford exhibitor, died July 26. . . . The Cantor chain announced 50,000 attendance in the first week for "Lady and the Tramp," now having a simultaneous first run showing at the Lafayette Road and Shadeland drive-ins. . . . Bob Conn, 20th-Fox branch manager, went to Cleveland Wednesday on business.

JACKSONVILLE

Horace Denning, board chairman of the Motion Picture Exhibitors of Florida, was heading a drive to collect funds for COMPO's Audience Awards campaign. . . . Veteran showman Col. John L. Crovo and Mrs. Crovo left by air for visits in Louisville, Ky., and Miami. . . . Jack Miller, manager of the Shores theatre, Miami Shores, and Mrs. Miller visited local friends while en route to New Orleans. . . . Variety has closed its clubroom bar at the Hotel Roosevelt for the summer vacation period. . . . All theatre managers and executives of Florida State Theatres are enrolled as members of the National Conference of Christians and Jews, stated LaMar Sarra, FST vice-president. . . . Janice Claxton and Maggie Gardner have been named as delegates to the WOMPI convention in New Orleans on September 30-October 2. . . . Louis Gold of Pahokee, board member of MPEOF, announced that the following local men will handle the group's annual convention here November 6-8: Bob Heekin, Bob Anderson,

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Bill Beck, Sheldon Mandell, Carl Carter, George Krevo and Bob Cornwall. . . . Max Stepkin, MGM office manager, vacationed at Goldhead Branch State Park. . . . Mrs. French Harvey, wife of the FST advertising chief, was convalescing from an emergency operation.

KANSAS CITY

Even with 15 drive-ins, TV, and a major league baseball team in addition to other usual summer competition for "entertainment dollars," motion pictures at first runs often do as much business as in any recent years. . . . A few subsequent run theatres are doing as well relatively as first runs; but smaller neighborhood theatres continue at a low level of attendance. . . . The Riverside drive-in put on a special midnight show three nights, Thursday, Friday and Saturday. . . . "Gate of Hell" is in its second week at the Kimo. . . . "Animal Farm" is in its second at the Glen. . . . Plans are being made for the stag party at the Hillcrest Country Club, September 19, by the Motion Picture Association of Greater Kansas City.

LOS ANGELES

Wayne Hawkins, manager of the Vogue theatre in Oxnard, will be on crutches for some time as a result of having been struck by a passing car when he stepped off the curb in front of the theatre. . . . Helen Perkins, Fox West Coast secretary, celebrated her 30th year with the company. . . . Ben Taylor, former salesman for Favorite Films, has joined the Allied Artists office to succeed Henry Balk, who resigned to enter the real estate business in San Francisco. . . . Bill Jenkins, Western Amusement booker, has reopened the long shuttered Dale theatre here. House was formerly operated by Max Laemmle, who has the Los Feliz and Park theatres in Los Angeles. . . . Back from a vacation in Tucson and Nevada was Bill Watmough, Warner Bros. salesman. . . . A visitor from New York was Arnold Kahn, 20th Century-Fox home office auditor. . . . Henry Herbel, Warner Bros. western district manager, flew to Seattle on company business. . . . Helen Cook is the new secretary to Mel Evidon, Favorite Film sales manager. . . . Norman Moray, Warner Bros. short subjects sales chief, flew into town for a series of business conferences. Moray recently returned from a tour of the European continent accompanied by a camera crew, which photographed scenes in many countries to be used in future short subjects.

MEMPHIS

Memphis first runs hit new attendance heights for 1955 during the current week. Loew's Palace reported its best attendance in three years and the Palace showed the United Artists' "Not As A Stranger" to three times average attendance. . . . Charles Clemons has purchased the Dixy theatre at Adamsville, Tenn. and will book and buy in Memphis. . . . Buford Partlow, owner, has re-opened the Gem theatre at Saltillo, Miss., which has been closed for about six months. . . . Mrs. Mildred Bomar, of Wren Theatres, reports that the Mena drive-in, Mena, Ark., which has been closed for some time, has been re-opened for business. . . . Miss Jo Ann Balthrop, stenographer at 20th-Fox, Memphis, and Robert Lewis Ladd, young

business man, were married last week. The bride and groom will make their home in Gary, Ind., after a wedding trip. . . . John Miller, booker, 20th-Fox, has been promoted to salesman and transferred to Houston. . . . Miss Margaret Wood, assistant cashier, 20th-Fox, and Bobby Bradley will be married soon.

MIAMI

The Mayfair theatre will have a full house on August 27 when the Symphony Club will have an all day meeting to hear a report on the Club's activities given by its re-elected president, Mrs. Mitchell Wolfson. Aside from its cultural aims, the club recently donated \$18,000 to the University of Miami for scholarships and musical appurtenances. . . . Virginia Parker, pianist who has been labeled "sensational" by entertainment greats including Cugat, Liberace, Frankie Laine, and Rudy Vallee, appeared recently over New Orleans TV station WDSU and was asked to make a guest artist appearance with the N. O. Symphony Orchestra. . . . A telephonic interview of Jack Webb has been arranged to coincide with the Florida State theatre showing of "Pete Kelly Blues," with a special screening arranged for disc jockeys. . . . Golden Gate guests recently were Detroit's NBC-TV manager Allan Kerr and family. . . . Martin Caplan, manager of the Roosevelt, is very excited about the August 12 American premiere of the Swedish film, "Thirst" as his house. Distributor Arthur Davis is experimenting with using cities other than New York to open outstanding foreign films. . . . WGBS-TV has a new general manager, Frank Riordan, who was promoted from sales manager. . . . Gables assistant Sheldon Goldstein was proudly handing out cigars recently when Mrs. G. presented him with a 7 lb. 5 oz. girl, Andrea.

MILWAUKEE

Vera Mellin is back from her vacation, and is again at her desk in the Wisconsin Allied office. . . . Mr. Bates, office manager at the Republic exchange, is on his vacation. . . . Oliver Trampe escaped the recent heat wave here by being up at Sturgeon Bay on a golfing vacation. . . . At the Milwaukee County Stadium here July 23, some 7,000 saw the Billy Graham film, "Souls in Conflict." The event was sponsored by Youth for Christ International, the Christian Businessmen's committee and the Evangelical Ministers' fellowship. The film was shown on a 30-foot screen supported on steel pipe scaffolding. . . . "Heidi" was to be shown at special children's shows August 1-5 at the Century, Oriental and Tower theatres here.

NEW ORLEANS

Transway again acquired the transportation service to R. E. Hook's Alabama theatres, which has transferred all buying and booking from the Atlanta to New Orleans territory. Theatres included in the transfer are the 17 drive-in and the Palace, Aliceville, the Hook in Eutaw and the Pickens in Reform. . . . John Harvey, Joy's Theatres' newly appointed advertising, publicity and public relations representative, was here to confer with Joy N. Houck head of the circuit. Harvey's headquarters are in Alexandria, La. . . . Members of U.A. personnel who will be off on their vacations the first and second week of August are manager

Alex Maillho, Alice Martinez, bid clerk; Gerry Adams, ledger clerk. . . . Liz Mann, 20th-Fox, and Nettie Cusiamo, Theatres Service Company, are the newest members on the WOMPI roster. . . . L. W. Stephens has closed his American Legion drive-in, Coushatta, La. . . . Southern Amusement Co has set back re-opening day of Round-Up, Lake Charles, La., to Sunday, August 14. . . . The Starlite drive-in, Florala, Ala., is closed temporarily for repair and equipment replacement due to a fire in the booth.

OKLAHOMA CITY

The new baby-sitting service inaugurated by the Oklahoma City Downtown Association received enthusiastic response the first Saturday of its existence. E. L. Thorne, city manager for the Cooper Foundation Theatres, said he thinks the plan will gain steadily in popularity. Under the program, any child 12 or under will be admitted free to the Harber theatre between 9:30 a.m. and noon on Saturday. Thorne said that although the theatre was not jammed a good crowd was on hand for the free film. . . . "Mau Mau" was shown at four theatres here July 28-29-30, at the Airline drive-in, Capitol theatre, Rialto theatre and Twilight Gardens drive-in. . . . The Orpheum theatre, at Okmulgee, Okla., once each year chooses a picture-of-the-year attraction, one that they feel sure their patrons will enjoy seeing more than once. This year they have chosen "The Long Gray Line." . . . The Ritz and Bison theatres celebrated their 21st anniversary in Shawnee, Okla., July 27. Roses were given all ladies attending the show at both theatres.

PHILADELPHIA

Eddie Fisher, former booker at R.K.O., is now the head booker at Republic. . . . Ben Schindler has resumed the booking and buying for his Ace, Wilmington, Del. . . . The New-way drive-in, Hummelsharf, Pa., has been taken over by the Comerford Theatres Circuit from M. L. Spiegelmeyer. . . . Arnold Farber, a member of the staff of Jay Emanuel's publications, became the father of a son born last week. . . . A. J. Belair, president of the Rialto theatre Co., Wilmington, Del., and Mrs. Belair, celebrated their golden wedding anniversary last week. . . . Absecon drive-in, near Atlantic City, N. J., was opened by the Walter Reade interests. . . . Theatre closings reported in the territory include the Milroy, Milroy, Pa.; Ramsey, Stewartstown, Pa.; Glen, Glen Rock, Pa., and the Millerstown, Millerstown, Pa. . . . Tri-State Buying and Booking Service here is now providing such services for the Motor Vue drive-in, Berwick, Pa., which was just opened by Marcy S. Trynoski and Chester V. Rusczyk. . . . The Senate here closed indefinitely. . . . Scavo Brothers opened their new Wilkes-Barre drive-in, Wilkes-Barre, Pa., with Tri-State here handling the booking and buying for the new open-airer. . . . The former Montgomery, local neighborhood house, was sold by Sidney and Paul Felix for use as an automobile showroom.

PITTSBURGH

The Stanley, Penn and Harris will televise the Moore-Marciano fight Sept. 20 with seats ranging from \$3.50 to \$5. . . . Talk of Film Row is the \$35,000 figure which the

(Continued on following page)

(Continued from preceding page)

Penn took in for its first week of "Not As A Stranger" despite the intense heat and three adverse notices from the critics. . . . "To Catch a Thief" will follow "Mr. Roberts" at the Stanley with Cary Grant expected to do a personal ahead of its arrival here. . . . "The Virgin Queen" and "The Left Hand of God" have been set for the Harris. . . . Critic Kap Monahan of the *Press* is off to Canada for a vacation and Harold Cohen of the *Post-Gazette* will join his wife and daughter in Cape Cod. . . . Julie Adams was here for two days ahead of "The Private War of Major Benson." . . . "The King's Thief" tentatively booked into the Penn before "Summertime" and "The Kentuckian." . . . Ike Sweeney, signed as Allied Artists sales manager here, working under the direct supervision of branch manager Abe Weiner. . . . Manager Bill Zeilor of the Penn visiting his mother in Romney, W. Va.

PORTLAND

Herman Saunders, Mark VII productions executive, was in town for a few days working with Warners' field man Willard Coughlin. . . . Mrs. J. J. Parker, head of J. J. Parker chain, is back at her desk after a trip to California where she visited her son and his family and took care of some business. . . . Paramount branch manager Wayne Theriot has returned to his desk after a week's work in Paramount offices in New York. He heads for Seattle in a day or two to meet with Paramount short subject representative Oscar Morgan. . . . The Evergreen circuit has made some changes in managers and assistants. Dean Mathews leaves his manager's post in Olympia, Wash., to take over like job at the new Fox here. Bert Gamble, leaves the assistant manager's position at the Orpheum theatre to become manager of the Olympia, Wash., spot. Tom Murphy has been appointed assistant manager to Kenny Hughes at the Orpheum. . . . Evergreen's new Oregon district manager Oscar Nyberg off to Seattle to confer with boss William Thedford.

PROVIDENCE

In another, but by far the most extensive exploitation undertaken on a cooperative basis, 15 surrounding neighborhood houses and drive-ins purchased dominating advertising space in local newspapers promoting "The Sins of Pompeii." Joining in this stunt were the Castle, Elmwood, Hope, Liberty, Uptown, local houses; Palace, and Park, Cranston; Hollywood, East Providence; Bijou, Woonsocket; Greenwich, East Greenwich; Community, Centerdale; plus the following drive-ins: Pike, Johnston; Bay

State. Seekonk; Rustic, North Smithfield; and Route 44, Smithfield. . . . A very brief respite in the scorching heat and humid weather which has been plaguing this area for several weeks has encouraged more persons to stay in-town and patronize their favorite theatres. . . . Attendance was so gratifying that Walt Disney's "Lady and the Tramp" was held for a second week at the Albee. . . . The Avon Cinema ran another of its special request programs, bringing back "The Country Girl," and "The Last Time I Saw Paris," on the same bill. . . . Joni James, MGM recording star, made a personal appearance at Rhodes-On-The-Pawtuxet. . . . Eva Marie Saint, whose performance in "On the Waterfront" won for her an Academy Award, was the subject of a half-page story, complete with pictures, in the *Evening Bulletin*, on the occasion of her appearance at the Theatre-by-the-Sea.

SAN FRANCISCO

William Foreman, of the Cal-Pac Drive-Ins of Los Angeles, visited on the local Film Row. Stanley Lefcourt, representative of the Principal Theatre Circuit, and Royal Theatre Ltd. of Honolulu, was his host. . . . R. W. Harvey Sr., of Westlake Theatres, Harvey Amusement Company, suffered a broken foot in a tractor accident at his mountain cabin. He is carrying on, on crutches. . . . In a summer replacement move, R. W. Harvey Jr., formerly assistant manager of the Harvey house in Stockton, Cal., has moved to the McCloud, releasing Warren Camplin, manager, for duty as relief circuit manager in the San Francisco Office. Ben Stevenson of home office has returned from his vacation, and Eddie Coffey, manager of the Laurel theatre, is off to Vancouver, Canada, shortly. . . . Fred Salih, 75, prominent theatre builder in the area and who was active in the management of the Center theatre, Centerville, Calif., died.

ST. LOUIS

Owners of theatres at Bloomington, Ill., told city councilmen that the four per cent tax on moving picture houses, in effect for the last seven years and netting about \$18,000 annually, as a matter of justice should be eliminated. . . . The 61 drive-in theatre at Festus, Mo., has installed a new Cinema-Scope screen. . . . The Weeks theatre at Dexter, Mo., made a special offer by offering one ticket free for each one bought. Children were admitted free when accompanied by an adult. . . . The Quincy drive-in theatre at Quincy, Ill., has established an "Acre of Fun" free playground for children. . . . The Canton theatre at Canton, Mo., recently had a four-week series of free motion picture shows. . . . Kent Thompson, public relations representative of the Starlight theatre of Kansas City, Mo., recently was the guest speaker at a dinner meeting of the South Side Lions Club at St. Joseph, Mo.

TORONTO

Maurice Scully, veteran of the Canadian film industry, was appointed branch manager in Saint John for J. Arthur Rank Film Distributors (Canada) Ltd. He succeeds the late Graydon Matthews who passed away recently. . . . Harvey Kathron, who has been an efficiency consultant since leaving the motion picture industry some years ago, returned to the industry to become sales representative for Republic product in the Toronto territory. . . . Norman Reay, man-

ager of the Plaza, Victoria, was recently made booker and buyer for Odeon in British Columbia. . . . Mrs. E. Crozier, relief cashier at the Roxy, Edmonton, was injured when a heavy truck crashed into the theatre causing \$1,000 damage. . . . Projectionists in Pictou County formed Local 855 of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada. Hugh Sedgwick, Canadian vice-president and fifth international vice-president presented the charter and installed the members.

VANCOUVER

Projectionists and the two circuits here are again working on a new contract. . . . Albert Mitchell, with Odeon since it started, has resigned. So has Ed Newton, assistant at the Vogue. The reasons are better prospects in big wage industries in British Columbia. More resignations are said to be on the fire. . . . Wally Hopp, Cinema manager, is spending his vacation with his parents at Kipling, Sask., in the Regina area of the wheat belt. . . . The 1,000-seat Odeon-Hastings is another victim of the brutal theatre situation in Vancouver. The house, the former Pantages on the East-side, will close August 31. This is added to the 10 other chain theatres closed here in the past month. . . . Gay Carl, Paradise manager, is spending her vacation at her upcoast summer home at Half-Moon Bay.

WASHINGTON

Paramount had a sneak preview of "To Catch a Thief" at Loew's Capitol theatre August 1. . . . Jack Foxe, Loew's Theatres publicity director, returned from his vacation. . . . Josephine Evans has joined 20th Century-Fox. . . . Newest Associate members approved by the Variety Club are Dr. Maurice J. Kossow, physician; and David J. Weltman, president of Weltman's Inc. . . . Fred Fiske, WWDC, and Mrs. Fiske are the parents of a baby son. . . . The officers and board of directors of the newly organized WOMPI group, held a meeting recently. . . . The Variety Club Board of Governors met at the Willard Hotel August 1. . . . Johnson-Saunders' new Queens Chapel drive-in theatre opened July 29.

RCA Six-Month Profit Shows Record High

Sales and net profit of the Radio Corporation of America during the first six months of 1955 represented the most successful first half-year in the corporation's 36-year history, David Sarnoff, chairman of the board, has announced. The volume of sales of products and services of RCA and subsidiaries for the six-month period amounted to \$488,510,000, exceeding by \$44,141,000, or 10 per cent, the previous record established in the first half of 1954. RCA earnings before Federal income taxes, for the first six months of 1955, amounted to \$44,351,000, also an all-time high. After providing \$22,290,000 for Federal taxes, net profit for the half year amounted to \$22,061,000, an increase of \$2,793,000, or 14 per cent over the first six months of 1954. After payment of preferred dividends this represents earnings on the common stock of \$1.46 per share, compared with \$1.26 in the first half of 1954.

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Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

A Greater Public Has More "Freedom of Choice"

MORE people, with more money to spend, enjoy a greater opportunity to select their merchandise, including their entertainment, than ever before in our history. The alarming thing is that we are getting only about one-fifth of the total potential audience for motion pictures, and as population continues to increase at a phenomenal rate, our share of the public's recreation dollar seems to diminish, for a greater loss than is apparent.

There are today more than 165 million people in the United States—yet our best film attractions seldom sell more than 25 million admission tickets to theatres—except in the case of a "Gone With the Wind" which has been several times re-issued, and each time found a new audience. If we discount the total population figures by some 40 millions, to eliminate the non-eligibles, there is a potential audience five times greater than we can draw at the box office, even for a "hit" picture, across the country.

TIDE, the advertising trade's magazine, in a "checklist for unbelievers" says, "People have only begun to enjoy their leisure. They want to try new things, they want to live better than formerly. They have had a long taste of prosperity, spread across every economic group, and their new wants and needs, created by new living standards, have barely been scratched. Personal income for May passed an annual total of 300 billion dollars—14 billion dollars more than a year ago, a big increase in spending money."

The observation, made for other lines, is as pertinent to film industry as elsewhere. Business is changing faster than ever. Companies must sell to more customers. A rising break-even point and a high tax rate have put business in a position where profits lie in the area of greater sales. And we can sell more if we work everlastingly, and enthusiastically at the marketing job. We have always talked about "merchandising the picture." That was Henderson Richey's slogan in Metro's exhibitor relations department, ten years ago. Now, we must face it, along with others who feel the same pressures, and for the same reasons. Changing

CINERAMA CELEBRATION

Harry Kalmine, vice president and general manager of Stanley Warner Corporation, and two Quigley Grand Award winners, Harry Goldberg, advertising and publicity director for the Corporation, and Everett Callow, now assigned to Cinerama, were all in Minneapolis for the opening of "Cinerama Holiday" at the Century theatre, last week.

But that is not the news we wish to accent here. The previous "This Is Cinerama" program had just completed *sixty-seven weeks* in the same theatre, and closed to a gross for the last week, of \$30,000. That's unbelievable—in Minneapolis, or for any run within a thousand miles, and the motion picture industry would never have dreamed of anything like it, back in 1950, B. C., meaning "Before Cinerama"—it's too fantastic.

It has not only happened in Minneapolis, but Harry Goldberg tells us it happens everywhere, in the twenty-odd cities where "Cinerama" is playing. Five or six weeks would normally be a long run, in Minneapolis—but "Cinerama" stays for considerably more than a full year, at prices up to \$2.65 top. And, invariably, the last weeks of the run will climb to new highs, occasioned by people who don't want to miss the production that is still playing. Who says that we have scratched the surface of today's market for motion pictures in theatres—and the future isn't a bright prospect?

conditions have made advertising a vastly more essential link in the business of selling motion pictures—or any product—to the ultimate consumer. The theatre owner and manager, at the point of sale, is the driving force that will bring results at the box-office, which can't be wished for—or legislated in our behalf.

COMPO, in the 49th of its series of friendly talks to the newspaper fraternity, as full-page advertisements in *Editor & Publisher*—which, incidentally, is the best example of public relations in the history of film industry—draws a picture of crowds entering a theatre lobby to deposit their ballots in our National Audience Poll, and they say to the publishers, "These are YOUR readers, they're voting with ballots cut from your paper." Which is exactly on the beam, calculated to obtain the cooperation and support of our co-sponsors in this endeavor—the friendly newspaper in each community, large or small. Theatre managers will take their campaign books to the newspaper office, and vice versa. They will come seeking their opportunity to take part in anything as provocative in public interest. Millions of votes will be cast—we expect a landslide—and in every city and town there are sponsors waiting to get on the bandwagon. We also note, with pleasure, that in some National Theatre towns, substantial prizes are being put up for local winners—such as new houses, for instance, or new automobiles and big money prizes—all underwritten by cooperative advertisers who want to share the benefits.



FRANK MAYO, famous actor in the 1870's, used to live in our home town of Canton, Pa., and so we are doubly interested in "Davy Crockett" which was Frank Mayo's greatest stage success. In coonskin cap and fringed buckskins, he played more than 2,000 performances in his most popular role. The *New York World Telegram* says that back in 1878, New York was agog over the exploits of that wonderful frontiersman, and Frank Mayo idolizers stormed the Grand Opera House and other theatres to see the Shakespearian actor who found rewarding material in the "Davy Crockett" part. The Third Avenue "El" was an important link—as the "subway circuit" of its time—and Frank Mayo barnstormed from the Bowery, to Harlem. —Walter Brooks



Ann Miller, MGM's pretty star, has visited a score of countries on three continents, as good will and good publicity for movies. Here she is with Maurice Chevalier, who gave her a warm welcome in Paris.



Delphiniums, and photographers, greet her arrival at the Empire theatre in London. The glorious flowers were especially grown and named in honor of the charming visitor, as a tribute to her slender grace and beauty.

Dancing Star Sells Movies



Ann Miller went first to Sydney, for the premiere of "Interrupted Melody"—the life story of Australian-born Marjorie Lawrence—and here she is welcomed by descendants of the aboriginal tribes who met Captain Cook when he landed at Botany Bay in 1770.



She made a pretty picture, in the Old Montmartre section of Paris, and one to attract the attention of artists.

Ann Miller's arrival in Berlin, to attend the Film Festival. As she leaves the Airport, she is assailed by aggressive autograph seekers, waiting for her signature.



You don't have to read Arabic to understand this street ballyhoo for "Hit the Deck" at the Metro theatre, Cairo, Egypt. Ann made a great hit in the land of the Pharaohs.



HARLEM, AND HACKENSACK—WINNERS SPAN THE HUDSON

Because of the heat wave, and the fact that we were overloaded with campaigns from around the world, we postponed the judging in the second quarter, until we were two weeks behind schedule. But, we had experts, who knew all the routines, and they picked two winners, on opposite sides of the Hudson River. We compliment them for their belief in community relations.

A Big City Neighborhood

Robert Solomon, manager of Loew's Victoria theatre, in New York's Harlem, took top honors in large situations, for his good handling of community relations with a Negro audience. We commend to Alfred Starr, chairman of the board for Theatre Owners of America, and Milton Starr, president of Bijou Amusement Company, operating fifty theatres for Negro audiences in eleven states, that they watch closely the showmanship of Bob Solomon, Hugh Borland, Rocque Cassamasine, and others of the Round Table, who have had unusual success with colored patronage.

Good Suburban Community

Diane Gordon, across the Hudson in New Jersey, had a similar reception for her excellent community relations, which includes her previous small theatre in Jersey City and her present situation, also with the Stanley Warner circuit, at the Oritani theatre, Hackensack. Diane has a fine record, and she gets fine results in her community enterprise. Among the Scroll of Honor winners, in alphabetical order, are the following:

H. G. Boesel, Palace theatre, Milwaukee, Wisc.
 Denis Cave, Regal theatre, London, England.
 Max Cooper, Cove theatre, Glen Cove, New York.
 George Forhan, Belle theatre, Belleville, Ont.
 Rod Gurr, Metro-Goldwyn-Mayer, Sydney, Australia.
 Al Perkins, Roxy theatre, Midland, Ont.
 Joe Tolve, Capitol theatre, Port Chester, New York.

And then came, Overseas, where we were over-board. In the market which accounts for more than half of the revenue of American film industry, we were glad to have Arthur Pincus as a consulting expert. He picked the campaign submitted by H. G. Schenk, publicist for Paramount Films in Berlin, Germany, on "White Christmas" as the best of the lot—and nominated several Scroll of Honor and Citation winners to follow his lead. It's a large world, and we are increasingly aware of it!



Hot, wasn't it? We simmered down the number of entries in the second quarter to a mere sixty-two, in the fear that our judges would melt during the arduous process of picking the winners, but they survived—and here you see them, from left to right: Arthur Pincus, assistant director of publicity for Loew's International as our expert on overseas showmanship, Charley Hacker, manager of operations at the Radio City Music Hall, and Lige Brien, director of promotion and special events for United Artists, both Quigley Grand Award winners and veterans of these quarterly judgments. The interesting pose is the result of a first call for lunch!

2nd Quarter Citation Winners

D. A. ALLAN Metro, Perth, Aust.	PAUL FLODIN Paramount Films Stockholm, Sweden	A. LA HAYE Gaumont, London, Eng.	CHARLES PEMBERTON Payret, Havana, Cuba
J. ALLCHURCH Gaumont, Preston, Eng.	HERMAN FLYNN Paramount Films Sydney, Australia	A. LOEWENTHAL Ward, New York	GEORGE PETERS Loew's, Richmond, Va.
TED ALLEN Rivoli Hempstead, N. Y.	ED FORCE Brandeis, Omaha, Neb.	LILLIAN McVEIGH Manhasset Manhasset, N. Y.	JACK PLUNKETT Paramount Films Paris, France
JOHN BALMER Mayfair Asbury Pk., N. J.	GEORGE FORHAN Belle, Belleville, Can.	TONY MASELLA Palace, Meriden, Conn.	R. M. RICHARDS Majestic Melbourne, Aust.
F. BICKLER Wisconsin, Milwaukee	ANDRE FRANCOIS Paramount Films Brussels, Belgium	NAT MATTHEWS Ritz, Leyton, Eng.	MORRIS ROSENTHAL Poli, New Haven, Conn.
EDELBERTO CARRERA Trianon, Havana, Cuba	CHARLES GAUDINO Loew's Springfield, Mass.	ED MEADE Shea, Buffalo, N. Y.	ANTONIO SASTRE Paramount Films Mexico, Mexico
E. J. CLUMB Riverside, Milwaukee	HARRY GREAVES Winter Garden Queensland, Aust.	AL MESKIS Warner Milwaukee, Wis.	JERRY SCHUR Uptown, Los Angeles
D. S. COPELAND Globe, Stockton, Eng.	MEL JOLLEY Century, Hamilton, Can.	H. S. MOH Paramount Films Hong Kong	JACK SIDNEY Century, Baltimore, Md.
TED DAVIDSON Majestic Perth Amboy, N. J.	MARGE KEINATH Jackson Jackson Heights, N. Y.	VIERI NICCOLI Paramount Films Rome, Italy	F. W. SMITH Centre, Monroe, N. C.
W. E. DENNIS Cla-Zel Bowling Green, Ohio	I. KLEIN Tower, Peckham, Eng.	VICTOR NOWE Odeon, Toronto, Can.	ESTELLE STEINBACH Garfield, Milwaukee
PHILIP DE SCHAAP Paramount Films Amsterdam, Holland	P. H. KRISHNA Columbia Pictures Bangkok, Thailand	L. OLDMEADOW Metro-Goldwyn-Mayer Melbourne, Aust.	G. A. WALTERS Prince Edward Charlottetown, Can.
JOHN M. ENDRES Calderone Hempstead, N. Y.		FRANK PAGE Regent, Deal, Eng.	B. WIGGLESWORTH Metro, Brisbane, Aust.
			LES WOODS Bronxville Bronxville, N. Y.

British Round Table

Q J. ALLCHURCH, assistant manager of the Gaumont, Preston, had a Messerschmitt scooter displayed in his lobby and touring the streets with throwaways when he played "Prize of Gold," and two of the scooters were offered as prizes in a tie-in contest. . . . H. BAILEY, manager of the New Empress, Nottingham, carried out a comprehensive campaign on "Beau Brummell," with seven full window displays and contest cards handed out by a suitably dressed man, part of his exploitation. . . . Manager J. W. BONNICK of the Regal, Halifax, with a doorman who works days at a factory employing 4,000 had him distribute throwaways as the workers were leaving, to advertise "Raising a Riot." . . . C. F. BRODIE, manager of the Regal, Barrow-in-Furness, tied up with a pet shop for a window display with two live monkeys for "Tarzan's Hidden Jungle" which attracted plenty of attention. . . . A. BUCKLEY, assistant manager of the Capitol, Bolton, arranged a lobby display for "Raising a Riot" of baby carriage, play pen and other equipment with a line of diapers spelling out the name of the film. . . . D. M. CAMPBELL, manager of the Regal, Stirling, gave his "Beau Brummell" exploitation a different twist by handing out cards to smartly dressed men inviting them to enter the contest for the "Brummell" statuette. . . . DENIS CAVE, assistant manager of the Regal, S. E. London, put on an all-out campaign for "Seven Brides for Seven Brothers," utilizing 26 angles of approach. A pep talk in advance to the staff on the quality of the film caused them to spread the word. . . . J. D. CLARK, trainee manager of the Gaumont, Sheffield, arranged with the local Ship Model Society for a lobby display of model ships for "The Eternal Sea," with a member of the Society on hand each evening giving detailed explanations. . . . FRANK CLEWS, assistant manager of the Olympia, Glasgow, had a model dressed a la Parisienne, carrying gaily decorated hat box with credits for "The Last Time I Saw Paris."

Q D. S. COPELAND, assistant manager of the Globe, Stockton-on-Tees, promoted overprinted drink mats for distribution to local inns and hotels from a sherry maker who also supplied sherry which was served to picked patrons at the late evening showing of "Beau Brummell." . . . R. J. CRABB, manager of the Lyric, Wellingborough, promoted 1,000 brass rings from a local jeweler which were distributed in sealed envelopes as a reminder to see "Seven Brides for Seven Brothers." . . . PETER DRYHURST, manager of the Regal, Camberwell, took advantage of the fact that a local carnival would be parading during his "A Star is Born" playdate and rigged up a float, with one of his staff depicting Judy Garland in a swing. Later the float toured the town to further advertise the picture. . . . S. E. ELLIS, recently made manager of the Regal, Hammersmith, masked his staff when he played "The Purple Mask" and had a Tony Curtis identification competition. . . . GEORGE FAWCETT, manager of the Plaza, Queensferry, used throwaways in the form of summonses for "Rogue Cop" and published a set of six action strip pictures, two each week, for advance interest. . . . ARTHUR GADSBY, manager of the Oxford, Whitstable, promoted a column in the local paper for "A Star is Born" headed "Most Anticipated Film of Our Time" and used an attractive truck display with suspended star. . . . TOM GRAZIER, manager of the Arcade, Darlington, promoted the use of a strip cartoon on "Duel in the Jungle" which ran in the local newspaper three days prior to and three days during playdate, with an ad for the picture above the strip. . . . L. HARVEY, manager of the Ritz, Romford, and his assistant, J. SAR-

GEANT, arranged a lobby display of a beautifully set table for "Seven Brides for Seven Brothers," which on opening night was used for a reception to the Mayor and Mayoress and the press. . . . C. A. HODGSON, assistant manager of the City Picture House, Carlisle, managed to get a five installment serialization of "Her Twelve Men" in the local newspaper prior to and during playdate and had a film memory competition via 2,000 throwaways, with guest tickets as prizes.

Q R. HORNSBY, manager of the Roxy, Ashby, sends photos of the winners in his Miss Neptune Contest to tie in with "Mad About Men," which he says represents a lot of hard work but resulted in good press and very good box office. . . . D. HUGHES, manager of the Cabot, Bristol—ever the opportunist—held a contest at the children's show in advance of playing "Phffft." Those who could pronounce the word 12 times over the mike without stopping were awarded prizes. . . . I. KLEIN, manager of the Tower, Peckham, used an eight-foot telephone for "A Star is Born" lobby display, with sign "Make a Date With Judy" and tape recorder playing back a recording from the film. . . . D. E. LACEY, assistant manager of the Regal, Wembley, promoted swim suits as prizes in a swim suit competition, with mannequins modeling the suits. With Cinema-Scope taking up all of his stage, it was necessary to build a rostrum in the orchestra for the parade. . . . G. LENNOX, assistant manager of the Regal, Stirling, Scotland, reports that by the time he played "Unchained," the theme song from the picture had become a top hit and it was therefore easy to get the music stores to provide good windows. . . . B. C. LEWIS, recently transferred as manager of the Regal, Wallingford, invited all members of the local Women's Institute to the first showing of "One Good Turn," resulting in good word-of-mouth advertising. . . . G. LOCKYER, manager of the Odeon, Stafford, obtained a write-up with four pictures in the local newspaper in praise of his Saturday morning Children's Cinema Club. . . . L. LOVELL, manager of the Regal, Edinburgh, chose "Seven Brides for Seven Brothers" as his first sneak preview, with the press running opinions of patrons on a sneak preview, which were all favorable. He advertised for seven handsome young men to

act as escorts for the seven mannequin brides on stage—and got them! . . . DESMOND MCKAY, manager of the Regal, Dumfries, and his assistant, H. W. BAILIE, promoted a cooperative half-page for "Beau Brummell" and organized a search for the local "Beau Brummell," who turned out to be the Town Provost.

Q NAT MATTHEWS, manager of the Ritz, Leyton, executed the greatest campaign for "Deep in My Heart" he had on any film in recent years, his singing contest being the high point and receiving good newspaper space. . . . F. MAWBY, manager of the Empress, Urmoston, gained much advance attention for "Ring of Fear" with the antics of two of his staff in clown and bear costumes in lobby and street. . . . FRANK PAGE, manager of the Regent, Deal, by some means or other managed to get one of the leading insurance companies to issue £5,000,000 policy against dying from laughter when seeing "The Long, Long Trailer," with the actual policy on display in the lobby. Unable to get the loan of a long trailer, he went to the other extreme, and labeled his own Mini car a "Short, Short Trailer" covering it with picture credits. . . . R. W. PARKER, now manager of the Savoy, Exeter, carried out a fine campaign on "The Last Time I Saw Paris" while he was at the Regal, Torquay. A Renault car was promoted for lobby display, with a 17 foot Eiffel Tower in the background, a gendarme uniform hired for his six foot doorman and a friend pressed into service to model a chic outfit promoted from a leading store. "Fifi," a borrowed French poodle completed the picture. . . . H. ROBERTS, manager of the Capitol, Wallasey, played up the strong man angle in "Athena," arranging a contest to find Mr. Wallasey and Mr. Wallasey, Jr., and the event was given excellent press coverage. . . . SYDNEY L. SALE, manager of the Granada, Dover, had as his main tieup for "Green Fire" a jewelry shop window display with a huge green stone purported to be a replica of the famous "Green Fire," blow-up of Grace Kelly and picture credits. . . . A. L. SARGEANT, assistant manager of the Regal, Camberwell, had four large local factories distribute autographed portraits to workers with their wages in a tieup for "Many Rivers to Cross." . . . FRANK SEYMOUR, manager of the Ritz, Potters Bar, had a contest to find deliberate mistakes in two window displays in his lobby, with nylon hose for winners and passes for runners-up. . . . G. C. WILLIAMS, manager of the Regent, Chatham, distributed cards sprayed with Evening in Paris perfume in advance of "The Last Time I Saw Paris" playdate. —H. T.



Frank Page, manager at the Regent cinema, Deal, England, is surely ingenious and has a typically British sense of humor, which is keen. When he couldn't find a "caravan"—as they call trailers over there, he produced this "short, short car" to advertise "The Long, Long Trailer." And for this MGM comedy, he managed to get a leading insurance company to write a five million pound policy—against anyone "dying from laughter."

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

AMBITIOUS ASST. MANAGER FOR KEY THE-
atre. Give full details first reply to Armstrong Circuit
Inc., BOX 220, Bowling Green, Ohio.

DRIVE-IN THEATRE MANAGER WANTED FOR
the Los Angeles area. Excellent opportunity for top
calibre man. All replies will be treated in strict con-
fidence. Write DON GUTTMAN, Pacific Drive-in
Theatres, 141 South Robertson Boulevard, Los An-
geles 48, California.

EXPERIENCED FILM OPERATORS WANTED
in Southern New York State, Simplex Machines. Top
salary, vacation pay. State age, experience, send
photo, and full information in letter C/O Box 2866,
MOTION PICTURE HERALD.

WANTED EXPERIENCED THEATRE MAN-
agers for drive-in or conventional theatres. Perma-
nent. References. Apply WALTER READE THE-
ATRES, Mayfair House, Deal Road, Oakhurst, New
Jersey, or call KEllogg 1-1600.

SEATING

VACATING OUR IRVINGTON, N. J. warehouse.
All chairs sacrificed—prices start @ \$2.95. S. O. S.
CINEMA SUPPLY CORPORATION, 602 W. 52nd
St., New York 19.

USED EQUIPMENT

150—PROJECTION LENSES—150. SUPER SNAP-
lite fl. 9 2"-2 1/4" \$170 pr.; Superlite 2 1/4"-3 1/4" \$150
pr.; Superlite 3 1/4"-3 3/4"-4"-4 1/4" \$90 pr. All coated,
excellent condition (some like new). Trades taken.
Some sizes short supply—wire or telephone order to-
day. S. O. S. CINEMA SUPPLY CORP., 602 W.
52nd St., New York 19.

YOU SAVE AT STAR! RCA BELT DRIVE
Soundheads, rebuilt, \$175 pair; Strong Trouper Arc,
slightly used, \$525; E7 Movements, \$69.50; Century
Mechanisms, rebuilt, \$750 pair; Lenses and Screens at
rock bottom prices; What do you need? STAR CIN-
EMA SUPPLY, 447 W. 52 St., New York 19.

STUDIO EQUIPMENT

MAGNECORDER STEREOPHONIC BINAURAL
Outfit, \$800 value, like new \$495; Berndt-Maurer 16mm
Camera Outfit, 3 lenses, 3/400" magazines, Mitchell
Tripod, 3 motors, etc. \$6,000 value, \$2,495; Art Reeves
35mm recording outfit, \$5,000 value — \$495; Moviola
35mm composite sound/picture \$495; Escalator Tripod
for heaviest TV or Movie Cameras on 3 wheel dolly,
\$295; Motorized Dolly with 2 seats, takes heaviest
cameras, \$195. S. O. S. CINEMA SUPPLY CORP.,
602 W. 52nd St., New York 19.

NEW EQUIPMENT

VALUE UNSURPASSED! SEAMLESS METAL-
lic Screens, 75c sq. ft.; Beaded Screens 15'6" x 20'6"
— \$75. All sizes Projection Lenses at lowest prices.
S. O. S. CINEMA SUPPLY CORPORATION, 602
W. 52nd St., New York 19.

SEND PROJECTION THROW-SCREEN SIZE,
we'll compute your CinemaScope requirements. Com-
bination pair Cinematic IV adjustable anamorphic
lenses and pair Snaplite Series II prime projection
lenses, all for \$595. Buy on Time with \$200 down.
S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd
St., New York 19.

DRIVE-IN EQUIPMENT

YOUR BEST CINEMASCOPE BUY! CINEMATIC
IV adjustable prisnatic Anamorphic Lenses plus Snap-
lite Series II prime lenses, all for \$595 (with used
prime lenses \$495). Available on Time. S. O. S.
CINEMA SUPPLY CORP., 602 W. 52nd St., New
York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS,
photo-offset printing. CATO SHOW PRINTING CO.,
Cato, N. Y.

OFFSET MOVIE PROGRAMS. LOW PRICES.
Write for Samples. BRONX ART PRESS, 582 Court-
land Ave., New York City 51.

BOOKS

MOTION PICTURE AND TELEVISION ALMA-
nac—the big book about your business—1955 edition.
Contains over 12,000 biographies of important motion
picture personalities. Also all industry statistics.
Complete listings of feature pictures 1944 to date. Order
your copy today, \$5.00 postage included. Send remit-
tance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue,
New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION.
New 8th Edition. Revised to deal with the latest tech-
nical developments in motion picture projection and
sound, and reorganized to facilitate study and refer-
ence. Includes a practical discussion of Television
especially prepared for the instruction of theatre pro-
jectionists, and of new techniques for advancement of
the art of the motion picture. The standard textbook
on motion picture projection and sound reproduction.
Invaluable to beginner and expert. Best seller since
1911. 662 pages, cloth bound, \$7.25 postpaid. QUIGLEY
BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

FOR SALE. DUE TO HEALTH. MODERN
drive-in. Long established, in central Alabama.
Heavily populated. Excellent location. Wide-Screen,
CinemaScope, modern snack bar, playground. Will
sacrifice. Must see to appreciate. Apply to BOX
2864, MOTION PICTURE HERALD.

THEATRE WANTED—60 MILE RADIUS NEW
York City—Small town preferred. BOX 2865, MO-
TION PICTURE HERALD.

THEATRE WANTED UPTATE NEW YORK
state. Full particulars. BOX 2867, MOTION PIC-
TURE HERALD.

WE WANT TO LEASE THEATRES IN NEW
England area. State full particulars in your reply.
BOX 2861, MOTION PICTURE HERALD.

WANTED TO BUY

REQUIRE 600 TO 1000 USED THEATRE CHAIRS.
Veneer back, arms and seat. Perfect condition. Photos
indispensable, prices and details fob. EDFER, Box
1517, San Jose, Costa Rica.

TV Film Code Called Need

WASHINGTON: Senator Estes Kefauver
(D., Tenn.) warned here last week that
firms producing films for television should
have some sort of industry code on film con-
tent. He made the statement in a summary
of the work thus far of his special subcom-
mittee studying juvenile delinquency.

The life of the subcommittee has just been
extended through next January 31. The sub-
committee has been looking into the effect
of horror and crime films and TV programs
on teenagers. Some further hearings on the
film situation are likely in the Fall,
subcommittee officials have indicated.

Senator Kefauver said the television in-
dustry, "brought face to face with the prob-
lem of its influence on juvenile conduct,"
was taking steps to improve its programs.
However, he noted that while most broad-
casters adhere to the radio and television

code, those producing films for television
have no restrictions of their own on content.

Turning to the motion picture industry,
the Senator said the Advertising Code
"seems to have been administered far too
laxly in the last few years. . . . Both the mo-
tion picture producers and the advertisers
have finely-worded codes, but too often these
codes are violated."

TV Set Retailers Vote Opposition to Toll TV

CHICAGO: More than 4,000 television set
retailers from every section of the country
voted 14 to 1 against any form of toll TV,
in a poll conducted at the week-long an-
nual convention of the National Associa-
tion of Music Merchants just concluded at
the Palmer House here last week. Of the
more than 5,000 retailers registered, 4,200
were queried in the poll. A total of 3,630
were opposed to toll TV, 320 were in favor,
and 250 expressed no preference. Many of
those opposed said plans to install "slot
machines" on sets has had an adverse effect

among potential buyers both of their first
TV sets and replacements. Growing num-
bers of viewers, they added, express con-
cern that obligations for time payments
would be swelled by charges for viewing
and some shoppers declared they would not
commit themselves to a purchase until the
issue was resolved.

SMPTE Says It Gained 600 New Members, Totals 5,330

During the past six months or so, some
600 new members have been listed and the
roster now is 5,330, the Society of Motion
Picture and Television Engineers has an-
nounced, in New York. The board, meeting
there this week, authorized a 20 per cent
increase in monies for its "Journal," and
appointment of a delegate to the Acoustical
Standards Board of the American Standards
Association. It also decided its 84th con-
vention would be at the Sheraton Cadillac
Hotel, Detroit, October 19-24, 1958, and its
86th at the New York Statler October 5-8,
1959.

50,000,000 times a day . . .

IT'S A MATTER OF PREFERENCE —

Coca-Cola is the most asked-for soft drink among people **"on the job"***



1. As they work, Americans drink more Coca-Cola than all other soft drinks combined.



2. After work, these same people fill your theatre.

REFRESHMENTS



3. Their preference is your profit when you feature Coca-Cola.

*1954 surveys by
Alfred Politz Research, Inc.



4.

Of theatres handling beverages
more than 3 out of 4 sell Coke!

"COKE" IS A REGISTERED TRADE-MARK

Better Refreshment Merchandising

CANDY..POPCORN..BEVERAGES..FOOD..AUTOMATIC VENDING

GEORGE SCHUTZ, Director . . . CARL R. MOS, Associate Editor

A Merchandising Program That Hiked Sales 3¢ per Customer

With a campaign that emphasized neat and convenient arrangement of equipment and attractive displays of all refreshment products, backed by a number of special exploitation efforts, exceptional sales results have been achieved at Famous Players' Palace theatre in Windsor, Ontario. Told here are some of the important elements in the scheme as carried out by Ed Lamoureux, manager of the theatre, that brought an average increase in sales of 3c a patron.



Advantages of a self-service policy are exploited at the Palace snack bar with several products, including candy, which is sold from open shelves (see left) where it is stacked in massive array. In addition ice cream is dispensed from a self-service freezer (above) and potato chips from a display rack above that unit which is easily accessible to patrons.

THROUGH an intensive merchandising program conducted recently at Famous Players' Palace theatre in Windsor, Ontario, Manager Ed Lamoureux was able to record an average increase in refreshment sales of 3¢ per customer! His campaign constitutes a blueprint for theatre snack stand operation which might well be studied by managers seeking to attain similarly exceptional results.

It is notable in Mr. Lamoureux' report on his efforts that, while he exploited a variety of "special" promotional possibilities, such as free candy samples and seasonal stand decorations, the greater emphasis was placed on certain fundamentals

of efficient refreshment operation in arranging and displaying merchandise at the stand and in instructing attendants in aggressive techniques of merchandising.

Good refreshment merchandising begins with the physical stand itself—its location and the equipment layout. At the Palace the snack bar has been placed in the inner lobby adjacent both to the balcony stairs and the doors to the main auditorium where it catches the eyes of all incoming patrons. And the equipment is arranged so that the various products can be attractively and prominently displayed in addition to affording convenience for both patrons and clerks.

The stand is constructed in a corner of

the lobby at a right angle, with the popcorn warmer placed on the left (see photo). Next to it is the automatic butter dispenser, napkins and salt shakers. The long front counter contains large candy shelves, which are open for self-service by customers. A smaller candy case is next to the large one, and behind it on the counter is an animated beverage dispenser. Next to this in front is the self-service ice cream freezer, on the counter behind which is a display unit for potato chips and a Pepsi-Cola dispenser. At the end of the counter is a frankfurter warmer, in front of which is a built-in shelf with plastic containers for condiments.

Placed about the stand are a great many



Arrangement of the refreshment equipment at the Palace and the general display scheme is indicated in the view at left taken when the stand was also decorated for the Christmas season last year. The popcorn warmer is placed on the left, and on the counter next to it are the automatic butter dispenser, napkins and salt shakers. The long front counter contains large candy shelves, which are open for self-service. A smaller candy case is next to the large ones, and behind it on the counter is an animated beverage dispenser. Next to this in front is the self-service ice cream freezer, on the counter behind which are a display unit for potato chips and a Pepsi-Cola dispenser. At the right end is the frankfurter warmer and the condiment table. For additional revenue a small stand has been placed on the mezzanine level for patrons sitting upstairs (see below). Equipped for self-service it is stocked with boxed popcorn, potato chips and ice cream. This stand is attended by the usher checking the mezzanine tickets.

signs, prominently displayed to identify the various items offered. They state that popcorn is sold at 10¢ for regular and 25¢ for buttered; potato chips are in two sizes, 15¢ and 25¢; beverages sell for 10¢ and 20¢; ice cream for 10¢ and 15¢; frankfurters for 25¢; and candy in several sizes. Another sign advises patrons that the stand is kept open until just after the last feature begins for their convenience.

A fundamental rule of merchandising observed by Mr. Lamoureux is that the stand should be well stocked with the various types of products at all times. This is particularly true with candy which he sells, as noted previously, from open display shelves in massive array. In arranging the candy stock he places the most expensive items—such as the 25¢ cellophane packages—on the first shelf so that they will be closest to the customers.

In doing this he tripled the sales of the large-size candies, of which he handles about 12 different types. A believer in handling only "best-sellers" Mr. Lamoureux immediately eliminates from stock any type of candy that drops in sales. Where previously 56 different bars were sold they have now been cut to 22.

Self-service is also applied to as many other products as possible on the theory that it not only speeds up turnover and increases sales but relieves personnel of work as well. Potato chips, for instance, have proved a big seller at the Palace, and Mr. Lamoureux attributes their success to the fact that they are neatly displayed on a rack in front of the stand in easy reach of the patrons.

Also stacked in massive style in a self-service unit is ice cream. Signs on top announce the three types available: bon bons, 10¢, bars, 10¢ and sundaes, 15¢.

In regard to sales of frankfurters, which



Patrons of the Palace are notified that the snack bar will be open until shortly after the last feature begins by this sign placed above the door to the stock room. The clock has movable hands for changing the time as necessary.



many indoor exhibitors are reluctant to offer because they feel they conflict with other products and are difficult to handle, Mr. Lamoureux has this to say: "It has been my experience that they will be well received, even in a first-run 'class' theatre, and there is very little trouble in serving them. However, you must have a warmer at the stand so they can be prepared in advance. I have also found that the majority of sales are made during lunch hours."

Ascertaining the number of frankfurters to prepare in advance presents no problem either, Mr. Lamoureux has found. "After a week's experience our attendants discovered just how many and when to prepare them for advance sales. They keep fresh and hot in the steamer for at least two hours, and the percentage of spoilage is very low," he said.

Great stress is also placed at the Palace on the part that well-trained attendants can

play in the success of the refreshment operation. In addition to being neat and clean at all times and friendly toward the patrons, attendants should be instructed in aggressive sales techniques, according to Mr. Lamoureux.

Such training should be similar to that given sales personnel in retail department stores, he believes, and when such a clinic was offered recently by the Windsor Advertising and Sales Club he arranged for his snack bar employees to attend. "This course only cost me \$10 per attendant," he declared, "and I feel I got my money back within a week after it was held."

By such a simple device as having the attendant ask a patron who wants popcorn, "Buttered or plain?" these sales were increased 30%. Likewise, with beverages, the 20¢ size can be sold just as easily, Mr. Lamoureux has found, if attendants

(Continued on page 46)

Theatre operators report

HIGHEST REFRESHMENT PROFITS FROM LIMITED STAND SPACE —with Pepsi-Cola!



Photographed at Refreshment Stand, Lobby, Roxy Theatre, N. Y. C.

*Pepsi turns
space into sales
at the fastest rate in
soft drink history.*

Check your own operation.

Stand space is limited.

Traffic must turn over fast.

To get top volume from your refreshment space,
sell the brands in the biggest demand.

Pepsi-Cola is America's fastest growing beverage.

*Pepsi profit tops all nationally advertised and
nationally available cola syrup lines.* Pepsi's syrup
price is the *lowest* of any nationally advertised
cola. And Pepsi-Cola's heavier baume gives you
13 extra 10¢ drinks per gallon.

Pepsi can boost your beverage sales and profits
all along the line. Write today for full details.



Pepsi-Cola Company

3 West 57th Street, New York 19, N. Y.

Advice from Experts in Merchandising on—

Building Soft Drink Demand By Assuring Top Quality

By CURTIS MEES

MERCHANDISING TECHNIQUES today go a long way beyond advertising and display. There would seem to be no better example of this than the methods employed by the Coca-Cola Company. We have learned about them in a visit to the headquarters of this company in Atlanta, a visit prompted not so much by the fact that Coca-Cola now is theatre merchandised as to take advantage of that organization's unique experience in mass merchandising.

It was interesting to learn from Wilson Franklin, regional sales manager, that the company is taking measures to promote demand for refreshing soft drinks at theatres through a free service [See page 44] offering merchandising counsel and quality tests. A remarkable aspect of this service is that it is available without respect to a particular kind or brand of soft drink. Good will is doubtless one of the objectives, but the broad policy under which this service is offered is probably motivated quite as much by the belief that anything which fosters public demand for soft drinks at theatres is likely to redound somewhere to the benefit of Coca-Cola. That is modern merchandising technique.

My talk with Mr. Franklin (which followed an interview with Edgar J. Forio, vice-president in charge of public relations, on mass merchandising, a discussion that I have reported in another article appearing concurrently in *Better Theatres*) brought forth some interesting facts concerning methods of dispensing Coca-Cola and other beverages. For drinks that require it, carbonation is a critical factor, involving both the nature of the drink and the dispensing equipment.

It is important that *good* carbonation be a consistent factor. Coca-Cola has a very high carbonation point—the bottles carrying 3.5 volumes of gas. A fountain drink may have a lower carbonation, which is not the aim of the vendor but rather the fault of equipment. Temperature has a lot to do with carbonation, as a cold drink (about 34°) will take and hold the gas much better than a warm liquid. For that reason, pre-cooled syrups and water are very desirable.

The mechanism which performs the carbonation and the dispensing mixer are also important. For example, the device which infuses the water with gas may be of a very high operating standard yet the gas may be dissipated through faulty dispensing equipment which agitates the water, thereby causing it to bubble and lose its gas!

Fruit flavors require a lower level of carbonation than Coca-Cola, which means that vending equipment must be adjusted for best results. (This has been one of the faults of automatic drink vending equipment, since some machines carbonated all flavors at the same level.) Present automatic machines, in many cases, now provide for two levels of carbonation, one very high for Coca-Cola and one much lower for fruit flavors.

What is a volume of gas, you say? Now that is a tricky question for the layman. As applied to drinks we might boil it down to the statement that it is a measure of gas equal to the volume of liquid which it is to carbonate. For example, in a bottle of Coca-Cola having 3.5 volumes of gas, there would be compressed within the bottle three and a half times as much gas as the liquid content. The engineers have lots more complicated technical terms for this definition, but that is as good an answer as any for our purposes.

KEEPING PROPER SUPPLY

Have you considered "freshness" in your drink syrups? These can go stale, just as any other foodstuff, though they are not apt to actually spoil for a long time. The ideal practice is to carry on hand no more than one week's supply at a time. Of course where inadequate supply may be a problem, and where consumption is irregular, there will have to be some leeway in the quantity bought and stored. But generally speaking,

it is desirable to continually be buying syrups, and rotating stock on hand so that the oldest is used up first, just as should be done with popcorn and candy.

The keynote to merchandising in the approach by the Coca-Cola Company, as disclosed by Mr. Franklin, is *quality*. They feel that if *quality* can be maintained other desirable features will naturally follow. Mr. Franklin's formula is to start with a *quality* product (and this would apply to other refreshment sales items as well as his own), national brand merchandise which can be depended upon for uniformity as well as excellence.

Other quality features to be sought are: quality of refrigeration, carbonation, freshness of syrup, dispensing equipment, and the type of personnel handling sales!

When Mr. Franklin's agents offer their assistance in surveying your methods of selling Coca-Cola they are interested in finding ways and means to increase sales through advertising displays in and near the counter; through suggested changes in equipment to improve the quality of the drink and the speed of services; and through suggestions for merchandising by the employees themselves.

If your theatre is not already trying one of their most successful—and simple—methods of boosting sales you might offer both a 10¢ and a 20¢ drink cup having your attendants ask the one word "*Large?*" when called upon by a patron for a drink. The results are phenomenal! And you cannot be accused of "forcing" a high-priced drink as though that were the only one offered thereby creating buyer resistance.

Mr. Franklin went on to elaborate on the reasons *national brand* merchandising is important for the refreshment department. As he pointed out, such sales items are pre-sold and make sales for themselves

Being persnickety about your beverages pays off—and

that is why the Coca-Cola Company is helping theatres maintain proper dispensing, as reported here by Curtis Mees, who writes regularly on theatre management in *Better Theatres*.

Only the Manley **VistaPop**[®]

with Visual Popping

Gives You these

THREE BIG Features

for More Profits



1. MERCHANDISING . . . the all new VistaPop Kettle, with the see-through feature, lets your customers actually see the corn popping. Here is a sure-fire attention getter! Impulse buying is stimulated when customers see those kernels of corn exploding into delicious, mouth-watering popcorn. They like what they see . . . they buy what they see!

1. MERCHANDISING
2. CONTROLLED VOLUME
3. QUALITY CONTROL

2. CONTROLLED VOLUME . . . means bigger profits from each lb. of corn popped. The VistaPop lets you enjoy maximum profit potential by popping at the top volume inherent in the corn itself. How? By eliminating guesswork on the part of the operator as to proper heat, and by controlling the heat in the kettle itself. Controlled heat and electrical energy supply assures top popping volume.

3. QUALITY CONTROL . . . that means more sales, more repeat sales! New, "hot air conditioned" warming pan keeps popped corn fresh, hot and crisp. Even high humidity will not make corn soggy or unsaleable. "Hot air conditioning" with forced draft heat is an exclusive with the Manley VistaPop. This quality control feature results in tastier popcorn . . . more repeat sales.

THE PROOF IS IN PERFORMANCE

A group of 20 VistaPop Kettles were exhaustively field tested for a period of 14 months in actual locations throughout the country. Results? Each machine was within 7% of the others in dollar yield per lb. of corn. Let your Manley representative give you *all* the facts and figures on the sales and operating performance of the new Manley VistaPop. Just send in the coupon and get all *the facts*.



GET YOUR
MAXIMUM
POPCORN
PROFIT
POTENTIAL!
FILL OUT
AND MAIL
THIS
COUPON
NOW!

MANLEY, INC. 1920 Wyandotte Street,

Kansas City 8, Missouri MPH-855

☐

I want to know more about how the new Manley VistaPop can increase my sales and profits.

☐

I would like to have a Manley representative call on me. I understand, of course, that there is no obligation.

Name _____

Address _____

City _____ Zone _____ State _____

Spacious Single-Counter Snack Bar For New 1000-Car Drive-In Theatre



■ Drive-in theatre operators have long been in disagreement as to which is the best scheme of service for their refreshment operations—a cafeteria, a general counter or a two-or-more station system. The problem is, of course, finding the method which combines speed with efficiency as the bulk of each evening's business must usually be done within a short intermission period. Recently an increase has been noted in the number of drive-ins adopting the cafeteria system—particularly those having a large car capacity. However, Walter Reade Theatres, Inc., in constructing its new 1000-car Absecon drive-in at Absecon, N. J., which is just outside Atlantic City, chose a single counter system with service to be provided from three sides (see photo above). The circuit, which operates seven drive-ins in New Jersey, employs both cafeteria and counter systems, having found there are numerous advantages in both and the type of service must be selected according to the individual situation. At the new Absecon (a general description of which appears in the *Better Theatres* section of this issue) the layout has been designed to provide ample space throughout. The counter has been set far back from the front and side entrances, giving the customers plenty of room, and there is a depth of nearly 20 feet from the front of the counter to the rear wall so that the attendants may move about freely. To speed service double banks of drink fountains have been placed at both ends of the counter, and the Manley popcorn machine on the left is supplemented by a warmer on the right for patrons seeking service at that end. In the center of the front counter the frankfurter and hamburger grill has been placed with friers for potatoes, shrimp and chicken at each side and a bun warmer adjacent. The refreshment counter is finished in ridged, ribbed wood and painted a light green. The walls are of cinder block and the floor poured concrete painted with a rubberized plant. Condiment counters are on both sides by entrance doors. The building is entered from doors in front and on either side (see view below).



at a much faster pace than attendants can perform when faced with the problems of "selling" some relatively unknown product. This is worth serious consideration in our operations because *speed* of sales at peak periods can, in many cases, more than offset that slight price advantage accruing from the purchase of off-brand merchandise.

The Coca-Cola Company has no interest profit-wise in the various equipment available for dispensing their drinks, but they *are* interested in maintenance of quality control in the finished drink. For that reason, their laboratories take the drink machines in and test them exhaustively so the company is in a position to know which manufacturers meet their exacting standards.

It was interesting to discuss the advertising side of the sales program with Coca-Cola officials as one of our notions about this was completely shattered. We were of the opinion (where we got it we cannot say for sure—it was just "one of those things we heard about") that there was a fixed procedure for determining Coca-Cola advertising budgets. We had the impression that if Coke made a million this year, they plowed back about half of that into increased advertising for the following year. Or something like that.

SETTING UP THE BUDGET

It seems, however, that advertising budgets are decided at the policy level by a Board of Directors who are widely experienced in such matters. Individual items of the budget might be approved or disapproved much as would our own advertising plans worked out with the distributors on a "co-op" campaign trying to keep everyone happy. And, as in any other well-organized business, during times of depressed business activity there might be official frowns upon what might be considered extravagant gestures.

In only two years of its existence, however, has the Coca-Cola advertising budget suffered a cutback. This occurred in 1918, after the First World War, and again in 1933, as a result of the depression which affected every industry. Otherwise there has been a steady increase of advertising dollars for this popular soft drink, which carries the familiar trade-mark all the way around the globe.

Another surprising thing to learn was that it was only after 1928 that bottle sales exceeded fountain sales! Truly this was a beverage nourished at the American soda fountain—but with changing times the parent company has exercised its flexibility in planning to meet current problems. As of today the sales of Coke are divided roughly 80% for bottles as compared with 20% for fountain sales (which include most theatre sales, since we find bottles inconvenient in our theatres.)

People & products

by Carl R. Mos

Coonskin Cash-In

IN DAN'L BOONE'S stamping-ground in Richmond, Ky., the Madison theatre's manager, Ken Carter tied in his candy machines with "Davy Crockett, King of the Wild Frontier." Ken promoted 100 small Davy Crockett figurines from the new J. J. Newberry store there, and in his candy machines he set up a "Davy Crockett Surprise Column," in which roughly every fifth item vended was attached to a miniature Davy Crockett.

Quoting Ken: "This caused quite a run on the machines and resulted in greatly increased confectionery receipts for five days before opening and on opening day." Shows there's more than one way to skin a 'coon.

Irving Mack, Mr. Filmack himself, has come up with a bright new set of trailers with stunts promoting drive-in theatre snack bars. All of them simple, easy to work, proven effective. Among the intriguing trailer titles: *Poultry Scramble*, *Buck Night*, *Dusk to Dawn Shows*, *Balloon Giveaway*, *Clock Game*, *License Night*. And every one of them steers patrons toward the refreshment stand.

Walter Reade Reaches Out

WALTER READE Theatres' prexy, Walter Reade, Jr., reports wider activity for the company's catering department with the recently awarded food sales and parking lot concessions at the American Shakespearean Festival, Stratford, Conn. This six-year deal is in addition to operating all food sales facilities at Storyland Village, Neptune, N. J., and Fairytown U.S.A. in Middle Island Village on Long Island—both fabulous children's recreation centers.

Besides, the catering department, operates the concessions in restaurants, stock car and horse racing tracks and beach clubs, plus those in 40 theatres coast-to-coast. Proves how applied showmanship can pay off in refreshment merchandising. And expect even more enterprise from Walter Reade activities with the appointment of Albert Floerscheimer, Jr., as new concesh

chief. Al was previously the circuit's ad-publicity head. So it figures.

Carl Siegel, Stanley Warner concession head and IPA exhibit chairman, reveals that over 85% of the 117 booths at the November convention in Chicago have already been spoken for. That's a new record and shows how important this show has become. If you're planning to be represented (and who isn't?) better play safe and make reservations now.

NEWS NOTES . . .

R. W. MOORE, Canada Dry's prexy, was guest of honor on the WRCA-TV "Mr.

Executive" show. . . . Cantrell & Cochrane is spending \$4,000,000 on TV spots to plug its Super Coola line. . . . Prexy JEFF JAFFEE reports Chunky Chocolates has purchased ABC-TV's "Super Circus" for fall showing in 46 U.S. markets. . . . THOMAS F. BLACK, Cliquot Club head, announces stepped-up merchandising activity to celebrate the company's 75th anniversary. The trade mark Eskimo boy will get a girl friend, "Lotta Sparkle," who will appear with him in all media. . . . "Summer Theatre," over NBC-TV, is promoting American Chicle's Clorets, Roloids and Dentyne. Ted Bates & Company, Chicle's ad agency, made the arrangements.

BEST PERFORMANCE OF THE YEAR!



NESTLÉ'S®
bars acclaimed by
best critics—
your customers!

COCONUT—new star! Rich milk chocolate packed with crisp toasted coconut.

CRUNCH—all-time favorite!
The fans really go for this
crunchy milk chocolate bar.



ALMOND—sure winner!
Nestlé's rich milk chocolate
with fresh roasted almonds.



Packed
100 bars
to the
case



MILK—big hit! Nestlé's exclusive flavor, the standard of quality for all milk chocolate.

Milk, Almond and Crunch available in 5¢, 10¢ and larger sizes. Coconut 10¢ size only.
THE NESTLÉ COMPANY, INC., 2 WILLIAM ST., WHITE PLAINS, N. Y.

MERCHANDISE MART

★ news of products for the theatre
refreshment service and their manufacturers

Report Shows Price Cut in "Five-Cent" Bars Unlikely to Affect Sales of "Ten-Cent" Size

THE RECENT reduction in price of 24-count "five-cent" chocolate bars from 85¢ to 80¢ by the Hershey Chocolate Corporation and the Nestle Company will have no "material effect" on the sale of "dime" bars, according to an analysis of the possible results made by the trade publication *Candy Industry* in a recent issue. Sales of "dime" bars accounted for more than 23% of the total bar goods volume and more than 10% of total candy sales during 1954, and advance reports from manufacturers indicate this trend in the growth of "dime" bar business has continued thus far in 1955, it was stated.

Several leading bar goods manufacturers who sell both large and small sizes of their products told the publication that the "dime" type now amounts to 20% of their entire volume. In addition one of the country's four top bar goods firms revealed that 1954 was an especially good year from the point of view of sales, but the "gains were entirely in the dime bar field while sales of nickel goods declined."

The publication pointed out that P. A. Staples, president and chairman of the board of directors of Hershey, in announcing the price reduction for 24-count bars, indicated "there is a possibility that the size of the solid chocolate bar will be increased although he pointed out that there was less likelihood of an increase in the weight of the chocolate nut bars since the prices of peanuts and almonds have increased."

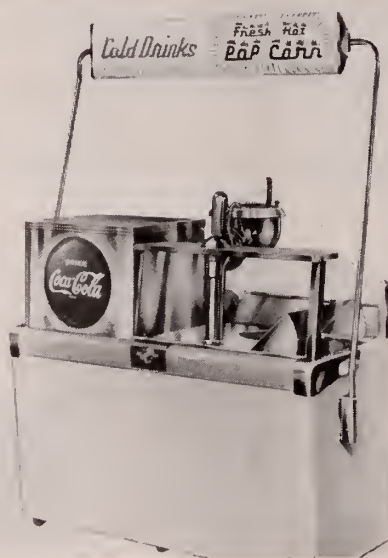
The present weight of Hershey's and Nestle's bars is $\frac{7}{8}$ ths of an ounce. "It is conceivable," the publication noted, "that solid chocolate bars will be upped to a full ounce if present cocoa bean prices remain at current levels or go lower. The weight will not be increased if cocoa bean prices go higher."

Neither Hershey nor Nestle announced any changes in the price of "dime" bars and none are contemplated, it was stated. Hershey and Nestle "dime" bars sell at \$1.50 per box of 24 or the equivalent of 75¢ for 12 bars.

The policy adopted last year by Nestle to sell only "dime" bars in the Far Western market will be continued, the publication reported, and the company is still contemplating expanding exclusive "dime" bar merchandising. Hershey's "dime" bar business has grown, too, it was pointed out, and the company does not plan any changes in its marketing program, which gives the larger bars full support.

Snack Bar Unit for Popcorn and Drinks

A NEW SNACK bar unit, which combines a drink dispenser with a popcorn machine, has been added to its line of refreshment equipment by Manley,



Inc., Kansas City, Mo. Called the "Manley Coliseum Model," it includes the company's "Ice-O-Bar" drink dispenser and a "Display Console" popcorn machine.

The drink dispenser is a two-faucet model with a capacity of 1,000 soft drinks. They can be served at a temperature of 40° or less with three volumes of carbona-

Doughnuts Popular at Connecticut Drive-In

Refreshment grosses at Lockwood & Gordon's East Windsor (Conn.) drive-in have been given a sizable boost by the introduction of doughnuts—with the biggest sales occurring during the late intermission on Saturday nights.

The service was started by patron request some weeks ago, according to Don Amos, Hartford division manager for the circuit, who explains that "customers, realizing they won't have to dash out of the house early Sunday morning for doughnuts, have been buying them heavily." As many as 80 dozen have been sold on a Saturday night, he said.

tion hourly, the manufacturer states, provided the incoming water temperature is 80° or less and an adequate supply of water is available. The drink machine section is stainless steel with a red Formica top.

The manufacturer states further that the drink machine has been service-tested for several years in stadiums and drive-in theatres "under conditions of extreme demand." It gives the equivalent in ready capacity of 18 cases of bottled drinks, he points out, and cold storage space in the refrigerator compartment for an additional six gallons of syrup affords reserve capacity equivalent to an additional 27 cases of bottled drinks.

The popcorn machine has an Aristocrat cascade kettle and an elevator warmer capable of holding 72 popcorn cartons (the 1½-ounce size). It is available with either a 12 or 16-ounce kettle.

Surveys of Theatre Drink Service Offered

THE COCA-COLA COMPANY has announced a new service for theatre refreshment operations whereby it will provide managers with a periodic written report of the condition of their fountain equipment and service, along with suggestions for improvements. The scheme is similar to one conducted by the company's Fountain Sales Department for many years for general store outlets under the name "Special Soda Fountain Equipment Survey."

The plan for theatres is termed the "Theatre Survey of Drink Dispensing Equipment" and is designed for all types of theatre operations, including those with manually operated equipment, those with automatic cup machines and those with both. It is expected to be particularly useful, the company states, to theatre owners and concessionaires operating in more than one theatre.

Under the plan devised by the company

its local divisions inspect soft drink equipment and service policies and fill out a special form, which is then turned over to the theatre or concession owner or manager. Extra copies for local managers will be supplied upon request.

Among the subjects covered in the form on which the theatres are graded are the general appearance of the equipment, how efficiently it is operating, the flavor, quality and temperature of the drinks, syrup storage and rotation, etc. The service will also be supplied to theatre operators handling a competitive product exclusively.

Popcorn Warmer from National Theatre Supply

A NEW POPCORN warmer designed to provide over 13,000 cubic inches of heated storage space or "enough to keep about \$35 worth of corn hot and crisp and ready for peak demand" has been announced by National Theatre Supply. The warmer is constructed throughout of



heavy-gauge steel finished in baked enamel and overlaid with sparkling quilted stainless steel.

Tradenamed the "Showman," the unit is also equipped with cash and utility drawers, fiber-glass insulation, and built-in casters for portability. The well is heated by a Cromolox heater, which is thermostatically controlled. A large capacity fan blows hot air into the well bottom and circulates it through the corn in the well. The heater, thermostat, fan and drive-motor are combined into one compact unit, which is easily accessible and readily removable for servicing.

On the counter display area, which is lighted by a fluorescent tube, the corn is kept hot by a separate Cromolox heating element. Bagged or boxed corn is stored in a bin of large capacity which is also heated.

All parts of the warmer coming into contact with the corn are of stainless steel.

Candy Mints Packed In Reusable Container

CANDY MINTS packaged in a reusable metal dispenser designed for further service to patrons as a pill or match box have been placed on the market by Edward Sharp Sales, Inc., New York. The mints are made with "Mitcham" peppermint oil, which is said by the company to give them an exceptionally strong flavor.

Called "Mitcham" Mints, they are priced to retail at 15c. The reusable dispenser measures 2 $\frac{5}{8}$ by 2 $\frac{1}{2}$ inches deep. It has a sliding cover lithographed with full color pictures of "The Queen's Beasts,"



a series of paintings adapted from the gargoyles and griffins that adorn medieval architecture.

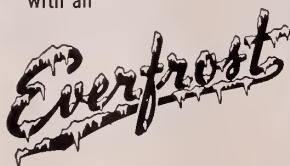
Here's how to put extra profit in your pocket



CHECK THIS PROFIT STORY

If You Serve Bottled Drinks	If You Serve Soda Bar Drinks
You buy, store and cool 30 cases of bottles to serve 720 drinks.	720 drinks from a Soda Bar can be served from just 6 gallons of syrup.
Average cost per bottle .....5½c	Cost of syrup per drink .....1½c
Handling, icing, breakage, loss ...1½c	Cost of CO ₂ gas, electricity, water ¾c
Cost Per Bottle 7c	Cost per drink 2c
Sales—720 bottles @ 10c..\$72.00	Sales—720 drinks @ 10c..\$72.00
Cost of bottled drinks .. 50.40	Cost of Soda Bar drinks 14.40
Your Profit \$21.60	Your Profit \$57.60

with an

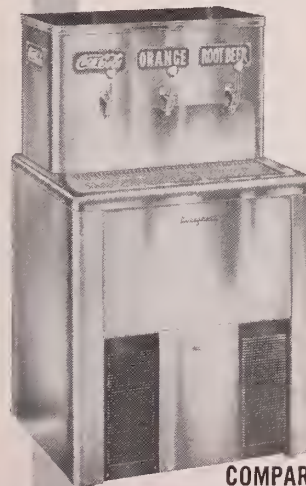


SODA BAR

No matter how you look at it—it's the repeat business that builds up your profit factor. Every customer you serve from an Everfrost Soda Bar is bound to become a "regular"...to come back for the second and even the third drink.

The attractive styling of the Everfrost Soda Bar draws on your lobby traffic like a magnet. And once they've tried an Everfrost dispensed drink they'll be back again and again, for only with Everfrost do you get such sparkling, refreshing, perfectly chilled drinks. You'll be surprised at the low cost of the new Everfrost Soda Bar.

Write today for complete information.



MODEL ESB 33-C
All stainless steel finish with black Formica syrup tank cover.

COMPARE THESE FEATURES

- ★ THREE 2-GALLON CAPACITY LOW temperature (28°) syrup tanks with individual stainless steel covers.
- ★ POSITIVE CONTROL SYRUP FLOW serves 120 drinks to the gallon, each drink the same proportion of syrup and water.
- ★ NEW, FAST-ACTING FAUCETS for easier, speedier operation.
- ★ PATENTED REFRIGERATED carbonator with 90 gallon per hour water pump supplies a large volume of highly charged low temperature water.
- ★ ½ H.P. HERMETIC COMPRESSOR mounted on rigid heavy duty base for quiet operation.
- ★ ALL DRY REFRIGERATION for both syrup and carbonated water. No unsanitary water bath.
- ★ DUAL TEMPERATURE CONTROL provides 28° syrup temperature in storage tanks and just above freezing carbonated water. No ice needed.
- ★ EYE-APPEALING, sales building appearance in your choice of red dulux and stainless steel finishes.

EVERFROST SALES, INC., 14815 S. Broadway, Gardena, Calif.

OPENING OF NEW LONG ISLAND DRIVE-IN



The occasion: the opening of Prudential Theatres, Inc.'s new Bridgehampton drive-in at Bridgehampton, L. I. The setting: the drive-in's elaborate refreshment building, where among those gathered were Bert Nathan, of the Theatre Popcorn Vending Corporation, Brooklyn, N. Y., and president of the International Popcorn Association; Mrs. L. A. Edwards and Mr. Edwards, Prudential vice-president; Stewart Topping, supervisor of the Bridgehampton Township; and Mrs. Charles Okun and Mr. Okun, special sales representative of the Coca-Cola Company.

Better Refreshment Merchandising Advertiser's Index and Inquiry Coupon

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

Ref. No.	Page No.
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2—EVERFROST SALES, INC.	45
3—MANLEY, INC.	41
4—THE NESTLE COMPANY	43
5—THE PEPSI-COLA COMPANY	39

REFERENCES FOR ADDITIONAL INQUIRY:

100—Beverage dispensers, coin	109—Custard freezers	118—Popcorn machines
101—Beverage dispensers, counter	110—Films, snack bar adv.	119—Popcorn warmers
102—Candy bars	111—Food specialties	120—Popping oils
103—Candy Specialties	112—French fryers	121—Scales, coin operated
104—Candy machines	113—Grilles, franks, etc.	122—Soda fountains
105—Cash drawers	114—Gum, chewing	123—Soft drinks, syrup
106—Cigarette machines	115—Gum machines	124—Showcases
107—Coffee-makers	116—Ice cream cabinets	125—Vending carts
108—Cups & containers, paper	117—Mixers, malteds, etc.	126—Warmers, buns, etc.

INQUIRY COUPON

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

Name Theatre

Address

New Spice Coating for Frankfurters-on-Stick

A NEW SPICE coating designed for frankfurters-on-sticks, manufactured in powdered form and prepared by the addition of water, has been placed on the market by National Industries, Inc., Wallace, N. C., which also manufactures snow ball machines, cotton candy equipment, deep fat fryers and ice grinders. The manufacturer has in addition a complete line of supplies for this equipment.

Trade-named the "Dixie Hot Dog Mix," the coating has a corn meal base, blended with spice flavors. As the mix contains milk and eggs as well as a hardening agent to prevent sogginess when cooked, nothing need be added except cold water, it is pointed out.

The mix is packed in 5-pound bags and since it is dry requires no special handling or refrigeration, according to the manufacturer. It can also be used, he states, for making hush puppies and as a cracker meal in breading all seafoods, steaks, chops, chicken and other meats where a dry or wet dripping is needed to prepare for cooking.

In order to boost sales of coated frankfurters, the company provides its customers with skewers (wooden sticks), serving bags and a line of lithographed signs, handbills, newspaper mats and a 35mm film trailer. All advertising, including the trailer, is imprinted with the customer's name of business and his address.

Program that Hiked Sales 3¢ per Patron

(Continued from page 38)

will simply suggest "Large or small?" being sure to accent that first word and place it first.

As for those "special" exploitation efforts, Mr. Lamoureux has found that one of the most effective means of attracting attention to the bar in to change the decorative display often. An excellent opportunity is provided, of course, by holidays such as Christmas or Easter. On other occasions he has made tie-in arrangements with local candy distributors, including material for special stand displays and the offering of free candy samples to patrons.

As an important source of additional refreshment revenue a small snack bar has been installed on the mezzanine of the Palace to serve patrons sitting in the balcony (see photo). This stand is attended by the usher who checks the tickets of patrons going upstairs (the price for this section is different), and thus requires no additional personnel. The stand is equipped for self-service, and is stocked with boxed popcorn, potato chips and ice cream.

MOTION PICTURE
HERALD
Better Theatres

***Big Picture Impact,
Small Image Quality***

. . . the reason for renewed interest in wider film

AUGUST 1955

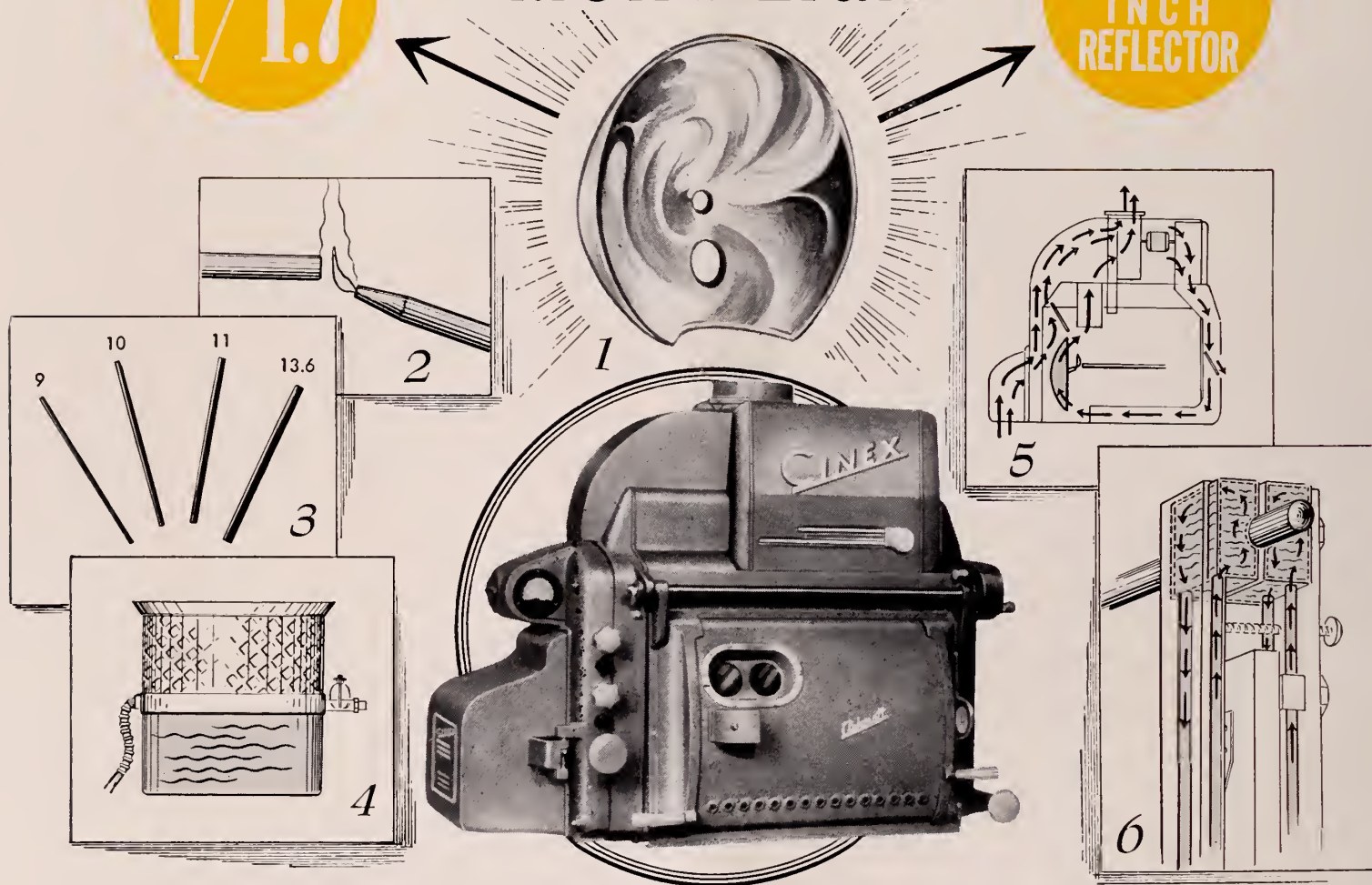
THE WORLD'S
MOST POWERFUL
PROJECTION LAMP!

ASHCRAFT CINEX

f/1.7

MORE LIGHT

18
INCH
REFLECTOR



1 F 1.64—18 in. High Speed Precision Focus Bousch & Lomb Reflector. Collects and projects the maximum light. Perfect coordination with F 1.5—F 1.8 or F 1.7 High Speed Projection lenses.

2 High Powered — Low Angle — Super Brilliant—Magnetically Controlled Arc produces more light of source than can be obtained from conventional high angle, uncontrolled arcs.

3 While the standard 11 mm carbon is recommended at 118 to 130 amperes, the Cinex lamp can be operated with every size carbon from 9 mm to 13.6 for special wide aperture applications.

4 The Cinex lamp does not rely upon air cooling alone. An automatic—dependable water recirculator maintains the carbon contacts at exactly the right temperature for optimum operation.

5 Complete circuit forced air injection into lamphouse through duct system and complete forced exhaust permits use of higher arc currents—protects reflector and maintains low operating temperatures.

6 Heavy duty—water cooled carbon contacts allow perfect high current conduction to rotating positive carbon. Contacts are maintained at low temperature at all times.

MONEY CAN'T BUY THESE ASHCRAFT FEATURES IN ANY OTHER LAMP!

U. S. Distribution through INDEPENDENT THEATRE SUPPLY DEALERS

Foreign: WESTREX CORPORATION

Canada: DOMINION SOUND EQUIPMENTS, LTD.

C. S. ASHCRAFT MANUFACTURING CO., INC.

36-32 THIRTY-EIGHTH STREET, LONG ISLAND CITY 1, NEW YORK

OFFICE OF THE
PRESIDENT

RADIO CITY MUSIC HALL CORPORATION
ROCKEFELLER CENTER
NEW YORK 20, N. Y.

July 1, 1955

A. & M. Karagheusian, Inc.
295 Fifth Avenue
New York 16, N. Y.

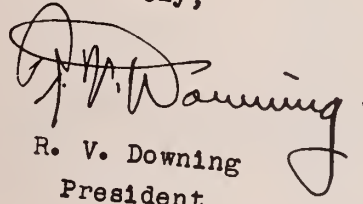
Gentlemen:

We want to tell you how pleased we are with the Gulistan Carpets which are used at Radio City Music Hall.

The carpeting which we selected meets the severest traffic wear tests, for as you know, the Radio City Music Hall, with a seating capacity of 6,200 is the largest theater in the world.

Our exclusive pattern, of which we are very proud, has received countless compliments. Its beauty and design make it an outstanding feature pointed out by our guides to visitors.

Sincerely,


R. V. Downing
President



**After 22 years* Gulistan Carpet
is still a smash hit at the Radio City Music Hall!**

GULISTAN CARPET

Costs no more than ordinary carpet

**first Gulistan carpet installation... 1933*

MADE IN THE U. S. A. BY AMERICAN CRAFTSMEN • A. & M. KARAGHEUSIAN, INC., 295 FIFTH AVENUE, NEW YORK 16, N. Y.

IN 1955 AS IN THE PAST **NATION'S LARGEST DRIVE-INS**

Starlite Drive-In, Milwaukee, Wis., 1500 capacity.

"I think I made an excellent choice in installing RCA equipment."

Ben Marcus.

Valley Drive-In, Hamilton, Ohio, 1500 capacity.

"We're selling a beautiful picture and high quality sound... that's what we have with RCA."

G. Turlukis.

Union Drive-In, Union, N.J., 1400 capacity.

"I'm convinced... in theatre equipment you can't afford anything but the best... that's why I specified RCA."

Frank Damis.

Big Sky Drive-In, Chula Vista, Calif., 2000 capacity.

"In our year-round operation, RCA equipment stands up to every performance requirement."

Wade Allen.

In-Town Auto Theatre, Whitehall, Ohio, 1000 capacity.

"We can always count on RCA performance... an maintenance savings, too."

Jerry Shinbach.

Sherwood Drive-In, Dayton, Ohio, 1000 capacity.

"Consistent performance of RCA equipment impresses us with its superb engineering."

Sam Levin.

SMART OPERATORS RATE RCA ECONOMY



The kind of steady projection that every wide-screen presentation must have to assure successful showing... from RCA Projectors. Low original cost makes it easy on your budget. Sealed-for-life ball bearings which require no lubrication. Film-compartment lighting aids accurate threading and glass doors on operating compartments allow on easy check on vital mechanisms.



Optical or magnetic film, the sound's as true as the sound track... when reproduced by an RCA Amplifier System. Power output ranges from 70 to 1200 watts. Separate emergency channels are ready to switch on in case of trouble. Thanks to advanced RCA rack construction, servicing is easy. Tip-out rotating chassis allow greater accessibility. This amplifier system is the latest in a distinguished line of theatre sound equipment associated with the pioneer name, RCA "Photophone".



Plenty of light for today's widest screens, with reserve lighting capacity for even wider projection... from RCA Projection Lamps. RCA Wide-Arcs give more light per ampere than any other projection lamp. Low operating temperatures, low carbon-burning rate, cut operating costs. There's RCA Dyn-Arc, too, for f/1.7 lens and 120-foot screens.

CHOOSE RCA QUALITY

*Meadows Drive-In, Hartford, Conn., 2100 capacity.
"In the long run, no equipment can match the way
RCA quality pays off."*

Phil Smith.

Circle Drive-In, Maarestown, N.J.

*"RCA has quality where it counts... in money-saving
dependability."*

Varbalow Circuit (Henrietta Varbalow Kravitz).

Raasevelt Drive-In, Jersey City, N.J., 1700 capacity.

*"I like drive-in equipment I can depend on... RCA
fills the bill completely."*

Dick Smith.

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Mickey Redstone.

Camet Drive-In, Lancaster, Pa., 1150 car capacity.

*"Far my new drive-in I naturally selected RCA equipment
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Harry Chertcaff.

Timanium Drive-In, Tawson, Md., 2600 capacity.

*"Performance of my RCA installations convinces me
I have the best money can buy."*

Saul Lerner.

Queens Chapel Drive-In, West Hyattsville, Md., 1500 capacity.

"The performance of our RCA equipment convinces us it has no equal."

Saunders & Jahnsan.

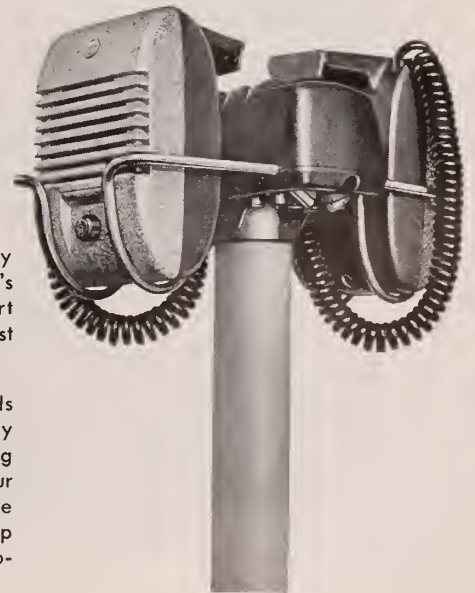
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Take it from the men on the map! Smart operators—the ones spending the wisest dollars in the drive-in business—invest those dollars in equipment bearing the letters "RCA." There's a double pay-off. Top quality performances boost immediate returns. Long operating life means long-term savings.

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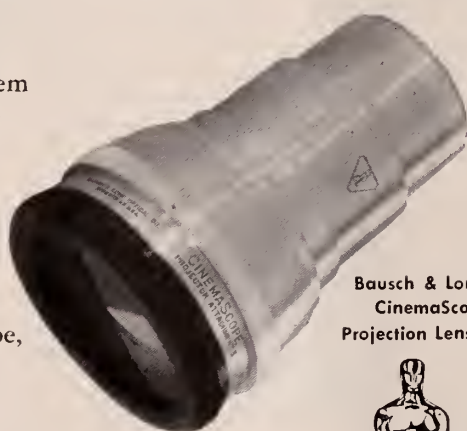
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About People of the Theatre

AND OF BUSINESSES SERVING THEM

Don W. McManus has been appointed director of sales of the Servus-Fone Division of Motiograph, Inc., Chicago, according to an announce-



Don W. McManus

ment by Fred Matthews, executive vice-president. The division was created recently for production and marketing of Motiograph's newly developed "electronic carhop"—a combination communication and music system for drive-in restaurant and drive-in theatres also serving the highway trade.

Mr. McManus, who will have headquarters in Chicago, will personally contact Motiograph's distributors in 30 key cities and its sales representatives in over 200 communities throughout the country. He was formerly general sales manager of the Dad's Root Beer Company and the Pepsi-Cola Bottling Company, both in Chicago; the Sweden Freezer Manufacturing Company of Seattle; and General Equipment Sales of Indianapolis.

Alvin Glazebrook has been appointed manager of the Colonial theatre in Valdese, N. C., replacing Kenneth Benfield, who has been named to manage the Colonial theatre in Hickory, N. C.

Art Brown has succeeded Edward Richardson as manager of the Granada theatre in Cleveland, Ohio.

Plans for a new community theatre in Council Bluffs, Iowa, have been approved by the city council. It is to have a seating capacity of 600.

Plans for opening the recently rebuilt Bedford theatre in the Iowa town of that name have been announced by Dr. J. F. Hardin.

Herb Ochs has purchased two drive-in theatres in Tampa, Fla., from S. E. Britton—the 40th Street and the Auto Park.

The Sherwen Corporation, Los Angeles, headed by Harold Wenzler, has acquired the Roxy theatre in Glendale, which was recently closed by Grover Smith.

Max Connett has purchased the Strand theatre in Kosciusko, Miss.

Opening of the new 250-car Twilite drive-in at Bruce, Miss., has been announced by owner E. E. Reese.

James E. Castle has purchased the Joy theatre in Pontotoc, Miss.

Don McPhee has been appointed manager of Lockwood & Gordon Enterprises' new Pix drive-in theatre, opened last month at Bridge-

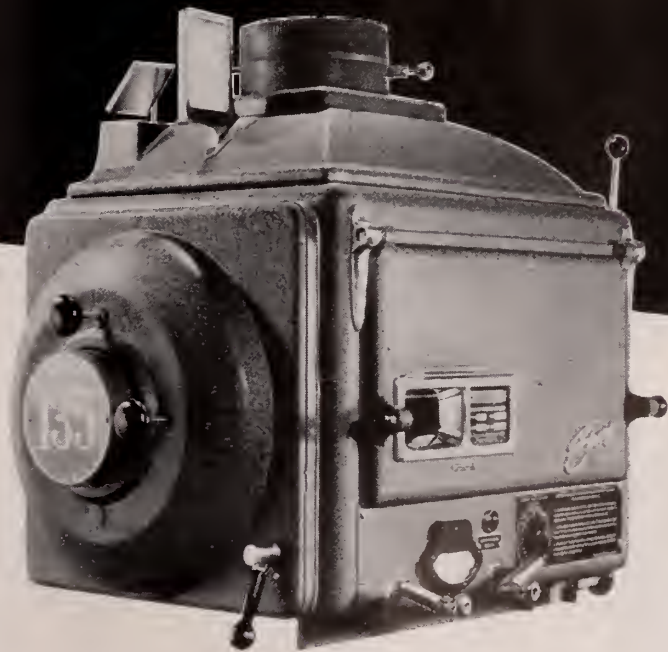
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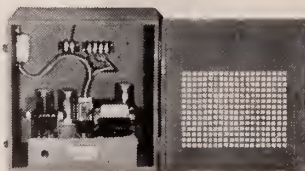
. . . and reproduce either type sound by flipping a switch. Reproduces from four tracks or one track magnetic. Flip a switch and change so that you can reproduce optical sound. It's that simple with the Ballantyne 4452 Series package. Install it without having to change or enlarge your present booth. All equipment is compact. Both pre-amplifier and power supply can be wall mounted.



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port, Conn., according to an announcement by Douglas Amos, Hartford divisional manager for the circuit. Mr. McPhee was formerly assistant manager of the Danbury (Conn.) drive-in.

Harold Authenreith has assumed operation of the Joy drive-in at Milton, Fla., which was closed some time ago by Fred T. McLendon Theatres.

R. S. Price has reopened the Rex theatre in Osvka, Miss.

Simon Queen and Frank Calvi opened their new drive-in theatre, the Clinton, at Clinton, Mass., over the July 4th weekend.

Joseph H. Schinstock, formerly general manager of Sears-Roebuck stores in Buffalo, N. Y., has announced the formation of a new company to be called Schinstock Enterprises, with plans to build two drive-in theatres in Florida, one in Fort Lauderdale and one in West Hollywood.

Following a remodeling program, including installation of a wide-screen, the 400 theatre in Chicago has been reopened by M. E. Rheingold, owner-operator of the Devon theatre in the same city.

George Phillips, owner of the Pickwick theatre in suburban Park Ridge, Ill., has purchased the Park Avenue Cinema in the same village. The sale was made by Stanford Kohlberg, who reopened the Park Avenue last January after it had been closed for 18 years.

Mr. and Mrs. Harold Brown have opened their new 300-car Cactus drive-in theatre at Shoshone, Wyo.

The new Villa theatre in Malta, Mont., has been opened by owner Carl Veseth. It has a capacity of 700 seats.

Wide-screen and a new cooling system and lighting, are additions made to the Time theatre in Albert City, Iowa, in a recent remodeling program, according to manager Art Sunde.

Frank Bremer has assumed operation of the Sunset drive-in at Midland, Mich., under a lease from Mrs. William Cassidy, who operated it herself until recently.

Whitney Lindsey has been appointed manager of the Orlando drive-in theatre in the Florida city of that name.

Remodeling at the Gopher theatre in Minneapolis recently included installation of a new front of marble and glass, a new refreshment stand, new carpeting, renovated rest rooms and redecoration of the auditorium, including new chairs.

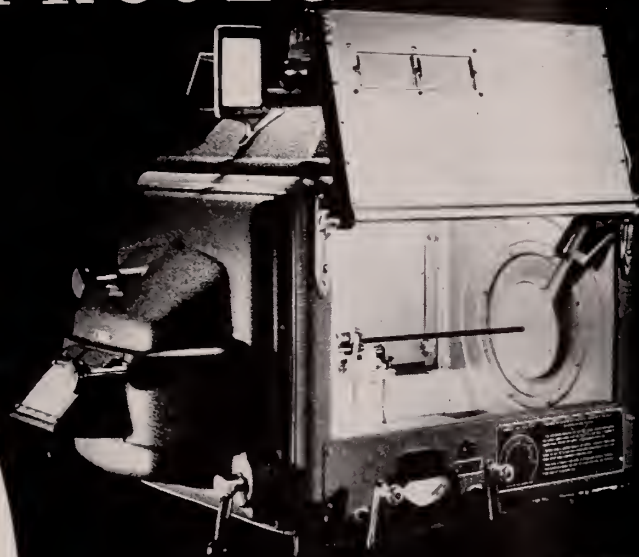
The former Brandywine drive-in theatre near Wilmington, Del., became the Ellis drive-in last month when it was reopened by A. M. Ellis Theatres, Philadelphia. Don Warner, who has managed the Chester (Pa.) drive-in for the circuit, was named to that post for the Ellis, under the supervision of Larry Ruch, district manager. The drive-in was expanded by more than twice its former capacity by the circuit and now has accommodation for more than 1,000 automobiles.

Philip L. Gundy, manager of the audio division of Ampex Corporation, Redwood City, Calif., has been elected an officer of the company, according to an announcement by Alexander M. Poniatoff, chairman of the firm's board of directors. The audio division develops and sells a complete range of magnetic tape equipment for the recording and reproduction of

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sound, from professional studio recorders to high fidelity for home use. Mr. Gundy joined Ampex in 1953 and has been manager of all Ampex sales offices east of the Rockies. Prior to that he was manager of electronic sales in the Michigan area for the Graybar Electric Company and has been associated with the Western Electric Company and Bell Telephone Laboratories as a field engineer on radar projects.

Stanley-Warner Theatres has made improvements recently in three of its first-run operations in Philadelphia. A new marquee was installed at the Mastbaum; a new marquee and front and an escalator at the Stanton; and new front poster frames at the Stanton.

Joseph Scanlon, Jr., a veteran of 20 years' service with Shea Enterprises, Inc., has been appointed manager of the Fulton theatre in Pittsburgh by the circuit.

Mel Barnes has been named assistant manager of the Fox theatre in Portland, Ore.

Plans to construct a drive-in with a dual-type arrangement for a car capacity of 3600 in the Boston metropolitan area have been announced by the Smith Management Company of Boston. It will have two complete refreshment buildings, projection booths, entrances, exits, etc., according to Philip Smith, president. The circuit, which operates some 20 drive-ins in the Midwest, New Jersey, New York and New England, scheduled openings for three new drive-ins last month in Jersey City, N. J.; Hartford, Conn.; and Timonium, Md.

The Drive-In Theatre Company of Sioux Falls, S. D. has announced plans to construct a 650-car drive-in at Faribault, Minn., with John Watters of Fairmont, Minn., to be appointed manager.

Jerry Jeter, 59, veteran Oklahoma City theatre projectionist, died of a heart attack May 26th. He worked at the Warner theatre there and had been in the industry since 1920.

A. M. Ellis Theatres Company, Philadelphia, has acquired the Forum theatre, a neighborhood operation in that city, according to Abraham M. Ellis, president.

Kersey Clark of St. Joseph, Mo., has purchased the Camdenton drive-in in Camdenton, Mo., and will be assisted in its management by Mrs. Clark, his wife. He was manager of the Trail theatre in St. Joseph for the past two years. He plans to enlarge his drive-in from its present 156-car capacity.

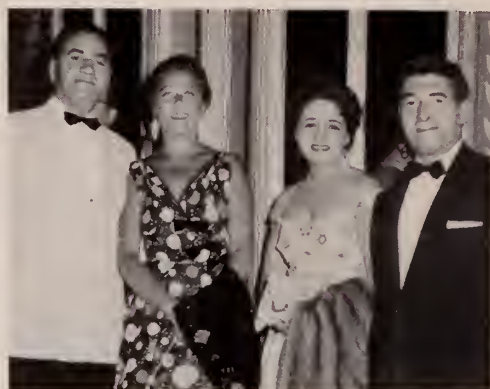
M & R Theatres, Chicago, have announced plans to construct a new drive-in in Chicago on the old Quarry site. The new operation is to be called the Bel-Air and it will have a 2,500-car capacity. The screen will be 135 by 90 feet, it was stated.

Paul and Florence Allmeyer have purchased the Lake theatre in Grand Lake, Col., from R. D. Ervin.

Wometco Theatres, Miami, Fla., has begun construction of a 750-car drive-in at Ft. Lauderdale, Fla., with an opening planned for Labor Day. The circuit has also enlarged its 27th Avenue drive-in at Miami by 120 speakers, bringing the capacity to 870 cars.

G. S. Owens of Opp, Ala., who recently purchased the Dixieland drive-in theatre, has also purchased the Midway from Robert Senn—making his third drive-in in that vicinity.

AT FILM OPENING IN NEW YORK



Attending the premiere of Paramount's "The Seven Little Foys" at the Criterion theatre in New York with their wives were Charles Okun (left), special sales representative of the Coca-Cola Company, and Leonard Pollock, director of purchases for Loew's Theatres. The film opening was for the benefit of the United Cerebral Palsy Fund.

W. R. Madsen is constructing a new drive-in theatre at Hector, Minn., which will have a 350-car capacity.

Raymond L. Harriman III, has joined the projection staff at the Stanley-Warner Ritz theatre in Wilmington, Del.

Laus Hall and Joseph Schell have taken over operation of the Oxford theatre in Oxford, Pa., formerly operated by the late Joseph Crowell. The theatre was reopened late in May after being equipped for CinemaScope.

Mr. and Mrs. Lawrence Walter of Howard, S. D., have purchased the Canton theatre in Canton, Mo., from Bill Collins and have taken over active management.

The Georgia Theatre Company is constructing a new drive-in on U. S. 41 South near Atlanta, and it will have a car capacity of 1000, according to John H. Stembler, president. The screen will be 120 feet wide and 70 feet high.

I. R. Glesne and Mrs. Lily Johnson have reopened the Swan theatre in Mediapolis, Iowa, which has been closed since early last year. They purchased the theatre from Dr. W. L. Stewart and the equipment from the local Citizens' Theatre Committee.

Charles Aaron, formerly manager of the Victory theatre, New London, Conn., has been appointed manager of the Star theatre in Hartford by the Community Amusement Corporation.

Manny Marcus and Marc Wolf have sold their Tri-Way drive-in at Plymouth, Ind., to Maurice Robbins of Huntington, Ind., operating as the Plymouth Amusements, Inc. David Battas, manager of the Tri-Way has been transferred to the Ski-Hi at Muncie, Ind.

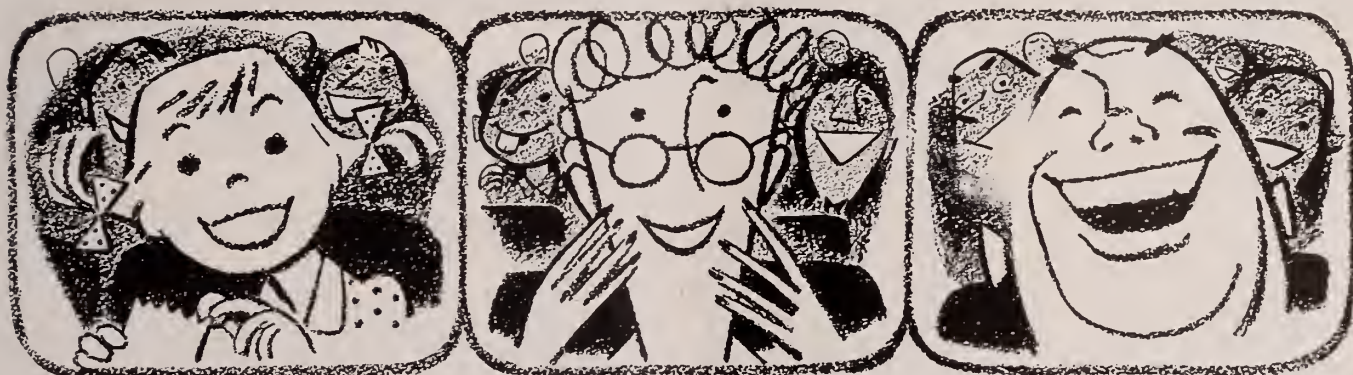
Frank Bates, formerly with the Greenwood drive-in at Indianapolis, has been appointed manager of the Parkway at Louisville, Ky.

Paul Mart has purchased his partner's interests in the Arrow and Fontana theatres in Fontana, Calif.

The Strand theatre, first-run operation in Memphis, has installed equipment for CinemaScope, including stereophonic sound, according to J. C. Beasley, manager.



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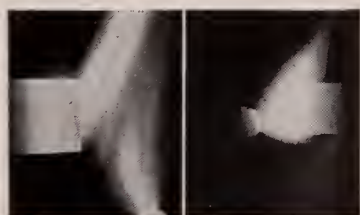
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Better Theatres

For AUGUST 1955

GEORGE SCHUTZ, Editor

Screen Image Quality

Despite groans provoked by circumstances of product, the industry seems to be in pretty good health organically. Certainly it has recovered some of the energy of youth and is taking renewed interest in life. Its very irritability may well be an indication of a revitalized nervous system. It is a bit lean in spots, but we know now that it was ill prepared for the tasks ahead when it was fat all over.

A specific and, to this observer, a conspicuous indication of organic soundness is vigorous continuation of its pursuit of technical improvement. Wide-screen technique has lived up to its promise and is a fact of progress in the art today. But the industry isn't altogether satisfied with it and appears determined to make it right, even if one has to get a bit drastic about it, and that is a fine display of its old zip and ginger.

A basic impediment of the new technique is noted by Gio Gagliardi in this issue. Our bigger picture doesn't enjoy the sharp definition of the little one. Sufficient light has ceased to be a problem, at least for indoor projection. Enlargement continues to blight the screen image by over-magnification.

With several major producers working on processes primarily concerned with an increase in the size of the film photograph, and Todd-AO about ready to exhibit its first wide-film production, we can expect the wide-screen picture to be soon relieved generally of this fundamental defect inherent so far in its technique. And widening of the film photograph, as standard practice by whatever means, will come pretty close to qualifying this new technique as a revolutionary change in the art, with an impact on theatre equipment keenly felt around the world.

What's an Art Theatre?

Since preparation of the article on "art" theatres which appears in this issue (page 24) we have seen a statement by a representative of French producers—Jacques Flaud—that their pictures distributed in

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BETTER THEATRES is published the first week of the month, with each regular monthly issue a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.

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this country are booked by 5000 "art" theatres. We take issue only with the use of quote-marks around the word *art*. Of the quote kind there can't be 500—more likely less than 400 in the entire United States. What's going on here?

Is there a clue to the answer in the recent statement of Edward Hyman, president of AB-Paramount Theatres? Talking about

single-feature policy, he cited two of their houses and said, "Although they come close to an 'art' theatre in their appeal to the more intelligent, discriminating audience, they are primarily an outlet for Hollywood product."

Social changes may be making the word "art" less and less quotable in this business. —G. S.

Projecting a Big Picture with Small Image Quality

Wide-screen technique is stymied in its objectives by lack of sharp definition.

The attack underway on this problem points to further basic change in the art.

by

GIO GAGLIARDI



LARGE SCREEN projection has been with us for two years or thereabouts, and although the "big picture" is definitely established as a new format, the technique of achieving it is still in ferment, and experience with it has increased interest in

the efficacy of a much larger, especially wider, film photograph.

The tremendous impact which Cinerama seems to have had on the public, led to the success of CinemaScope. In the relatively short period of two years, over ten thousand theatres have been equipped for the presentation of CinemaScope pictures on relatively large screens, which are being employed for the projection of standard prints in somewhat greater size than previously. These latter are of course magnified proportionately in both width and height, and to an extreme degree that lowers screen image quality.

Up to the time of wide-screen technique, the average picture size in the United States (SMPTE surveys) was a little less than 20 feet wide by 16 feet high. A 24 x 18-foot picture was considered to be just about the limit for good illumination and resolution. When CinemaScope and wide-screen projection of "cropped" standard films came along, picture sizes went up and up until standard prints were being enlarged to 40 feet in width, and in some cases even more.

The effect on image quality should be noted here because this constitutes the experience which has sent research in the direction of a larger film photograph. First,

FIGURE 1 — Comparison of magnification rates prior to wide - screen technique with those of CinemaScope in a relatively small picture width.

	Projection Systems	Aperture Dimensions	Projected Film Area	Picture Dimensions	Linear Magnif'n	Enlargement*
Item 1	Old Style Projection For 20' Picture	.825" x .600"	.495 sq. in.	20' x 15' 300 sq. ft.	290 Times	88,000 Times
Item 2	Old Style Projection For 24' Picture	.825" x .600"	.495 sq. in.	24' x 18' 432 sq. ft.	350 Times	125,000 Times
Item 3	Cinema-Scope Projection For 88,000 Times Enlargement	.912" x .715"	.652 sq. in.	32' x 12.5' 400 sq. ft.	420 Ts. hor. 210 Ts. ver.	88,000 Times

*Picture size relative to film area.

as a remedy, older lamps were "boosted"; then new higher-powered lamps were developed, while specular aluminum screen surfaces were resorted to for more efficient use of available light. "Cropped" standard prints required lenses of shorter focal lengths than previously manufactured, until now high-speed lenses are now available even in focal lengths below 2 inches.

RESOLUTION DEGRADED

Nevertheless, these larger pictures, when viewed from the best seating areas of our theatres, have not been clear or sharp enough. In other words, the picture quality, or resolution, has been degraded from that available with traditional practice.

The physical quality of a picture depends upon the number of fine details which can

be perceived. The greater the visible details, the more convincing the image as a representation. If these details are blurred, or are enlarged to such a point that they lose form and tone, then the picture looks shallow, fuzzy, false.

Three factors mainly influence screen image quality. One is the grain of the film itself. Each grain, after having undergone chemical treatment, cannot be broken down into smaller values of picture information. The finer the grain and the better the chemical process, the more detailed the information that can be crammed into each tiny part of the film photograph.

The second factor is the amount of magnification given the picture on the film. This means the amount of enlargement between aperture and screen.

The third factor is the viewing distance

FIGURE 2 — Comparison of magnification rates according to projection systems, using 1500 square feet as basis of picture size.

	Projection Systems	Aperture Dimensions	Projected Film Area	Picture Dimensions	Linear Magnif'n	Enlarge-ment*
Item 4	"Standard" 1.33-to-1	.825" x .600"	.495 sq. in.	44' x 33' 1500sq.ft.	640 Times	430,000 Times
Item 5	"Cropped" 1.66-to-1	.825" x .495"	.410 sq. in.	50' x 30' 1500sq.ft.	720 Times	530,000 Times
Item 6	"Cropped" 1.85-to-1	.825" x .445"	.367 sq. in.	53' x 28' 1500sq.ft.	760 Times	590,000 Times
Item 7	C'Scope 35mm 2.55-to-1	.912" x .715"	.650 sq. in.	60' x 24' 1440sq.ft.	780 (width) 390 (ht.)	330,000 Times
Item 8	SuperScope 2-to-1	.715" x .715"	.510 sq. in.	55' x 27' 1500sq.ft.	920 (width) 460 (ht.)	420,000 Times
Item 9	VVis. horiz. 2-to-1	1.40" x .720"	1.0 sq. in.	55' x 27' 1500sq.ft.	470 Times	216,000 Times
Item 10	Cinerama (Each proj.)	1.10" x .93"	3.0 sq. in. (3 aperts.)	65' x 23' 1500sq.ft.	260 Times	70,000 Times
Item 11	Todd-AO	2.0" x .85"	1.70 sq. in.	60' x 25' 1500sq.ft.	360 Times	127,000 Times
Item 12	C'Scope Wide Film	1.8" x 1.4"	2.50 sq. in.	60' x 24' 1440sq.ft.	400 (width) 200 (ht.)	86,000 Times
Item 13	MGM-Gotts. Wide Film	2.0" x .85"	1.70 sq. in.	60' x 25' 1500sq.ft.	360 Times	127,000 Times

*Picture size relative to film area.

—that is, the area in the auditorium from where the picture on the screen has the best resolution. This is an area in which the spectator should be able to see the smallest details in their true color and he should not be conscious of any space or bleeding of color between them.

Under traditional practice, good or acceptable resolution has been obtainable at a distance from the screen between two and five times the screen width. This means that for a 20-foot picture, the closest seats compatible with good resolution were 40 feet from the screen. If this same picture were magnified to a width of 50 feet, the closest acceptable seats would be 100 feet from the screen.

These conditions are of course prohibitive in auditoriums of commercial theatres. We must seat people much closer than that, and there are other conditions which make it highly desirable to seat them nearer. The fact remains, however, that our wide-screen pictures often have poor resolution for the majority of patrons, seem fuzzy, lack detail except in close-ups.

MAGNIFICATION RATES

Let us have a closer look at this matter of magnification. Figures 1 and 2 contain data comparing the physical area and magnification ratios involved in most of the

known projection systems. Item 1, in Figure 1, shows that the standard aperture dimensions of .825" x .600", when projected to give a picture 20 feet wide by 15 feet high, results in a linear magnification of 290 times, and an area enlargement of 88,000 times. In other words, the picture area of the film in the projector gate, which is approximately one half of a square inch, is enlarged 88,000 times in being projected to a size of 20 x 15 feet on the screen!

This tremendous enlargement of the film frame also magnifies the photographic, chemical and mechanical imperfections inherent in the manufacture and processing of black and white and colored negative and positive film. However, these imperfections did not interfere with proper resolution if seen from a point no nearer the screen than twice the width of the picture—in our example, 40 feet.

Now let us see what happened when we began projecting much larger pictures. Item 4, in Figure 2, takes into consideration the same 35mm film, using the same size aperture (.825" x .600"); but in this case the picture on the screen has been increased to a width of 44 feet. The film area of .5-inch has been blownup to a picture area of 1500 square feet, an enlargement of 430,000 times, while the linear magnification has become 640 times.

This tremendous change in picture size

has also magnified the imperfections proportionately, so that in order to maintain the same picture resolving quality the spectator should not view the picture at a distance smaller than twice the new width, or 88 feet from the screen. This of course is an impossibility; few usable seats would be left in the theatre. Therefore the minimum viewing distance must be reduced.

EFFECT ON "PRESENCE"

A much smaller minimum viewing distance is desirable also to heighten the effect of "presence." In a case represented by Item 4 of Figure 2, however, this could be done only by reducing the picture quality for a large percentage of the audience—all of it seated closer than 88 feet from the screen. Items 4, 5, and 6 are all of similar character, and they typify the conditions caused when the standard 35mm film frame is enlarged to the new picture widths.

Picture aspect ratios now vary from the old 1.33 through 1.66 and to the 1.85-to-1. In the accompanying tables a picture area of 1500 square feet has been maintained in all cases in order to make comparisons with other systems. If we use a 1.85-to-1 aspect ratio (as in Item 6) for a 53-foot picture, the area enlargement is 590,000 times. This represents an increase in picture enlargement of six times over the former average under traditional practice given in Item 1.

It is pretty definite that the physical quality of such a picture is a burden on the industry's efforts to advance the art, to give a screen performance the greatest possible conviction. Engineers and producers have been striving energetically for a solution of this problem. If wide-angle large pictures are to be maintained, which of the three factors effecting screen image quality could be more readily improved? Considering the size and shape of most existing theatre auditoriums, the present viewing distances cannot be altered very much. That leaves the problem one of improving the grain and die quality of 35mm film, or to decrease the required picture enlargement by increasing the effective area of the film in the projector gate.

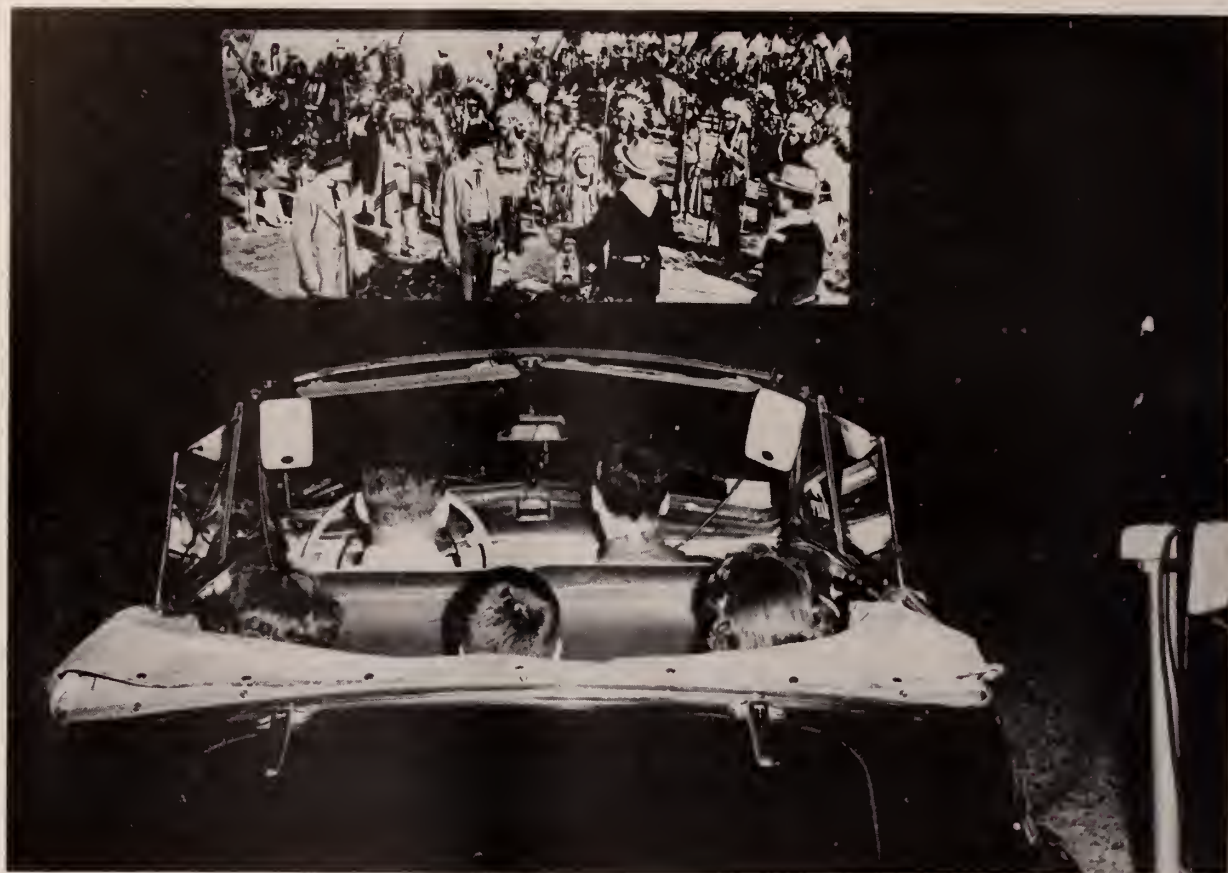
WIDE-FRAME METHODS

Both of these sources of a solution are now being explored in various ways. Cinerama got around the limitations of 35mm film at the outset by combining three strips in projection. You will see in Item 10 that the actual film area in each Cinerama projector gate is approximately 1 square inch, and since three projectors are operating at the same time, the projected film area is equal to 3 square inches.

Thus for a picture 65 x 23 feet (an area of 1500 square feet), the linear mag-
(Continued on page 26)

A 900-car drive-in exploiting stereophonic sound

Witnessing a performance at the Super-Skyway drive-in near Allentown, Pa. . . . a scene from the 20th Century-Fox CinemaScope production "White Feather," photographed from a point adjoining the projection booth, 400 feet from the screen. Note two speakers on front car door windows.



PHOTOGRAPHY BY ED SULLIVAN, NEW YORK

Built for Wide-Screen with Two Car Speakers

THAT THE relationship between wide-screen technique and stereophonic sound for an enclosed theatre is materially different from that for a drive-in is obvious enough; whether stereophonic reproduction, modified to fit the special physical conditions, is of no value to a drive-in is not so clear. The cost of extra speakers and attendant installations alone has been enough, however, to lend superior weight to denials of its practical value under the conditions of picture presentation peculiar to drive-ins. For that matter, it was economics rather than considerations of quality that ultimately talked down stereophonic sound as a needed complement of the wider picture

at enclosed theatres. If it can be said that stereophonic sound is not absolutely necessary indoors for an effective wide-screen presentation, it becomes more definitely dispensable for drive-ins.

That, however, is not to deny, in itself, that reproduction of multiple-track prints by two or more speakers can give a performance greater realism for drive-in patrons. Without going into the reasons why it can, one needs to point only to practice recommended for listening to a radio or television set, or to a phonograph, of having two or more speakers in different parts of the room. It may be recalled, also, that when stereophonic sound was an issue of

CinemaScope bookings at drive-ins, demonstrations of it with two and three speakers in a car convinced many, if not most, of the persons witnessing them that the sound was "somehow better" than that from a single speaker.

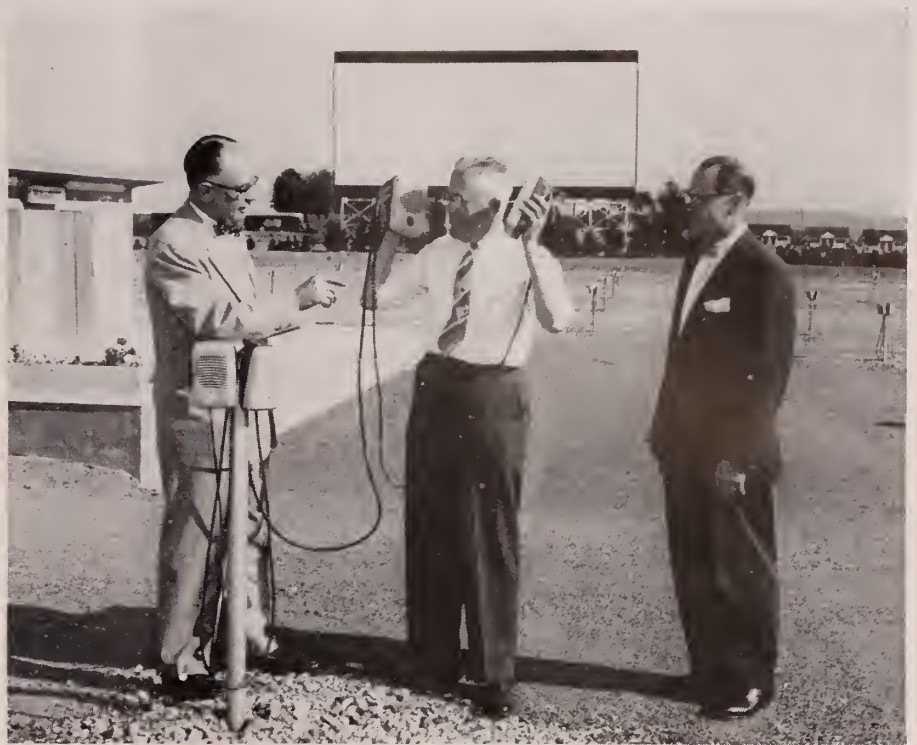
That is the opinion now, based on experience through many months of operation, of the owners of a Pennsylvania drive-in which has had stereophonic, or multi-speaker sound, from the beginning. This opinion, of course, reflects the reaction of the patrons.

The Super-Skyway drive-in at Kuhnsville, Pa., is advertised as "the only drive-in in the world with real stereophonic sound." While various other outdoor operations have modified original single-track sound equipment for use of more than one speaker unit per car, the Super-Skyway may very well be the only one designed and built for two-channel reproduction.

Located a few miles west of Allentown, on Route 22 (Lehigh Valley Thruway), the Super-Skyway occupies 17 acres of for-



The three screen-speaker tracks of a CinemaScope magnetic print are diverted into two speaker channels by feeding the output of the magnetic preamplifiers into networks which divide the center track signals between the left and right speakers. H. J. Brown, Altec engineer, is pictured above balancing the preamplifier output, using a meter to check voltage of vacuum tube section, as Carl Frye, projectionist, takes down readings. A section of the speaker installation is shown at right, each post mounting two pairs of Motiograph in-car speakers. C. A. McCrork, Altec Philadelphia branch manager (left), and Mr. Brown are shown during a test of volume, with L. J. Patton, Altec eastern division manager.



mer farm land, with a ramp capacity of 900 cars. The projection booth layout includes four complete racks for amplifiers and associated equipment. The booth-refreshment-toilet building contains concession area of 2750 square feet with facilities rated able to serve 1000 patrons in 15 minutes.

Convincing testimony on the box-office potential of two-speaker sound for drive-ins is supplied by Sol Schocker, head of outdoor operations for Manos Enterprises, which has headquarters in Greensburg, Pa. Mr. Schocker built the Super-Skyway as an independent venture, following experience in the outdoor field as general manager of the Pocon drive-in at Stroudsburg, and the Starlight at Shenandoah, both in Pennsylvania.

Shortly after he opened the Super-Skyway, Mr. Schocker was visited by Michael Manos, president of the circuit

bearing his name. Mr. Manos was so impressed with the clarity, fidelity and "presence" of the sound produced by the Super-Skyway's double-speaker system that he suggested, according to Mr. Schocker, that they merge interests. This was done.

PROJECTION-SOUND SYSTEM

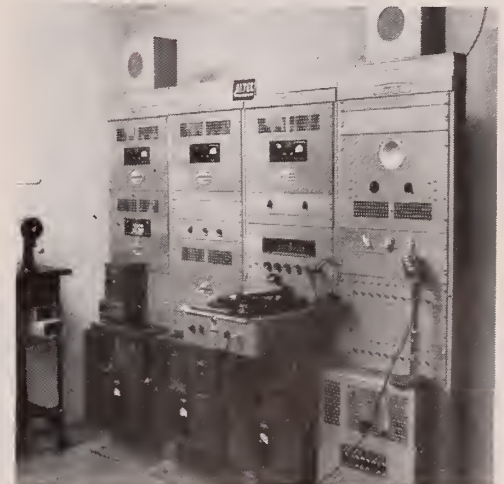
The Super-Skyway projection and "stereophonic" sound systems were installed during construction by the Altec Service Corporation, using Motiograph equipment throughout, except for building speakers and booth accessories. The Motiograph "AAA" projectors are equipped with penthouse four-track magnetic pickups as well as optical heads. Since drive-ins require relatively high power, Altec engineers installed a system capable of supplying 750 audio watts (as compared to systems using banks of 50 watts). The Super-Skyway's three 250-watt amplifiers may be used two at a time in any required combination.

A mixer channels four-track sound to 1800 Motiograph "Rainmaster" in-car speakers, which patrons are instructed to mount on the front car door windows; and to four supplementary speakers. The latter include two Altec units located immediately under the bottom edge of the screen, one at extreme left, the other at extreme right. There are also two Altec 600B speakers in the refreshment area.

The screen, supported by a steel structure, is 120 feet wide and is 400 feet from the projection ports. It is fabricated of Masonite tempered prestwood and surfaced with Raytone drive-in screen paint. The picture is lighted by Ashcraft "Super-Power" lamps operated at 135 amperes.

On the highway side, the screen structure

The amplifier rack installation of the Super-Skyway is pictured below, along one wall of the 15x15-foot booth. Three racks of picture sound amplification supply 750 audio watts, with the 250-watt systems capable of being used in any combination. The sound system includes a Webcor turntable for intermission music, plus a microphone hookup for P. A.



also mounts a luminous name sign in which is incorporated a field of stars lighted in various colors and flashing alternately.

Mr. Schocker declared that there is ample evidence of the enthusiastic reception patrons have accorded the use of "stereophonic" sound at the Super-Skyway. Favorable comment comes not only from patrons at the theatre, but in letters and postcards, and occasionally, he says, by phone.

EXPLOITATION OF SOUND

A seasoned showman, Mr. Schocker made certain that the \$285,000 investment, which the Super-Skyway represents to date, was insured by a barrage of publicity and advertising. This bore heavily on the idea



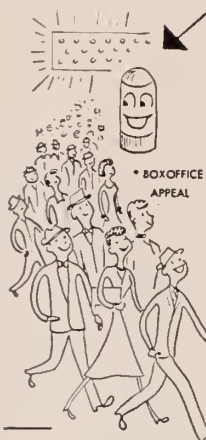
Sign at the entrance of the Super-Skyway with stereophonic sound included in the attraction advertising copy. It is emphasized in all promotion.



more **B.A.***

*(BOXOFFICE
APPEAL)

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ARE
BETTER
THAN
EVER



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f/1.7 projection lenses

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Watch your "B.A." climb when you install Super Snaplite Lenses. Give your patrons the benefit of pictures at their best. You can't beat the Super Snaplite f/1.7 when it comes to putting a clear, sharp picture on your screen.

Ask your Theatre Supply Dealer about these fine lenses. For more information ask your dealer or write for Bulletin 222.

"You Get More Light with Super Snaplite"

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Plant: 347 King Street
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Optical CORPORATION

NEW YORK OFFICE: 30 CHURCH STREET, NEW YORK 7, N. Y.

Exhibitors EVERYWHERE are Saving Money with the Raytone HILUX JR. Screen

The HILUX JR. is Raytone's new economy priced, high quality screen for all-purpose projection. It is a heavyweight, seamless metallic surface with fully improved side-lighting at the lowest price ever. For larger installations, regular Raytone HILUX means perfect projection up to 80 feet in width! See your regular dealer NOW for prompt delivery.



RAYTONE Screen Corp. 165 Clermont Ave., Brooklyn 5, N. Y.

MIDWEST: Raytone Screen Corp., 401 West St. Charles Rd., Lombard, Ill.

that this was "the only drive-in in the world offering authentic stereophonic sound." Emphasis in newspaper advertising, heralds, programs, window cards and posters was laid on the fact that the sound and



A section of the Super-Skyway refreshment stand, showing left-and-right channel speakers installed to maintain "stereophonic" reproduction for patrons in concession area during the performance. A pair of supplementary speakers are also mounted on the screen tower (below), at extreme left and right just below bottom edge of screen.



projection equipment represented an outlay of \$40,000, while the steel tower and its screen involved an expenditure of \$35,000. A campaign of radio spots on WHOL, local CBS affiliate, and WKAP, independent Allentown radio station, has continued to promote the "high fidelity" of the Super-Skyway's double-speaker sound system to a drawing area with a radius of 15 miles.

[Photographs and data for this article on the Super-Skyway were procured through the courtesy of Mr. Schocker, and of C. S. Perkins, operating manager of the Altec Service Corporation. The installation was made under the supervision of L. J. Patton, Altec eastern division manager, and C. A. McCrork, manager of Altec's Philadelphia branch. H. J. Brown, Altec field engineer, is in charge of servicing the Super-Skyway equipment.—ED.]

THE THEATRE SUPPLY MART

Index to Products Advertised
& Described in this Issue, with
• Dealer Directory
• Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co.	33
Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	
2—American Seating Co.	30
Auditorium chairs. NTS.	
3—Ashcraft Mfg. Co., C. S.	2nd Cover
Projection arc lamps. Unaffiliated dealers.	
4—Automatic Devices Co.	34
Curtain tracks and controls. Unaffiliated dealers and direct.	
5—Ballantyne Co., The.	8
Sound systems. Unaffiliated dealers.	
6—Bausch & Lomb Optical Co.	6
Projection lenses. Direct, branches and dealers in all major cities.	
7—Bodde Screen Co.	27
Projection screens. Direct.	
8—Carbons, Inc.	26
Projection carbons. Franchise dealers.	
9—Eprad	23
In-car speakers. Unaffiliated dealers.	
10—F & Y Building Service, The.	31
Architectural design and building service.	
11—Goldberg Bros.	35
Film rewinders. All dealers.	
12—Heywood-Wakefield Co.	30
Auditorium chairs. Branches and unaffiliated dealers.	
13—Ideal Seating Co.	36
Auditorium chairs. Unaffiliated dealers.	
14—International Projector Corp.	12
In-car speakers. NTS.	
15—Karagheusian, Inc., A. & M.	3
Wool carpeting. Direct.	
16—Koled-Kords, Inc.	22
Self-coiling cords for in-car speakers. All dealers and Graybar Electric Co.	
17—Kollmorgen Optical Corp.	18
Projection lenses. NTS and all dealers.	
18—LaVezzi Machine Works.	29
Projector parts. All dealers.	
19—National Carbon Co., Inc.	11
Projection carbons. All dealers.	
20—National Super Service Co.	35
Vacuum cleaners. Direct.	

Reference Number	Adv. Page
21—National Theatre Supply.	9, 30
Distributors.	
22—Norpat, Inc.	26
Distributor.	
23—Projection Optics Co.	26
Projection lenses. Distributor: Raytone Screen Corp.	
24—Radio Corp. of America.	4-5
Projectors (24A), amplifiers (24B), projection lamps (24C), in-car speakers (24D). Dealers marked *.	
25—Raytone Screen Corp.	18, 31, 35
Projection screens. Direct.	
26—RCA Service Co.	31
Projection and sound equipment maintenance service.	
27—S. O. S. Cinema Supply Corp.	27
Projection lenses. Direct.	
28—Schlanger, Ben	33
Architectural service.	
29—Spencer-Turbine Co.	33
Vacuum cleaners. Unaffiliated dealers.	
30—Star Cinema Supply Corp.	30
Distributors.	
31—Strong Electric Corp., The.	7
Projection lamps. Unaffiliated dealers.	
32—Theatre Seat Service Co.	33
Theatre chair rehabilitation service. Direct.	
33—Vallen, Inc.	30
Curtain controls and tracks. Direct.	
34—Vocalite Screen Corp.	29
Projection screens. Direct.	

Reference Number	Adv. Page
35—Wagner Sign Service, Inc.	34
Changeable letter signs: Front-lighted panels for drive-ins (35A), back-lighted panels (35B), and changeable letters (35C). Unaffiliated dealers.	
36—Westrex Corp.	29
Foreign distributors.	
37—Whitney-Blake Co.	10
Non-conduit speaker system cable for drive-in theatres. Distributor: Graybar Electric Co.	
38—Williams Screen Co.	26
Projection screens. Direct.	

EDITORIALLY . . .

NEW MODEL PROJECTORS, page 28.

New models of Century "C" and "CC" projectors, incorporating new features to provide for the latest high output arc lamps and high-speed lenses. Other improvements included by Century Projector Corporation. Postcard reference number 39E.

DRIVE-IN THEATRE PAINTS, page 28.

Complete line of paints for drive-in theatres. Includes those for screens and towers, concession stands, road markings, rest rooms, ceilings and floors, speakers and posts, projection rooms, fences, etc. Raytone Screen Corporation. Postcard reference number 25A.

NEW SOUND SYSTEMS, page 28.

New Simplex series of theatre sound systems. Designed to integrate controls for one-track optical and four-channel magnetic reproduction. Series XL-500 in National Theatre Supply line. Postcard reference number 21A.

AUDITORIUM CHAIR CHANGES, page 29.

Backs of theatre chairs in line of International Seat Corporation extended 2½ inches in length. All-steel construction. Postcard reference number 40E.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in August 1955 issue—

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NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA

1—Queen Features Service, 1012½ Morris Ave., Birmingham.

ARIZONA

2—Girard Theatre Supply, 652 W. Van Buren St., Phoenix.

ARKANSAS

3—Arkansas Theatre Supply, 1006 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
7—National Theatre Supply, 1961 S. Vermont Ave.
8—Pembrey Theatre Supply, 1969 S. Vermont Ave.
9—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

10—National Theatre Supply, 255 Golden Gate Ave.
11—Prodney Theatre Supplies, 187 Golden Gate Ave.
12—B. F. Shearer, 243 Golden Gate Ave.
13—United Theatre Supply, 112 Golden Gate Ave.
14—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

15—National Theatre Supply, 2111 Champa St.
16—Service Theatre Supply, 2054 Broadway.
17—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

18—National Theatre Supply, 2312-14 Cass Ave.

DISTRICT OF COLUMBIA (Washington)

19—Briest & Sons, 925 New Jersey Ave., N.W.
20—Bow Lust 1001 New Jersey Ave., N.W.
21—H & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA

22—Joe Hornstein, 329 W. Flagler St., Miami.
23—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
24—United Theatre Supply, 206 Memorial Highway, Tampa.
25—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

26—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:

27—Capital City Supply, 161 Walton St., N.W.
28—National Theatre Supply, 187 Walton St., N.W.
29—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
30—Will-Kia Theatre Supply, 301 North Ave., N.E.

ILLINOIS

Chicago:

31—Abbott Theatre Supply, 1311 S. Wabash Ave.*
32—Gardner Theatre Service, 1314 S. Wabash Ave.
33—Movie Supply, 1316 S. Wabash Ave.
34—National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

35—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

36—Gor-Bar, Inc., 442 N. Illinois St.
37—National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

38—Des Moines Theatre Supply, 1121 High St.
39—National Theatre Supply, 1102 High St.

KANSAS

Wichita:

40—Southwest Theatre Equipment, P. O. Box 2136.

KENTUCKY

Louisville:

41—Falle City Theatre Equipment, 427 S. Third St.
42—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

43—Hodges Theatre Supply, 1309 Cleveland Ave.
44—Johnson Theatre Service, 223 S. Liberty St.
45—Southeastern Theatre Equipment, 314 S. Liberty St.*

Shreveport:

46—Allen Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

47—J. F. Duman Co., 12 East 25th St.
48—National Theatre Supply, 417 St. Paul Plaza.

MASSACHUSETTS

Boston:

49—Capitol Theatre Supply, 28 Piedmont St.*
50—Independent Theatre Supply, 28 Winchester St.
51—Major Theatre Equipment, 44 Winchester St.
52—Massachusetts Theatre Equipment, 20 Piedmont St.
53—National Theatre Supply, 37 Winchester St.
54—Standard Theatre Supply, 78 Broadway.
55—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

56—Amusement Supply, 208 W. Montclair St.
57—Ernie Forbes Theatre Supply, 214 W. Montclair St.
58—McArthur Theatre Equipment, 454 W. Columbia St.
59—National Theatre Supply, 23-12-14 Cass Ave.

Grand Rapids:

60—Ringold Theatre Equipment, 100 Michigan St., N.W.

MINNESOTA

Minneapolis:

61—Elliot Theatre Equipment, 1110 Nicollet Ave.
62—Frosch Theatre Supply, 1111 Currie Ave.*
63—Minneapolis Theatre Supply, 75 Glenwood Ave.
64—National Theatre Supply, 56 Glenwood Ave.
65—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

66—Missouri Theatre Supply, 115 W. 18th St.*
67—National Theatre Supply, 223 W. 18th St.
68—Shreve Theatre Supply, 217 W. 18th St.
69—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

70—McCarthy Theatre Supply, 3330 Olive St.
71—National Theatre Supply, 3212 Olive St.
72—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA

73—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

74—The Ballantyne Co., 1712 Jackson St.
75—National Theatre Supply, 1610 Davenport St.
76—Quality Theatre Supply, 1515 Davenport St.
77—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

78—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

79—Albany Theatre Supply, 443 N. Pearl.
80—National Theatre Supply, 962 Broadway.

Auburn:

81—Auburn Theatre Equipment, 5 Court St.

Buffalo:

82—Eastern Theatre Supply, 496 Pearl St.*
83—National Theatre Supply, 496 Pearl St.

67—Perkins Theatre Supply, 505 Pearl St.
68—United Projector & Film, 228 Franklin St.

New York City:

69—Amusement Supply, 341 W. 44th St.
70—Capitol Motion Picture Supply, 630 Ninth Ave.*
71—Crown Motion Picture Supplies, 354 W. 44th St.
72—Joe Hornstein, 341 W. 44th St.
73—National Theatre Supply, 356 W. 44th St.
74—Norpat Sales, Inc., 113 W. 42nd St.
75—S.O.S. Cinema Supply, 602 W. 52nd St.
76—Star Cinema Supply, 447 W. 52nd St.

Syracuse:

77—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

78—Bryant Theatre Supply, 227 S. Church St.
79—Charlotte Theatre Supply, 227 S. Church St.
80—Dixie Theatre Supply, 213 W. 3rd St.
81—National Theatre Supply, 304 S. Church St.
82—Southeastern Theatre Equipment, 209 S. Poplar St.*
83—Standard Theatre Supply, 219 S. Church St.
84—Theatre Equipment Co., 220 S. Poplar St.
85—Will-Kia Theatre Supply, 229 S. Church St.

Greensboro:

86—Standard Theatre Supply, 215 E. Washington St.
87—Theatre Suppliers, 304 S. Davis St.

OHIO

Cincinnati:

88—Mid-West Theatre Supply, 1636 Central Parkway*
89—National Theatre Supply, 1637 Central Parkway.

Cleveland:

90—National Theatre Supply, 2128 Payne Ave.
91—Ohio Theatre Equipment, 2108 Payne Ave.
92—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

93—American Theatre Equipment, 165 N. High St.

Dayton:

94—Dayton Theatre Supply, 111 Valkenand St.
95—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

96—American Theatre Supply Co., 439 Dorr St.
97—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:

98—Century Theatre Supply Co., 20 N. Lee St.
99—Howell Theatre Supplies, 12 S. Walker Ave.
100—National Theatre Supply, 700 W. Grand Ave.
101—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

102—Modern Theatre Supply, 1835 N.W. Kearney St.*
103—Portland Motion Picture Supply, 816 N.W. 19th St.
104—B. F. Shearer, 1947 N.W. Kearney St.
105—Inter-State Theatre Equipment, 1828 N.W. Kearney St.

PENNSYLVANIA

Philadelphia:

106—Blumberg Bros., 1305-07 Vine St.*
107—National Theatre Supply Co., 1225 Vine St.
108—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:

109—Alexander Theatre Supply, 94 Van Buren St.*
110—Atlas Theatre Supply, 402 Miltenberger St.
111—National Theatre Supply, 1721 Blvd. of Allies.

Wilkes Barre:

112—Vineant M. Tate, 1820 Wyoming Ave., Forty-Fort.

RHODE ISLAND

113—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

114—American Theatre Supply, 348 S. Main St., Sioux Falls.

TENNESSEE

Memphis:

115—Monarch Theatre Supply, 402 S. Second St.*
116—National Theatre Supply, 412 S. Second St.
117—Tri-State Theatre Supply, 320 S. Second St.

TEXAS

Dallas:

118—Hardin Theatre Supply, 714 South Hampton Rd.
119—Herber Bros., 408 S. Harwood St.
120—Modern Theatre Equipment, 1916 Jackson St.
121—National Theatre Supply, 300 S. Harwood St.
122—Southwestern Theatre Equipment, 2019 Jackson St.*
123—Starling Sales & Service, 2019 Jackson St.

Houston:

124—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

125—Alamo Theatre Supply, 1306 Alamo St.

UTAH

Salt Lake City:

126—Intermountain Theatre Supply, 284 S. East First St.
127—Service Theatre Supply, 250 S. East First St.
128—Western Sound & Equipment, S. East First St.*

VIRGINIA

129—Norfolk Theatre Supply, 2706 Colley Ave., Norfolk.

WASHINGTON

Seattle:

130—American Theatre Supply, 2300 First Ave., at Bell St.
131—Inter-State Theatre Equipment Co., 2224 Second Ave.
132—Modern Theatre Supply, 2400 Third Ave.*
133—National Theatre Supply, 2319 Second St.
134—B. F. Shearer, 2316 Second Ave.

WEST VIRGINIA

135—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

136—Manhardt Co., 1705 W. Clybourn St.*
137—National Theatre Supply, 1027 N. Eighth St.
138—Ray Smith, 710 W. State St.

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The Drive-in . .



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A New 1000-Car Drive-In . . .

Absecon, N. J., theatre has a screen 112 feet wide and playground adjoining the refreshment building



THE ABSECON drive-in, which opened in June, is the eighth outdoor operation of Walter Reade Theatres. Located only two miles from Atlantic City, it has a capacity of 1,000 cars with provisions for adding 250 at the screen end. The screen tower is 112 feet wide by 68 feet high and is of wood construction (by Cartwright & Morrison, Inc., Holcomb, N. Y.) on a concrete base. Curved on a radius equal to the projection throw, and with a 6° tilt, the screen itself, which is 48 feet high, is Masonite surfaced with "white" outdoor screen paint. Non-anamorphic prints are projected in a picture size 80x48 feet. The projection booth (right) is housed in the refreshment service building. Projectors, soundheads (optical) and amplification system are Simplex X-L, lamps National Excelite operated at 135 amperes. In-car speakers are RCA.



Other pictures of the Absecon are on following page.



KOILED KORDS, retractile speaker cords, minimize replacements because they last longer. KOILED KORDS do not catch in door handles, bumpers and other car accessories so speaker losses too, are reduced.

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ABSECON DRIVE-IN continued



A SPACIOUS PLAYGROUND is provided in the Absecon drive-in plan at the rear of the refreshment-toilet-projection building, following practice which has recently developed (despite a slight loss in parking space) importantly for the purpose of making refreshments immediately available during pre-show playtime. Also being near the center of parking, instead of at the edge of it in front of the screen, this location is more convenient for patrons with children using the playground. Neatly surrounded by a picket fence suggestively trimmed with painted wood cutouts of cartoon characters, the playground is equipped with a variety of slides, swings, etc., by the J. E. Burke Company, and rides by the Miracle Equipment Company. (Refreshment service facilities of the Absecon are pictured and described in the Better Refreshment Merchandising department preceding Better Theatres.)



THE TRAFFIC PLAN of the Absecon takes cars from the highway (right photo) a considerable distance to the left of the ramp area, with the entrance drive swinging back to reach twin ticket booths serving two lanes (above) 200 yards from the highway—nearly opposite the screen tower. The ticket taker is 100 yards beyond this point. Exit is by a drive from the opposite side of the ramps. The ticket booths are of California redwood, and flower plots in front are lighted by fluorescent lamps behind "windows" in the bases.



DOUBLE-DUTY TRUCK . .

Besides being the usual cart-of-all-work, running errands, hauling refreshment merchandise and other supplies, plus pushing a patron's stalled car now and then, the pick-up truck of the Absecon, N. J. drive-in is also a bearer of advertising of both that theatre and its sister Walter Reade drive-in at Pleasantville, N. J. Attractively painted white with blue trim, it carries two one-sheets on both sides.



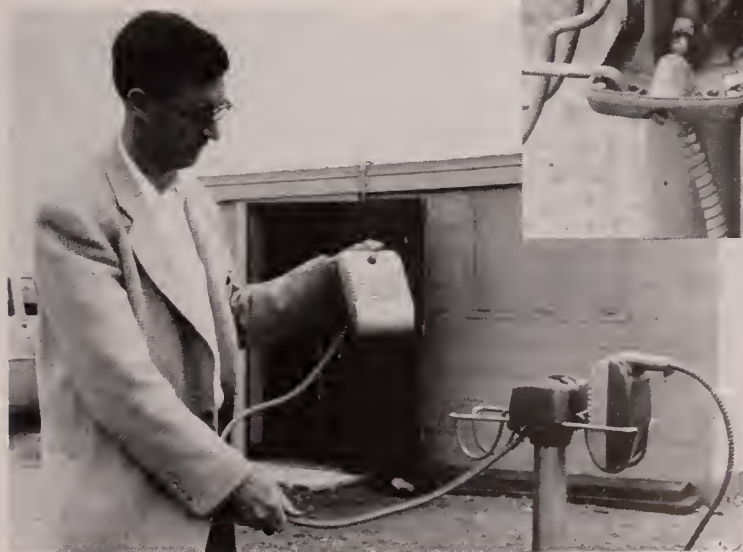
Can't Forget to Leave These Speakers

SPEAKER LOSS is being cut from a rate of 400 a season to merely 20, James Collins, manager of Smith Management's Natick (Mass.) drive-in reports on the basis of results so far, through a new speaker mooring system installed there. The plan was developed by Jack Hauer, district manager for the circuit at Montgomery, Ohio, and Lou Gates, chief engineer. A patent has been applied for.

It isn't that willful attempts to carry off speakers are common at Natick, Mr. Collins explains, but rather that in their hurry to try to get ahead of the rush at the exit gate, patrons pay no attention to reminders that speakers must be put back on the posts. Dozens of them would step on the starter and dash toward home, ripping the cable and not even noticing until later,



Top picture shows a speaker case open, with finger pointing to conduit and piano wire attachment. Immediately above is pictured attachment of the wires to bolt in junction box. At left James Collins, manager of the Natick drive-in, demonstrates how the cable extends.



quite often, that the speaker was still in the car. Whether or not they were aware of what they had done at once, very few bothered to return a speaker. "Probably ashamed to admit their carelessness," says Mr. Collins.

Such bits of forgetfulness now, however, are more likely to leave a chunk of window

glass behind than to result in a missing or damaged speaker! Not only is each cable enclosed in an *obviously* strong length of flexible battleship-type steel conduit, but inside this conduit, unseen, are two stout piano wires, which are attached to bolts in the post and the speaker casing, as illustrated in the accompanying photos.

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Art Exhibits as a Device of Showmanship



Section of art exhibit in the foyer of the motion picture theatre of Shoppers World, huge popular market at Framingham, Mass., on the Boston-Worcester Turnpike. On the table is a box, labeled "Critic's Forum," into which patrons may drop comment on the pictures.

Q The adjoining article on the exploitation by motion picture theatres of public interest in the graphic arts concerns developments in an area that could be judged under the influence of Boston, and the traditions of America's erstwhile "Athens" may color this report for citizens of other regions. Actually, of course, there is nothing regional today in conditions for the development and exercise of such interests. Education and travel, common things in these times, are alone enough to provide them pretty generally in this country. So-called "art film" theatres, where the art exhibit is a common device of showmanship, have been having a modest growth in distribution as well as in number. This report also notes the successful use of such displays at a 1500-seat theatre in a popular shopping center. Instances of that sort may not mean anything in themselves; they might, however, represent factors of patronage no longer quite as restricted as the narrow policy of "art" theatres have made them seem—as, indeed, they once really were. . . . An incidental aspect of this association of art and motion pictures is the regularity and leisureliness which the foyer displays apparently inject into movie-going at these theatres. This would reflect an appeal of the intimate and personal in a theatre's environment, of a clubby, communal atmosphere that does not require an art exhibit for its contrivance.

MOTION PICTURE exhibition long has found use for Art—here meaning the graphic arts, especially paintings—to give its own medium a desired cultural identification. In practical effect, such displays were part of the setting. Lately, however, they seem to be acquiring an active part in the scheme of showmanship, with interest extending to a broader section of the public.

The idea of hanging paintings on the foyer walls of theatres is at least as old as the huge, palatial theatres with which great circuits promoted the aspirations of the screen. Usually they were permanent adornments, magnificently framed, but here and there, as at the Metropolitan in Boston, there were occasional exhibits of fresh local art, sometimes by members of business men's art clubs. All this jibed with the grand appointments and with the symphony orchestra that also contributed to the program.

But with the passing of stage shows generally at such "super-deluxe" showplaces, incidentals of showmanship like art displays were forgotten. They became the badge of little "art film" theatres when these set out



Displays of pictures in three theatres in Boston and its suburbs—left, the Brattle in Cambridge (note also photo at bottom of page); immediately below, the Beacon Hill in Boston; and the Fine Arts which is in Maynard.

to attract the so-called *intelligentsia* as their special section of the public.

The Fine Arts theatre in Boston, for example, displayed paintings, which were constantly changed, along wide stairs which led up to it in the Loew's State Building. They became a feature of the operation when George Kraska took it over in 1927. The function of art exhibits as a sort of companion of the motion picture in its social ambitions was further demonstrated in the screening of films, including cartoons, at such places as the lecture hall of the Boston Museum of Fine Arts.

Today in certain parts of New England, particularly in or near the Boston metropolitan area, "art film" theatres, presenting a mixture of imported pictures with the "best" of Hollywood product, are among the most successful operations in the region. They have developed their own audiences, and these include thousands of art fans, who watch for announcements of new exhibits as well as of the screen features in the programs which are mailed out regularly by these theatres.

More recently, the art exhibit has gone farther afield in its association with motion picture exhibition in New England. If this is warranted by broadening cultural inter-



ests as a result of social changes, then it is not a development of significance only to this section of the country. In any case, this association of motion pictures and art has been found a good way to exploit local activities.

At the Cinema in Shoppers World, a huge shopping center on the Boston-

Worcester Turnpike, Smith Management is using it rather ambitiously. The Cinema's public is as diverse as the customers of a mammoth popular market, and the art exhibits in the theatre's spacious foyer, says Lloyd M. Mills, the manager, are arousing wide interest.

Pictures hung here are the work of artists for the many surrounding communities. To give the Cinema's patrons a feeling of personal participation, they are invited to drop their comments on paintings in a "Critics Forum" box. A Framingham artists' guild, of which Mr. Mills is one of the founders, shows the work of its members, one at a time, throughout the year. Then each spring each member supplies one or two paintings for a big joint exhibit. This year 42 artists joined in this.

But the show which provides the most effective publicity for the Cinema and does most to develop good public relations in general, is the High School Student Art Festival toward the end of the school year.

(Continued on page 36)



Adjoining the art exhibit room of the Brattle theatre in Cambridge is a cocktail lounge. Both rooms are located in the basement of the building, with access directly to the street lobby. The art gallery is a commercial venture of two students, but the cocktail lounge is operated by the theatre itself.

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80-85 37-40	9x14 544-10C	8x9 545C
80-90 50-55	9x20 552-09	5/16x9 557C
100-110 54-60	10x20 552-09	11/32x9 557C
115 62	10x20 552-09	3/8x9 557C
115-130 60-66	11x20 552-09	3/8x9 557C
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A Big Picture with Small Image Quality

(Continued from page 15)

nification is only 260 times, and the area enlargement is only 70,000 times. This is actually less magnification than in traditional practice as shown in *Item 1*! With Cinerama good picture resolution can be maintained for viewers seated even so close as 25 to 30 feet away from the screen.

CinemaScope (*Item 7*) enlarged the picture frame area of the regular 35mm film. Its projector aperture of .912 x .715-inch has an area of .650-square-inch, which is 75% larger than the 1.85-to-1 "cropped" aperture. However, even this increase in film area still required an enlargement of 330,000 times in order to produce a picture 60 feet wide, and this enlargement is over 3½ times greater than that of former practice (*Item 1*). This means that for desired resolution in a 60-foot picture the minimum viewing distance should not be less than about 70 feet.

Item 3, Figure 1, refers to a CinemaScope picture only 32 feet wide. Here the enlargement is 88,000 times or exactly the same amount as in *Item 1*. With a picture of that size, good resolution should be obtained at a viewing distance of 40 feet.

Improvement in film grain characteristics is the basic objective of Paramount's Vista-Vision process. The negative film, which is normal 35mm stock, is exposed in double frames (8 sprocket holes) in a horizontal camera. The size of the negative frame is 1.472-inch wide by .997-inch high. After development this large negative frame, with an area of 1.46-square inch, can be reduced optically in printing to a normal positive 35mm frame of about .45-square inch, thereby decreasing print film grain.

There is no doubt that the reduction in film grain thus accomplished permits better viewing conditions in the theatre. Recent announcements by Fox and MGM indicate that both of these companies contemplate using large negatives in their cameras, then reducing the film grain size by reduction printing to the standard size 35mm positive.

Twentieth Century-Fox will use a negative about 55mm wide with an eight sprocket hole pull down. This will give a negative film area of 2.5-square inches (see *Item 12 in Figure 2*), which will give a print-down reduction of 4-to-1 for optical track CinemaScope prints. It is believed that MGM will use the large Todd-AO frame (*Item 13*) on a negative 65mm wide. This will produce a negative area of approximately 1.7-square inches.

This form of reduction printing from large negative to standard size positive will minimize to some extent the flaws and resolution errors which have been inherent in

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the over-enlargement of the picture on the screen. The result should be the presentation of better defined screen images in every theatre. Such improvement does not entail any change of equipment in the field.

Ultimate accomplishment of the desired quality can really only come, however, when the *actual positive film-to-screen magnification* is reduced to the old-time minimum. As we said, Cinerama accomplished this by using triple prints in three projectors (Item 10). Todd-AO, with its single 65mm positive (Item 11) will have a total enlargement of 127,000 times, which is greater than Cinerama but should be comparable in quality to the old-time 24-foot picture (Item 2).

Paramount in special cases has released unreduced positives, printed directly from their large VistaVision negatives (Item 9). These 35mm prints were projected through special horizontal projectors and demonstrated that good picture quality can be brought back to the theatre on a large screen.

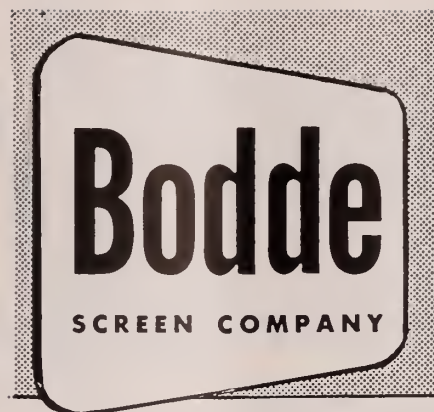
It is quite possible that Twentieth Century-Fox may release some of their new 55mm CinemaScope pictures on full-sized 55mm positive prints (Item 12). In this case a 60-foot picture should have the equivalent quality of the old-time 20-foot picture even when viewed from a distance of 40 feet.

The nature of film presentation has changed radically in the last two years. Producers and engineers have been trying to change the scope and dramatic range of the theatre screen. An attempt is being made to bring *dynamic reality to the theatre*.

DIRECTION OF PROGRESS

Excellent picture quality, in combination with proper large picture size, are the two principal factors which will produce this realism. These two are only compatible if the film-to-image magnification does not destroy good seating arrangement. The efforts of the various producers to solve this problem are leading towards the use of large negatives first, then large positives as the final answer.

The trend for the future, at least for the larger theatres, seems to be towards the possible use of larger positive film. Cinerama started it with its sectional prints; Paramount followed with its single double-frame horizontal projection; Todd-AO is now getting ready for 65mm presentations; 20th Century-Fox and MGM are developing wide-film processes. This means that engineers and manufacturers must be prepared to produce equipment capable of handling and projecting the new films. There is no doubt that this challenge will be met by producer, manufacturer and exhibitor in order to keep the motion picture industry the leader in the entertainment field.



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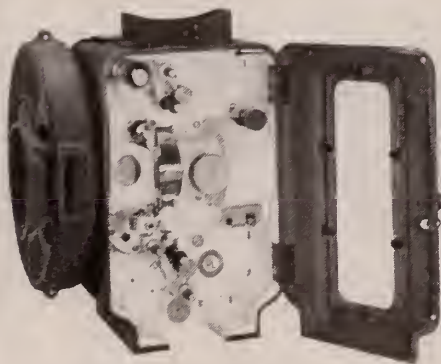
★ news and views of the market and its sources of supply

New Models of Century "C" and "CC" Projectors

NEW MODELS of the Century "C" and "CC" projector mechanisms, designed with a number of features to provide for the latest developments in arc lamps and high-speed lenses and incorpo-



The Century projector mechanism shown above with operating side door closed and opened below with 4-inch diameter lens mount visible.



rating other improvements, have been announced by the Century Projector Corporation, New York.

The new models are equipped with light shields designed to accommodate the latest high output arc lamps—specifically those already available with 18-inch mirrors. In addition they are designed to mount 4-inch diameter high-speed lenses as well as to

use, with adapters, all standard lenses, including anamorphic.

The lens mount now incorporates features of design to permit a projectionist to focus easily the new short-focal length, high-speed lenses. It has a newly developed lubricant, which, it is claimed, will not flow or creep or change viscosity from freezing to boiling temperatures, thereby insuring uniform focusing at all times.

A new and enlarged observation door is constructed for easier viewing of the film as it passes through the projector. A newly designed water-cooled gate provides for easy changing to accommodate all standard and special film sizes.

The main drive shaft of the mechanism is now designed so that the soundhead coupling is directly mounted to the shaft, eliminating the 17-tooth pinion and stud unit, thus to provide a more positive, trouble-free driving arrangement between the mechanism and the soundhead.

New Line of Paints for Drive-in Theatres

A COMPLETE line of special paints for drive-in theatres, including those for screens and towers, concession stands, road markings, rest rooms, ceilings and floors, speakers and posts, projection rooms, fences, etc., has been announced by the Raytone Screen Corporation, Brooklyn, N. Y.

Designed for all interiors, including refreshment buildings and rest rooms is the Adelphi "Redi-Blend" flat enamel. A pure oil-base alkyd resin paint, it is provided in 25 basic colors, including 12 pastels and 13 deep tones. The manufacturer states that a single coat will act as a primer, sealer and finish all in one and that it dries and sets quickly whether it has been brushed or rolled.

For exterior use, including refreshment buildings, rest rooms, and others, is the Adelphi "house and trim" paint, which is supplied in 22 colors. Also designed for only one application, it is said not to crack, chip, peel or fade.

For all drive-in floors, both exterior and interior, the company has the Adelphi "floor enamel." It may be used over almost any

type of flooring surface, the manufacturer states, and is weatherproof and easy to apply.

A variety of white paints is also available in the line, including a flat-white for ceilings; a "road marking" white specifically formulated for traffic lanes; an "exterior" white for wooden fences; an "aluminum" paint for speakers and posts; and an "exterior flat white" for walls of refreshment buildings, rest rooms, projection rooms and others.

For the screen itself the company features "Vinylkote," a white paint that is thinned with water. It is designed to be applied over painted or unpainted asbestos, transite, concrete or plywood. The manufacturer claims it will not scale, crack or blister and has very high light reflectance. In addition it is said to dry in one hour and can be applied even in damp weather.

Also for screens is the Raytone "regular" white paint which, it is stated, has "an exact degree of matte finish which diffuses projected light at a rate that far exceeds the minimum standards of the SMPTE." It can be applied to asbestos, wood, concrete, transite and metal and is said to dry hard and resist dirt.

The "Stereo" paint is provided by the company for outdoor theatre screens where 3-D films will be exhibited.

New Simplex Integrated Sound System Series

A NEW SERIES of theatre sound systems with features designed to integrate controls for one-track optical and four-channel magnetic reproduction has been added to its line of Simplex XL equipment by National Theatre Supply. The new series is designated the XL-500.

In the new systems optical and magnetic controls have been integrated so that a single changeover box at each station provides for both, thereby eliminating a duplication of controls on the front wall of the booth, it is pointed out.

By means of a pre-selector switch the sound is set for magnetic, optical or non-sync, and change is made from one to the other by pressing a changeover button. For

instance: after the pre-selector switch has been set with a feature magnetic stereophonic print running on projector one, it is necessary only to operate the sound changeover button to bring in an optical print on projector two. To change to non-sync the pre-selector switch can be set during the last reel and the sound button merely pressed when it is finished.

For emergency use in case of failure in any one channel, a special standby switch is also included. It permits mixing magnetic sound from the *center* channel into the *left* and *right* channels. However, stereophonic sound from the *left* and *right* channels can be mixed into the *center* channel only. This same switch will also permit playing optical sound through all three power amplifier channels and screen speakers.

The same volume control is used for both optical and three of the magnetic sound channels; however, a separate control is employed for the fourth magnetic. Balancing of the two types of sound has also been provided for, and plug-in optical and magnetic pre-amplifiers permit easy replacement and service, according to the company.

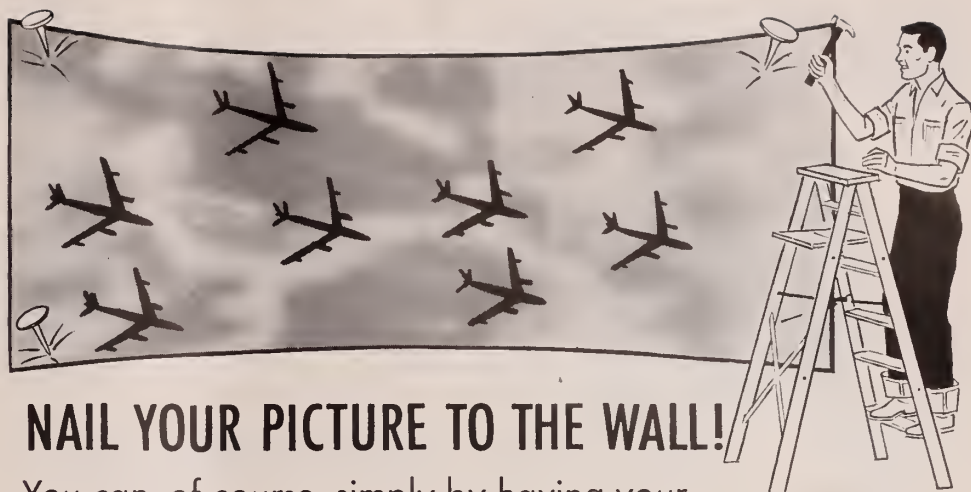
Chair Backs Extended In International Line

THE BACKS of all theatre auditorium chairs in the line of the International Seat Corporation, Union City, Ind., have been extended 2½ inches in length, according to a recent announcement by the company. The change was made to give added protection to the upholstery at the back of the seat, thereby reducing wear at



that point to a minimum, the announcement states, in addition to providing "added comfort and protection to the theatre patron."

Made of all-steel construction, chairs in the International line features a hingeless



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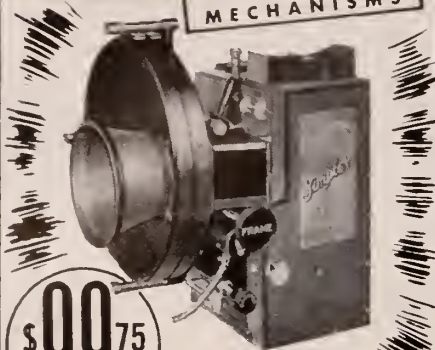
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Another shipment of Simplex rear shutter double bearings has arrived from large circuit. High numbers, latest features. Good condition, for regular or standby use. A steal at only \$99.75 each.

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Theatre Seating Division
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seat suspension requiring no lubrication. The backs and cushions are removable so that damaged parts may be easily replaced, the manufacturer points out, and cushions and backs from less-used seats may be quickly exchanged with those subjected to heavier wear in other parts of the theatre. The cushions are the coil-spring type.

The chairs are available in a wide choice of seat ends, with aisle lights, with DuPont enamel metal finishes and in a wide range of plastic-coated leatherettes and other fabrics.

Projector Designed for Lamps of f/1.64 Optics

A PROJECTOR mechanism with design features that include provisions for lamps with f/1.64 optical systems, has been announced by the Engineering Products Division of RCA, Camden, N. J. Supplanting the RCA-100 projector, the new mechanism is cataloged as the RCA-200.

Both film gate and the double-shutter unit have been redesigned especially for efficient utilization of the light output of the new high-speed lamps with 18-inch mirrors, and the trap may be water-cooled. Other features include independent drive for the reverse shutter, sealed ball bearings requiring no lubrication, and automatic loop-setting pad rollers.

Unit for Converting To Selenium Rectifiers

AN EQUIPMENT package designed for converting tube type rectifiers to selenium has been placed on the market under the tradename, the "Kni-Tron Conversion Unit," by the Kneisley Electric



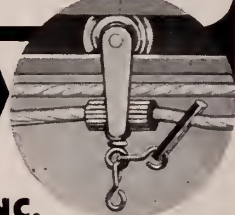
Company, Toledo, Ohio. The package consists of a selenium stack, a fan, a fan motor and stack housing and also includes all nec-

*when considering curtain
controls & tracks, look for:*

V	ersatility
A	utomatic operation
L	ong service life
L	ow maintenance
E	fficiency
N	oiseless performance

you get all this and more from VALLEN — world-famous for stage curtain controls and tracks of unsurpassed quality, dependability and efficiency.

exclusive mechanism of
VALLEN rear fold track
automatically folds curtains
off-stage at ends of track.



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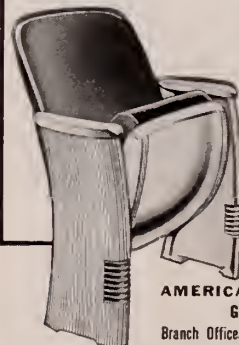


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and Outstanding Service
For Every Theatre Need!

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29 Branches Coast to Coast

LUXURIOUS COMFORT
PAYS OFF AT THE BOXOFFICE!



**American
Bodiform
Chairs**

AMERICAN SEATING COMPANY
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essary wiring and detailed instructions for the installation.

Stacks are supplied for rectifiers of various outputs, thus increasing power range in each case, to 60 amperes in the case of a 50-ampere tube rectifier, to 80 for six-tube equipment capable of 60 amperes, or to 100 amperes for a 75-80 mercury vapor rectifier.

The manufacturers' announcement states that, according to the findings of its engineers, it is possible to convert almost any type of tube rectifier to selenium at a low cost since "the transformers and housings incorporated in present tube type rectifiers are essentially the same as those required for selenium." A complete changeover from tubes to selenium is said by the company to take only 20 minutes and is easily carried out right in the projection booth.

RCA Adds "Dyn-Arc" Lamp With 18-Inch Reflector

REFLECTOR LAMPS with an 18-inch, $f/1.64$ mirror have been added to the line of projection light sources distributed by RCA, according to A. J. Platt, manager of theatre equipment sales. Called by RCA the "Dyn-Arc," the lamp is designed for regular use of either 10mm or 11mm positive carbons and anticipates application to a reflector lamp of the 13.6mm positive. Heat control and dissipation features include a blower type deflector, complete lamphouse ventilation by an internal forced air system, and water-cooled carbon jaws. A water circulator that operates directly from the arc voltage is available for supplying cooled water to carbon lamps.

"HILUX" FACTORY IN ENGLAND

The formation of a manufacturing outlet in London, England, to produce the "Hilux" line of projection lenses for the British Commonwealth and export has been announced by Fred E. Aufhauser, president of the Projection Optics Company, Inc., Rochester, N. Y. The new company will be called Projection Optics, Ltd., and Westrex Company, Ltd., will handle distribution of the British-made products. Delivery of the "Hilux Val" anamorphic lens has already begun, it was stated, and a demonstration was held for the trade in M-G-M preview rooms in London.

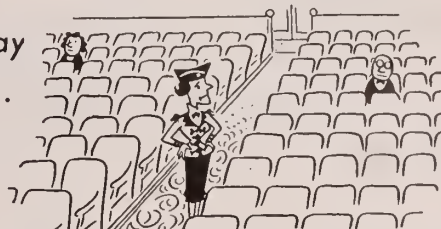
NEW HEADQUARTERS FOR BODDE

The Bodde Screen Company and the Bodde Projector Company have announced a new location for their offices and principal factory in San Fernando, Calif., at 11541 Bradley Avenue. The move provides the companies with an additional 20,000 square feet of building area and offices, the announcement states. The official opening of the plant was held July 10th.

You may offer free parking ...



Your usherettes may be the smartest ...



BUT EVERY PERFORMANCE STILL MUST BE PERFECT!



A perfect performance calls for equipment that rolls in top shape from earliest matinee to midnight show. The best man to keep it that way is an expert RCA Theatre Service Engineer. And he's the only man who's backed by all the broad technical resources of RCA.

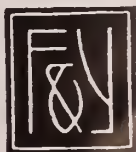
RCA SERVICE COMPANY, INC.
A Radio Corporation of America Subsidiary
Camden, N. J.

You get MORE for Your MONEY with the Raytone **HILUX JR.** Screen!

The HILUX JR. is Raytone's new economy-priced, high quality screen for all-purpose projection. It is a heavy-weight, seamless metallic surface with fully improved sidelighting at the lowest price ever. For larger installations regular Raytone HILUX means perfect projection up to 80 feet in width. See your regular dealer NOW for prompt delivery.



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... taking a page from the other fellow's book



CURTIS MEES

EXCEPT THAT theatres dispense its famous product, the Coca-Cola Company seems far removed from the field of motion picture exhibition, until one considers how it, too, has had special problems of public relations in merchandising a

product associated with pleasure in distinction to basic necessity.

That it has been brilliantly successful in making and keeping the public favorably aware of its particular kind of service, just about everybody knows from roaring metropolis to quiet country town. Even so, you might not have been prepared for the information given in the July issue of *Fortune*, which ranked the Coca-Cola Company 126th in a list of 500 of the largest companies in the United States; and on the basis of profits-before-taxes, placed it 53rd—this in selling what may be classified as a five-and-dime item in contrast to the merchandise of such other corporations in the list as General Motors and U. S. Steel!

That explains how I came to be, the other day, in the office of Edgar J. Forios, vice-president of the Coca-Cola Company, in charge of public relations. This was at the Atlanta headquarters of the company. I had come to talk about public relations, about merchandising with a man who has made a notable career of understanding a huge mass market in a field dependent on a heavy volume of sales at a low price.

By CURTIS MEES

Despite the relatively stable retail price of Coca-Cola, its undeviating standards of quality, and the retention of its familiar bottle design, there is nothing static about its research activities or its executive thinking. We in the motion picture industry frequently talk about setting up a research program, but this one big company conducts a research program commanding wide respect (and envy), which is especially noteworthy considering there are no yearly models or seasonal flavors requiring experimentation.

For one thing, the Coca-Cola Company has long been conducting research into our buying habits, *yours* and *mine*. As far back as 1924, it pioneered a new field with the introduction of the first handy six-bottle carry-home package when the need for such a sales unit was uncovered. Judiciously fanning the flames, nurturing the demand of the housewife, Coca-Cola supplied a growing market which is now of tremendous proportions and still growing.

As Mr. Forio pointed out, "The shop-

ping habits of America have undergone drastic changes in the past 10 or 15 years. Whereas in the past the corner grocery store could be depended upon to deliver as few bottles and groceries as were wanted from day-to-day, the trend now is to self-service in huge super-markets, with the result the housewife tries to do all of her shopping at one time, or twice a week.

"The result has been increased study by the Coca-Cola Company to devise ways of making it easiest for the shopper to maintain a plentiful supply of its soft drink in the home refrigerator. An outgrowth of this has been experimentation with larger size bottles and improved cartons for handling the larger loads between super-market and the home."

CHALLENGE OF CHANGES

Where do "the movies" come into this? Well, what about the changes in the way of life around you as it affects your theatre attendance? *Is any thought being given to concrete methods of meeting the challenge thrust upon us by these changes?*

Communities have spread out, with in-

it's **NEW...**
and it's **NEWS**

THE NEW SPENCER 7/8 H. P. PORTABLE

Why be satisfied with inadequate cleaning equipment, when you can have this genuine "Spencer quality" commercial portable vacuum cleaner for less than \$250, complete with hose and tools? Better cleaning, easier operation will make every cleaning hour more productive. Wet or dry pick-up — cleans bare floors, carpets, rugs, upholstery and draperies. Explosion-proof motor available. Write today.

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Inquiries are invited

creasing demand for suburban theatres, and of different facilities and atmosphere (see "The Theatre for a New Era" in the 1955 Guide Number of BETTER THEATRES). Competition for the entertainment dollar has increased to the point where a "choosey" public demands comfort and quality as it restlessly seeks recreation. A zooming birth rate has added to the problems of young married couples seeking economical entertainment, which has been met, in part, by drive-in theatres, which eliminate baby sitter fees while providing entertainment "a la carte."

Unfortunately, the conventional indoor theatres have not been as successful in meeting the problems, showing little counteractivity in combating the inroads on their patronage. Some exhibitors in this position have helped maintain a high dollar volume of receipts through "roadshow prices" on many pictures—sometimes being forced into this, and occasionally doing so on their own initiative.

The fact that the volume of money is high sometimes fools them into believing increased receipts is as worthwhile to them—and the industry as a whole—as the same dollar volume achieved through greater attendance at "popular prices." (Don't get us wrong, we are for a popular price which is in fair proportion to the cost of other commodities on today's market. In numerous cases theatre admission prices are entirely too low in comparison with pre-war prices, in our humble opinion).

RESEARCH PROGRAM NEEDED

In place of the continual "see-sawing" of roadshow prices on the "big ones," as compared with run-of-the-mill product, would we not all be better served by a generally higher level of so-called popular prices, still in line with the purchasing power of the majority of our patrons? This is one point where an industry research program could provide an answer based upon proven facts.

The Coca-Cola Company consistently applies the principle that no organization, be it large or small, can ever sit back and rest on its laurels. Whenever a business quits *earning its own way* with the public, they say, seeds of disintegration sprout immediately and the business goes down-hill! Mr. Forio's formula for overcoming this is to instill a *genuine desire for service* on the part of every person in the company as his contribution to the program. Quoting him, "What you say about yourself is *advertising*; what others say about you is *reputation*. But it is what other people say about your product that really pays off! The product must be promoted with truth and sincerity."

How many of us in the theatre business have been content to sit back and take it

(Continued on page 36)



The Honeymoon That Never Ends!

"Something old" is fine for the bride . . . but not when it comes to theatre seats! If you want to "live happily ever after" with your patrons, let us rehabilitate your seating! Let us quote on repairing or replacing worn parts, seats or arms. We do it without interrupting your show . . . and our low, low prices are easy to take!

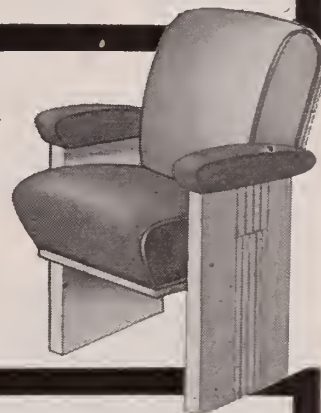
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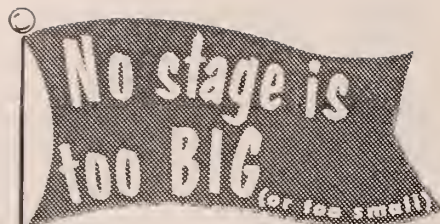
Original "Third Dimension" Plastic or Cast Aluminum Letters in Wider range of Sizes: 4"-6"-8"-10"-12"-16"-17"-24".

OTHER ADLER EXCLUSIVES: Low-Cost "Sectional" Displays—18-8 Stainless Steel Frames (The Strongest You Can Buy) Completely Glazed With Glass or Plastic—Regular or "Remova-Panel" Frames.

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ADC curtain track and control equipment can be custom-fitted to your needs. Our Besteel, Silent Steel and Fenesteeel curtain tracks . . . our Autodrape, Silver Service, Lift-Brake and Stop-Start and Reverse curtain machines are smooth, effortless and dependable.

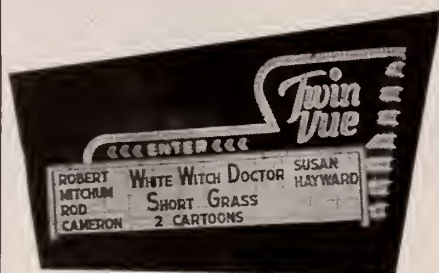


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AUTOMATIC DEVICES COMPANY
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"We Support the Most Celebrated Curtains in the World"

**MORE THEATRES
HAVE WAGNER
CHANGEABLE
COPY DISPLAYS**
than all other makes!



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218 S. HOYNE AVE. • CHICAGO 12, ILL.

Free and Easy

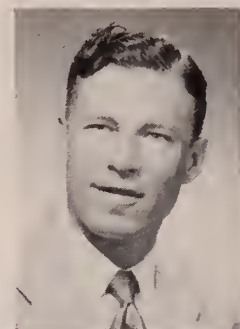
Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Theatre Supply Mart (insert at page 19) provides a postcard for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York 20.

History Shows Few of Our Mistakes Are Original

says

Charlie Jones

... owner-manager of the Northwood theatre, Northwood, Ia.



NORTHWOOD, IA.

HISTORY is supposed to be the recording of consequential events in the past affecting human society. It has always held a strong fascination for me, and to prove the point I want you to know that I have recently waded through the strong, swift stream of Toynbee's "Study of History."

It has been said that unless we know the past, we cannot understand the present. It also has been said that those who do not know history are condemned to make the same mistakes. It is with this straight-laced and scholarly viewpoint that we take a look at history as it pertains to our industry, using the recent 40th Anniversary issue of MOTION PICTURE HERALD as our text.

Starting in 1916, on page 46, we see a film market quotation and discover that not a single company listed at that time is now in existence. Doubtless they paid all their surplus out as dividends and silently folded their tent.

We see that the scourge of "gimmies" is not of recent vintage, for forty years ago somebody was receiving donations for the benefit of actors. (That was in the days before the backyard swimming pool became a standard accessory.) Also to catch our eye is Vitagraph's president making a pitch for his coming years' product, saying, "There are to be no bad pictures on our program." Famous last words!

If you look across the page you will see that hallowed spot where the first print of the oft-repeated "Count of Monte Cristo" was made. They shoulda torn up the script when they tore down the building. And did you notice the admission price on the box-office window of Warner Brothers' first theatre, featuring "refined entertainment for ladies, gentlemen and children?" Five cents! Permanently painted on the window, too. No jockeying admission prices in those days. Wonder when we started having a kids price? (As a passing thought: How'd you like a 70-30 deal in those days with that admission?)

It looks like inflation really started in 1917, when bold headlines featured some-one telling exhibitors to raise their price to

15c. Somebody's always telling exhibitors what admission price to charge! That was a year, too, when a familiar blazing headline declared that "Small Exhibitors Face Ruin in Big U. S. Tax." The printer could have left the type set to use again 30 years later! Both Universal and Uncle Sam got into big fights that year—1917. One won a legal battle and the other emerged a champion.

Well, in 1918 a lot of patrons caught cold and got runny noses standing around in wet lines waiting for change for a quarter. So the motion picture people urged Congress to make a 15c piece to speed up the flow of traffic past their box-offices. They certainly *were* the good old days! Can you imagine thousands of people catching the sniffles because they had to wait in line for some cashier with nine thumbs to hand back a dime change from a two-bit piece. A lobbyist armed with that kind of ammunition probably went and jumped in the Potomac. Besides, those snifflers shoulda been glad they had lines to stand in. In 1955 they'd be getting antihistimine shots in the line, if there was a line, and they'd be paying for it—or, brother, how they'd be paying!

That was also the year the government conceded that the screen spoke to a pretty sizeable hunk of the population every night, making theatres a pretty handy thing for propaganda. They're good for taxes, too.

You fellow-exhibitors who lived through much if not all of the history displayed in those Anniversary issue pages may not be able to appreciate the reaction of a Johnny-come-lately like Northwood's present and only representative of showbusiness. Look at those headlines, for example, of 1923: "Exhibitor Politics Boiling" . . . "Schenk Bars Road Shows"—that was Joseph M. whom 1955 identifies with Todd-AO—"Wants Theatres to Prosper" . . . "DeMille's 'Ten Commandments' Is Monument to Industry." What goes on here? What am I living through now, a reissue?

I see some references to Smith Bookhart, who used to be U.S. Senator from the state where I now pay taxes. Smith Wildman Brookhart—that second name sure made him vulnerable—got himself a big scrap-

book of press notices out of the motion picture industry. Wanted the Government to lay down the law to it. Smith wasn't around when it germinated, but the idea dropped on fertile soil. By the way, what pictures you playing next week or week after? On what terms? . . . Yep, once in awhile Iowans remember Senator B. But there ain't near the loco weed in Iowa there used to be. Looks like our big southwesterners blew most of the seed over into Wisconsin.

In 1921 a Public Rights League was organized under the leadership of the HERALD to enlist theatre patrons in a fight for freedom of the screen. "Radical reformers," as the zealous supporters of censorship were called, were applying a great assortment of local, and mostly personal, prejudices in requiring that this, that and the other thing be cut out of films.

We weren't in the picture business then, since Mom tucked us in bed by 7 o'clock every night, but we can imagine what a mess of things was made by cutting out certain scenes for one city or state, putting 'em back for another, and in general hashing up the sequences until you couldn't tell the plot without a score card. Musta cost the distributors quite a piece of change, too—and with the pictures already bought on contract they couldn't recover the charges by upping the percentage a point or two.

Apparently this noble experiment, like that other one of the same period, didn't do much for censorial sobriety. But Martin Quigley and his HERALD didn't give up the fight, and won out, some half-dozen years later, in the Production Code, which has put a crimp in the style of narrow-minded busybodies and irresponsible producers.

When those HERALD headlines came up to our own day in the business, we felt like we had just got done backtracking through the same woods and were picking up the trail again. "Vitaphone Perfection Seen" . . . "Fox Grandeur Films Make New History" . . . "Exhibitors Urge Quality Films to Bolster Box Office for 1932," and so on, "More Product Crying Need" . . . "New York Public Gets a Look at Cinerama" . . . headlines about CinemaScope, about VistaVision. It took a lot of dreaming, and jostling, and fighting, and double-talk, and organizing, and meetings, and inventing, and risking to make all that history, and it's out guess that they're the stuff of HERALD headlines yet to come.

I'd like to speculate on them, to talk a bit about the future. However, I'd better get on home and hoe the quack grass out of those spuds.

Charlie

New LARGER

REWINDER

18"



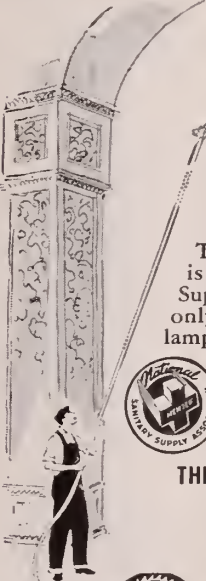
This is it... a GB first! Model K, in high-grade heavy steel, machined with precision tolerances... accommodates 3,000-ft. 35 mm. reels—and smaller! Doors open on extra-heavy counter-balanced spring hinges. Control handle for starting. Finished in brawn hommertane. Gray hommertone, on request.

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GOLDBERG BROS.



DENVER, COLORADO

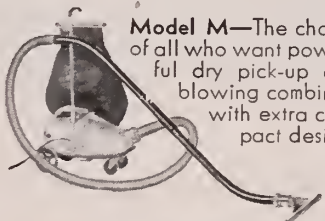


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These are reasons why the Super Cleaner is a tradition in theater maintenance. One Super demonstration is conclusive. Not only bare and carpeted floors, but the screen, lamp house, box fronts, draperies, decorations—everything high and low are quickly, thoroughly cleaned in place with a Super.

*Names on request.



Model M—The choice of all who want powerful dry pick-up and blowing combined with extra compact design.

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"Once Over Does It"

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"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

Year after Year
THEATRES BUY SUPERS

CHAIN NO. A—Started buying Supers in 1930. Have purchased one or more almost every year since. Four more purchased in 1955 brings the total to 229 Supers.

CHAIN NO. B—Started in 1945. Has bought a total of 33 Supers.

CHAIN NO. C—Started in 1935. Bought one more in 1954, a total of 30 Supers.

CHAIN NO. D—Started in 1930. Bought one more in 1954, a total of 20.

CHAIN NO. E—Started in 1945. Has bought 20 Supers.

CHAIN NO. F—Started in 1941. Has bought 15 Supers.

CHAIN NO. G—Started in 1945. Has bought 6 Supers.

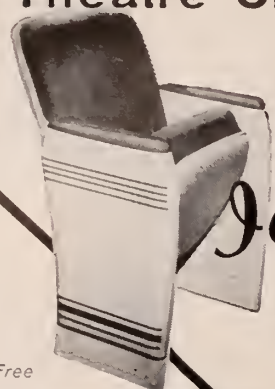
THE WISE BUY TODAY is the NEW Raytone HILUX JR. Screen!

The HILUX JR. is Raytone's new economy-priced, high quality screen for all-purpose projection. It is a heavyweight, seamless metallic surface with fully improved side-lighting at the lowest price ever. For larger installations, regular Raytone HILUX means perfect projection up to 80 feet in width! See your regular dealer NOW for prompt delivery.



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- Beautifully styled end standards.
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See Your Independent Theatre Supply
Dealer or Write for Literature.

IDEAL SEATING COMPANY
Grand Rapids, Michigan

Art Exhibits As a Showmanship Device

(Continued from page 25)

Art departments of high schools in 28 surrounding towns are represented.

This year Smith Management offered two First Year Scholarships at the School of the Museum of Fine Arts in Boston, to winners in a competition associated with the festival. Patrons were invited to vote for the best picture in the show.

A different approach to the development of such interests has been taken by Burton Coughlan at his Fine Arts theatre in Maynard, Mass., which shows both art films and regular Hollywood product on a matinee and twice-a-night single feature policy. Mr. Coughlan studied to be a commercial artist himself at the Museum Art School to which Smith Management is giving the scholarships mentioned above, before joining his father in theatre operation. There is an excellent free parking space across the road from his theatre, and 90% of his patronage, he figures, is from suburbs of Boston outside Maynard itself.

A COMBINATION PROGRAM

In response to suggestions from many of these patrons, he began two years ago to list, free in his program, art exhibits and stage theatres in Boston, along with concerts and special events. He found that this convenient grouping of information in the Fine Arts and Peoples theatres combined program added noticeably to the care with which this program was saved and consulted.

This interest in art led him last fall to open a "gallery" of his own in a remodelled barn adjoining the theatre—a barn in which his father once kept trotting horses. Here a number of recognized artists hang their work with a view to sales. A number of patrons like to come early for the show and browse through this gallery until it is time to go into the theatre.

TIE-IN WITH A GALLERY

Two Boston art film houses have arranged with the Margaret Brown Gallery to provide a new exhibit of pictures by modern artists with each new bill, usually something more or less in harmony with the subject or setting of the feature. The policy at both houses is long runs. The Beacon Hill, owned by Benjamin Sack and managed by Harry Harding, hangs the paintings in the foyer, on the stairs to the balcony and in an upstairs lounge. The Kenmore, operated by Louis Richmond, has a special gallery corner of its foyer, shielded from the main entrance traffic by a screen of flowers in boxes at different levels,

mounted on floor-to-ceiling bars. Both report a good deal of interest among their patrons. Margaret Brown advises that a number of these patrons have dropped in at her gallery, and there is evidence that some of her regular customers have become regular patrons of the Kenmore!

GALLERY UNDER FOYER

The art show policy at the Brattle, in Cambridge, operated by Cy Harvey and Bryant Halliday, is more like that of the Fine Arts in Maynard. A separate gallery, in this case leased by two Harvard students, is located beneath the theatre, but it has become something like a foyer of the theatre, where friends meet and talk before shows.

Leading out of it is a cocktail room, which is operated by the theatre management on a club basis. While the Brattle screen program changes weekly, the art shows change every three weeks. An effort is made to match interest of one or more of the features shown during each three-week period.

When the gallery opened, incidentally, the two student proprietors served as janitors for the theatre in lieu of rent. Now they are selling enough paintings to pay cash!—DONALD O. J. MESSENGER.

Mass Merchandising

(Continued from page 33)

easy, thinking "house prestige," or Hollywood pre-selling would carry the load?

And, thinking back to Mr. Forio's statement, we wonder if our *reputation* is on a par with our *advertising* in the sense he expressed it. Do your patrons think as well of you as you do of yourself? Can you honestly say that you promote your product, your theatre, with "truth and sincerity"? Has every member of your "theatre family" been imbued with a *real* desire to serve your patrons well—to give that little "extra" measure of personal attention which earns gratitude and friendship, keeping them coming back for more movies at *your* theatre? All of these qualities must be cultivated and practised by the management as an example for the junior employees to follow.

Mr. Forio believes that the basic concept of a sound public relations policy may be summed up in the words of an old Negro philosophy, "People are *down* on what they ain't *up* on!"

We resist things we do not fully understand; consequently, a primary function of public relations is to supply guidance in making company policy easily understood by the employees, the general public, and *particularly* the customers.

New ... Revised ...

8th Edition of the

Bluebook of Projection

The standard textbook on motion picture projection and sound reproduction. . . . Extensively revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference, the Bluebook with this edition includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture.

\$7.25 postpaid

QUIGLEY PUBLICATIONS

1270 SIXTH AVENUE, NEW YORK 20, N. Y.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 102 attractions, 4,370 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions, published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Kops (U-I).....	—	2	23	26	9
A & C Meet the Mummy (U-I).....	—	1	8	3	—
Ain't Misbehavin' (U-I).....	—	1	10	2	1
Americano (RKO).....	5	10	34	15	20
Annapolis Story (A-A).....	—	—	7	9	2
Bad Day at Black Rock (MGM).....	4	26	27	19	2
Bamboo Prison (Col.).....	—	14	18	8	1
Battle Cry (W.B.).....	45	47	24	2	1
Bedevilled (MGM).....	—	—	8	6	14
Big Combo (A.A.).....	—	—	8	5	16
Black Tuesday (U.A.).....	—	5	7	11	8
Blackboard Jungle (MGM).....	15	28	5	—	—
Bridges at Toko-Ri (Par.).....	30	56	46	1	1
Camille (Reissue) (MGM).....	2	1	1	3	8
Captain Lightfoot (U-I).....	—	3	15	17	6
Carmen Jones (20th-Fox).....	13	35	16	10	2
Carolina Cannonball (Rep.).....	—	—	3	2	4
Cell 2455, Death Row (Col.).....	—	3	10	8	—
Chief Crazy Horse (U-I).....	—	13	25	12	3
Conquest of Space (Par.).....	—	—	10	18	8
Country Girl (Par.).....	42	49	19	7	3
Crashout (Filmmakers).....	—	—	4	5	1
Creature With the Atom Brain (Col.).....	—	1	3	1	1
Cult of the Cobra (UI).....	1	—	2	2	2
Daddy Long Legs (20th-Fox).....	—	12	14	4	2
Davy Crockett (B.V.).....	7	21	4	3	—
Destry (U-I).....	3	35	42	8	8
Detective (Col.).....	—	3	8	9	3
Doctor in the House (Rep.).....	5	2	—	—	—
East of Eden (W.B.).....	3	11	9	12	3
End of the Affair (Col.).....	—	—	2	14	10
Escape to Burma (RKO).....	—	3	17	14	7
Eternal Sea, The (Rep.).....	—	1	11	10	3
Far Country (U-I).....	10	20	55	30	5
Far Horizons, The (Par.).....	—	1	23	9	2
5 Against the House (Col.).....	—	—	4	2	1
†Foxfire (Univ.).....	—	4	2	1	—
Gang Busters (Visual).....	—	1	9	3	—
Glass Slipper, The (MGM).....	1	22	14	11	14
Green Fire (MGM).....	—	9	37	24	7
Hell's Island (Par.).....	—	—	13	5	1
Hit the Deck (MGM).....	—	10	33	17	2
Interrupted Melody (MGM).....	—	2	1	13	—
It Came from Beneath the Sea (Col.).....	—	1	2	1	1
Julius Caesar (MGM).....	13	22	22	11	4
Jump Into Hell (W.B.).....	—	—	3	5	—
Jupiter's Darling (MGM).....	—	7	31	31	17

	EX	AA	AV	BA	PR
Kiss Me Deadly (U.A.).....	—	—	1	1	7
Land of Fury (British) (U-I).....	—	3	—	2	1
Long Gray Line, The (Col.).....	33	16	17	26	6
Long John Silver (DCA).....	—	—	2	6	2
Looters, The (U-I).....	—	—	4	9	7
Love Me or Leave Me (MGM).....	5	15	10	—	1
Ma and Pa Kettle at Waikiki (U-I).....	4	21	16	10	1
Magnificent Matador (20th-Fox).....	2	—	1	7	4
Mambo (Par.).....	—	1	2	3	10
Man Called Peter, A (20th-Fox).....	36	39	1	13	—
Man From Bitter Ridge (U-I).....	2	—	8	3	6
Man Without a Star (U-I).....	—	8	27	12	2
Many Rivers to Cross (MGM).....	9	37	29	8	7
Marauders, The (MGM).....	—	2	4	3	—
Marly (U.A.).....	1	—	4	3	3
Masterson of Kansas (Col.).....	2	10	32	8	1
New Orleans Uncensored (Col.).....	—	—	2	3	—
New York Confidential (W.B.).....	—	1	6	13	8
Prince of Players (20th-Fox).....	2	7	17	11	27
†Prize of Gold, A.....	—	—	4	4	—
Prodigal, The (MGM).....	4	11	18	21	1
Purple Plain, The (U.A.).....	—	—	6	11	6
Racers, The (20th-Fox).....	5	6	28	20	15
Rage at Dawn (RKO).....	—	—	6	5	2
Revenge of the Creature (U-I).....	1	15	21	3	1
Run for Cover (Par.).....	—	—	16	14	6
Sea Chase, The (W.B.).....	—	7	22	3	—
†Seven Little Foys (Par.).....	21	7	3	—	3
†Seven Year Itch (20th-Fox).....	5	6	—	—	—
Shotgun (A.A.).....	—	6	7	—	—
Silver Chalice (W.B.).....	2	35	48	15	6
Six Bridges to Cross (U-I).....	4	19	32	40	2
Smoke Signal (U-I).....	—	3	15	21	12
Soldier of Fortune (20th-Fox).....	—	15	9	3	1
So This Is Paris (U-I).....	2	16	38	24	13
Son of Sinbad (RKO).....	—	2	8	9	2
Strange Lady in Town (W.B.).....	—	8	9	8	1
Stranger on Horseback (U.A.).....	—	6	1	—	1
Strategic Air Command (Par.).....	22	11	1	—	—
Tarzan's Hidden Jungle (RKO).....	1	9	3	10	2
Ten Wanted Men (Col.).....	2	12	25	9	3
That Lady (20th-Fox).....	—	—	—	—	5
This Island Earth (U-I).....	1	3	24	—	—
Three for the Show (Col.).....	—	—	13	15	16
Three Ring Circus (Par.).....	18	50	29	11	6
Tight Spot (Col.).....	—	—	5	3	3
Timberjack (Rep.).....	—	1	7	9	12
Unchained (W.B.).....	—	—	—	6	12
Underwater! (RKO).....	4	39	43	8	2
Untamed (20th-Fox).....	2	17	38	9	3
Violent Men (Col.).....	2	24	28	23	12
Violent Saturday (20th-Fox).....	—	1	6	11	28
West of Zanzibar (U-I).....	—	—	8	4	13
White Christmas (Par.).....	48	41	23	5	2
White Feather (20th-Fox).....	1	16	30	17	6
Women's Prison (Col.).....	—	6	—	4	—
Young at Heart (W.B.).....	6	17	46	11	5

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AND FOR EVERY FUN-LOVING MOVIEGOER
IN THE LAND...

WESTERN INTERNATIONAL COMMUNICATIONS CABLEGRAM

CLASS OF SERVICE DESIRED	
FULL RATE	
CABLE LETTER	
PRESS	

TO: STATE DEPARTMENT
WASHINGTON, D.C.

SIR: BABY ABANDONED IN OUR GARDEN.
HAVE NAMED HIM SAM. AFTER UNCLE.
SECRET AGENTS FURIOUS...AND HAVE SENT
BEAUTIFUL BABY-SITTER TO GET
INFANT BACK. RUSH INSTRUCTIONS.

FROM: CHARGE D'AFFAIRES
U.S. EMBASSY,
SOMEWHERE IN EUROPE

MOST HILARIOUS
INTERNATIONAL INCIDENT
that ever burned the cables
...or sizzled the screen!

WESTERN UNION INTERNATIONAL COMMUNICATIONS CABLEGRAM

CHECK
ACCOUNTING INFORMATION
TIME FILED

TO: CHARGE D'AFFAIRES U.S. EMBASSY,
SOMEWHERE IN EUROPE

SIR: CHANGE BABY, CHARM BABE,
STALL SECRET AGENTS. "OPERATION
DIAPER" UNDERWAY!

FROM: STATE DEPARTMENT
WASHINGTON, D.C.

COLUMBIA
PICTURES
presents

SPECIAL DELIVERY



with

STARRING
JOSEPH COTTEN
EVA BARTOK

Niall MacGINNIS • Rene DELTGEN • Robert CUNNINGHAM • Don HANMER • Lexford RICHARDS
Screen Play by PHIL REISMAN, Jr. and DWIGHT TAYLOR • Produced by STUART SCHULBERG and GILBERT de GOLDSCHMIDT
Directed by JOHN BRAHM • An N. PETER RATHVON Production

SEALED WITH LAUGHS 'N' KISSES
FROM *Columbia*



AUGUST 13, 1955

MOTION PICTURE HERALD

*Allied Units Step Up
COMPO Dues Fight*

*It's Arbitration
Draft Time Again*

THE HARD WAY

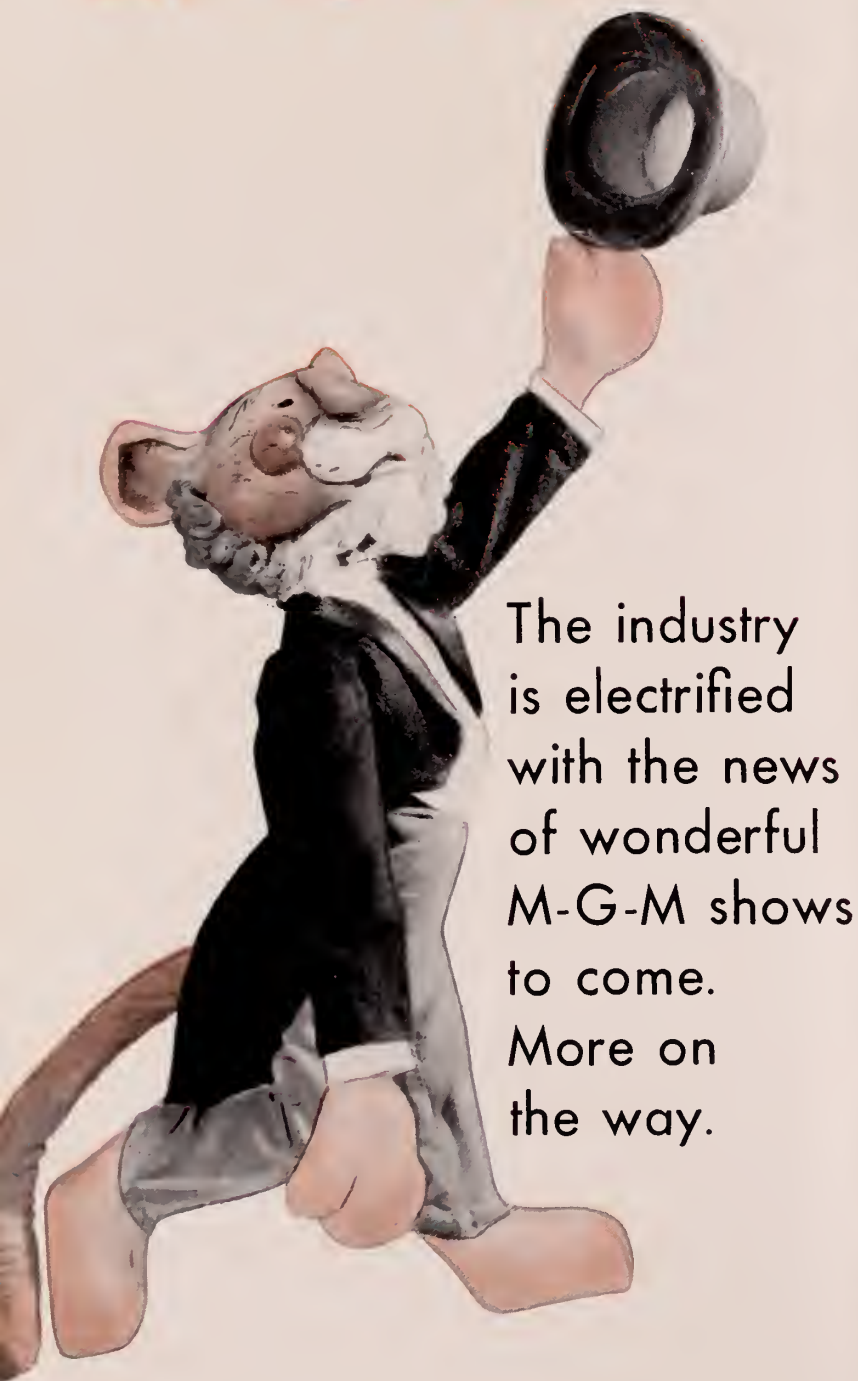
—An Editorial

REVIEWS

(In Product Digest) LOVE IS A MANY-SPLENORED THING, THE GIRL RUSH, THE McCONNELL STORY, THE AFRICAN LION, THE DIVIDED HEART, THE NAKED STREET, SPY CHASERS

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FIRST IN FILM- LAND!



The industry
is electrified
with the news
of wonderful
M-G-M shows
to come.
More on
the way.

Previously we told you about "It's Always
Fair Weather," "Trial," "Quentin Durward,"
"I'll Cry Tomorrow," "The Bar Sinister,"
"The Tender Trap."



MAGIC!

"KISMET"

IN CINEMASCOPE AND COLOR

Long-run, record-breaking engagements here and abroad of the new stage triumph of "Kismet" prove that in all show business there is no story so beloved as that of the bold, romantic poet-beggar and his lovely daughter. M-G-M has made a screen production so enchanting, so rich with the warmth of love and laughter, so bubbling with sights to see and music to dream to, that audiences will pack theatres the world over to enjoy the Giant of Musicals!

★

M-G-M presents in CinemaScope • "KISMET" starring Howard Keel • Ann Blyth • Dolores Gray • Vic Damone with Monty Woolley • Sebastian Cabot • Screen Play by Charles Lederer and Luther Davis • Adapted from the Musical Play "Kismet" • Book by Charles Lederer and Luther Davis Founded on "Kismet" by Edward Knoblock • Music and Lyrics by Robert Wright and George Forrest • Music adapted from themes of Alexander Borodin • Photographed in Eastman Color • Directed by Vincente Minnelli • Produced by Arthur Freed



THE ROMANTIC STORY
COMES TO LIFE!

"DIANE"

IN CINEMASCOPE AND COLOR

This is the dramatic love conflict of a beautiful, brilliant woman and the world's most feared Queen, Catherine de Medici—for the heart of the same man. Lana Turner plays the fascinating, daring Diane whose romantic adventures carried her into a fabulous world of spectacle and intrigue... an entertainment to hold you spellbound with its thrills and pageantry.

★
M-G-M presents in CinemaScope • Lana Turner in "DIANE" • co-starring Pedro Armendariz Roger Moore • Marisa Pavan • Sir Cedric Hardwicke • with Torin Thatcher • Taina Elg • Screen Story and Screen Play by Christopher Isherwood Based on the story "Diane De Poitiers" by John Erskine • Photographed in Eastman Color • Directed by David Miller • Produced by Edwin H. Knopf



GREATNESS ON YOUR SCREEN!

"THE LAST HUNT"

IN CINEMASCOPE AND COLOR

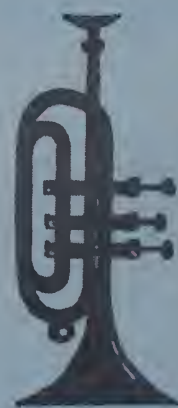
Difficult and dangerous it was to round up the largest existing herd of buffalo for this adventure-packed Big One in CinemaScope and Color. A top-talent company, headed by Robert Taylor, Stewart Granger, Lloyd Nolan, Russ Tamblyn and Anne Bancroft, went to the Badlands of South Dakota to film this flaming drama in its authentic locale, the tense tale of two men who went out to hunt down the buffalo—and ended by hunting each other—because of an Indian girl.

★
M-G-M presents in CinemaScope • "THE LAST HUNT" starring Robert Taylor • Stewart Granger • Lloyd Nolan • Anne Bancroft Russ Tamblyn • Written by Richard Brooks • Based on the Houghton Mifflin Literary Fellowship Award Novel by Milton Lott • Photographed in Eastman Color • Directed by Richard Brooks



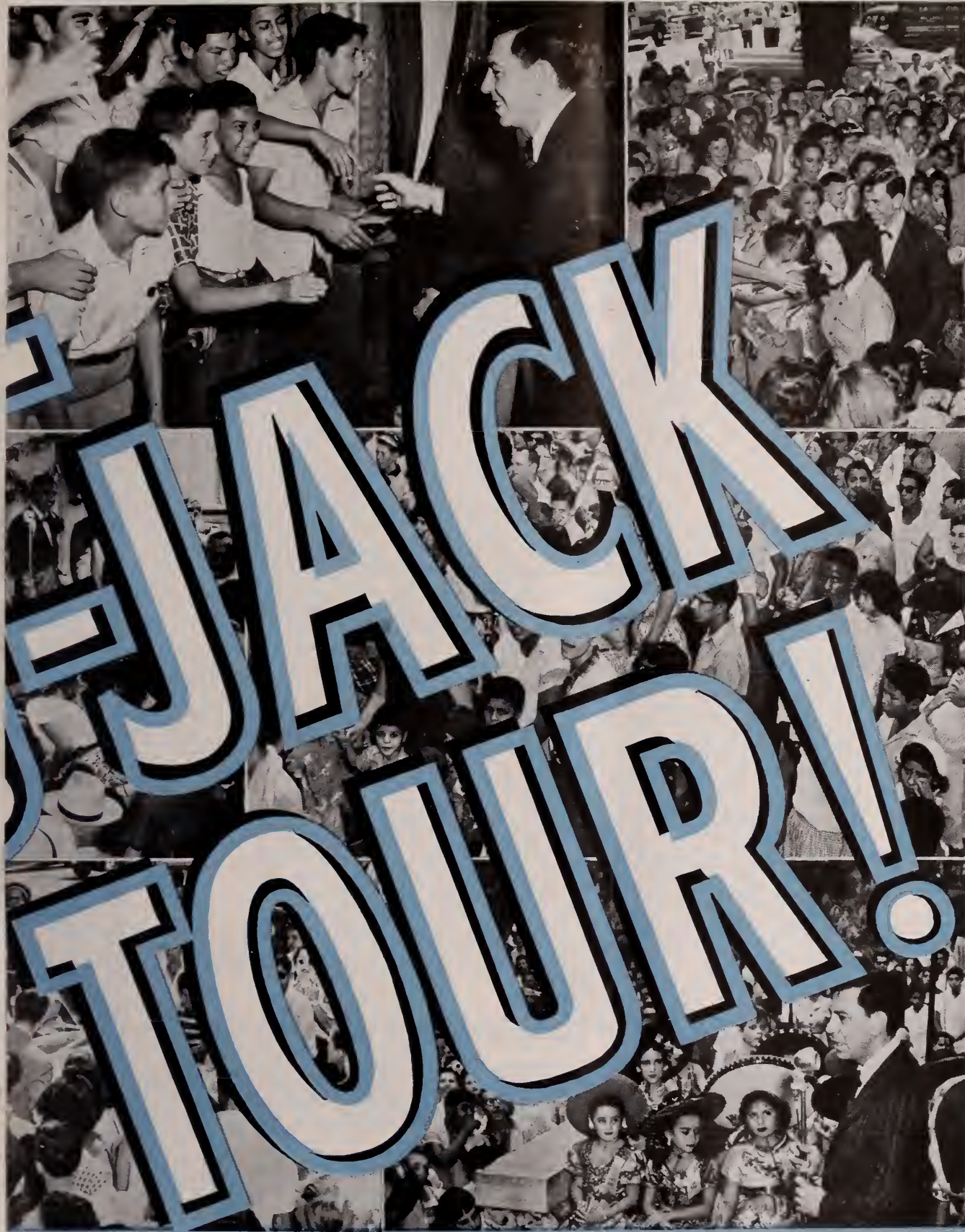
RECORD MOBS TURN OUT! RECORD RECEIPTS POUR IN!
AND JACK WEBB'S HISTORY-MAKING 37-DAY IN PERSON
TOUR ROARS ON! IT'S A MIGHTY SHOWMANSHIP MILESTONE!

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AND PUBLIC BUILDUP PAVING THE GOLDEN WAY FOR
JACK WEBB'S NEW ROLE AND NEW GREATNESS!



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PETE
STARRING
JANET
LEIGH

PRESENTED BY WARNER BR



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WARNER BROS.
 ★ ★ ★
BIG TRADE SHOWS
 ★ ★ ★
AUGUST 16th!

ALBANY
 20th Century-Fox Screening Room
 1052 Bwoy. • 12:30 P.M.

ATLANTA
 20th Century-Fox Screening Room
 197 Walton St. N.W. • 2:00 P.M.

BOSTON
 20th Century-Fox Screening Room
 115 Bwoy. • 2:00 P.M.

BUFFALO
 20th Century-Fox Screening Room
 290 Franklin St. • 2:00 P.M.

CHARLOTTE
 20th Century-Fox Screening Room
 308 S. Church St. • 2:00 P.M.

CHICAGO
 Warner Screening Room
 1307 So. Wabosh Ave. • 1:30 P.M.

CINCINNATI
 RKO Palace Th. Screening Room
 Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
 20th Century-Fox Screening Room
 2219 Payne Ave. • 8:00 P.M.

DALLAS
 20th Century-Fox Screening Room
 1803 Wood St. • 2:00 P.M.

DENVER
 Ogden Theatre
 2:00 P.M.

DES MOINES
 20th Century Screening Room
 1300 High St. • 12:45 P.M.

DETROIT
 20th Century-Fox Screening Room
 2211 Coss Ave. • 2:00 P.M.

INDIANAPOLIS
 20th Century-Fox Screening Room
 326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
 Florida Theatre Bldg. Sc. Rm.
 128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
 20th Century-Fox Screening Room
 1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
 20th Century-Fox Screening Room
 1620 W. 20th St. • 2:00 P.M.

MEMPHIS
 Crosstown Theatre
 400 North Cleveland St. • 10:00 A.M.

MILWAUKEE
 Warner Theatre Screening Room
 212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
 20th Century-Fox Screening Room
 1015 Currie Ave. North • 2:00 P.M.

NEW HAVEN
 Warner Theatre Projection Room
 70 College St. • 2:00 P.M.

NEW ORLEANS
 20th Century-Fox Screening Room
 200 Liberty St. • 9:00 A.M.

NEW YORK
 Home Office
 321 W. 44th St. • 2:15 P.M.

OKLAHOMA
 20th Century-Fox Screening Room
 10 North Lee St. • 1:30 P.M.

OMAHA
 20th Century-Fox Screening Room
 1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
 Universal Screening Room
 251 No. 13th St. • 2:00 P.M.

PITTSBURGH
 RKO Screening Room
 1811 Blvd. of Allies • 1:30 P.M.

PORTLAND
 21st Ave. Theatre
 616 N.W. 21st Ave. • 2:00 P.M.

SALT LAKE CITY
 20th Century-Fox Screening Room
 316 East 1st South • 1:00 P.M.

SAN FRANCISCO
 Republic Screening Room
 221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
 Modern Theatre
 2400 Third Ave. • 10:30 A.M.

ST LOUIS
 S'trenco Screening Room
 3143 Olive St. • 1:00 P.M.

WASHINGTON
 Warner Theatre Building
 13th & E. Sts. N.W. • 10:30 A.M.

WEBB AS PETE KELLY IN
KELLY'S BLUES

WRITTEN BY
 RICHARD L. BREEN

★ **EDMOND PEGGY LEE ANDY DEVINE**
 ★ **O'BRIEN** LEE MARVIN • ELLA FITZGERALD

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DIRECTED BY JACK WEBB • PRINT BY TECHNICOLOR

OS. • WARNERCOLOR **CINEMASCOPE** STEREOGRAPHIC SOUND



Next week from coast to coast!

WILLIAM HOLDEN · JENNIFER JONES

THE WORLD SAID "NO"...

But Han Suyin
and Mark Elliot
shut the world out
...as they were swept
into a love that
defied 5000
years of
tradition!

She was the fascinating Eurasian...he was the American correspondent!

20th Century-Fox presents

LOVE IS A MANY-SPLENDORED THING

CINEMASCOPE
COLOR by DE LUXE

with TORIN THATCHER
PRODUCED BY BUDDY ADLER · DIRECTED BY HENRY KING · SCREEN PLAY BY JOHN PATRICK

Tune in this Sunday! See Ed Sullivan's "Toast of the Town" salute "Love is a Many-Splendored Thing" on CBS-TV network. Hear The Four Aces sing the beautiful title song! Get your FREE record, Radio-TV Dept., 20th Century-Fox, 444 W. 56 St., N.Y., and start plugging this great number now!

"It's a pleasure to do business with 20th!"



MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 200, No. 7

August 13, 1955



The Hard Way

A COMBINATION of circumstances — some of them avoidable — has made the road to an industry arbitration system a long one, with many turnings, not a few detours, hazardous bridges to cross and roadblocks to circumvent.

One of the factors that has made the task harder than necessary and one that need not have been present is the secrecy generally maintained for the past several years by the principals involved in the negotiations. This is doubly disturbing because, so far as exhibition is concerned, the real principals are not organization leaders and lawyers but the thousands of theatre owners throughout the country. They are the ones whom an arbitration system must serve. They are the ones who have been kept in the dark.

No one has a vested interest in arbitration as such or in any draft of an agreement. The reluctance to keep exhibition generally informed of the drafts of the arbitration plan or even of the nature of the points at issue understandably has bred distrust and lack of enthusiasm. This "Big Brother" attitude that every one should wait patiently until the arbitration document is signed, sealed and tied with a pretty red ribbon is no way to build confidence in arbitration that must be used by hundreds of "Little Brothers" or it is doomed to be a grandiose failure.

About all those directly concerned have been pleased to inform the industry at large is that arbitration has been under discussion, admittedly intermittent, and that once again the "final draft" is near at hand. Now that the draft has been through such a long period of gestation, it certainly is not to be suddenly understood by exhibitors through some mysterious process. Exhibitors can not be expected to "get" arbitration by osmosis.

Obviously there are certain types of negotiations that must be carried on in private. There are others that progress much better outside the spotlight of public and press attention. Furthermore there are technical and legal points involved in many issues, including arbitration, that are not of interest to the industry as a whole. Yet the cause of arbitration is too important potentially for the benefit of all to be so long continued as a Star Chamber matter.

An exhibitor is an individual and a theatre owner before he is a member of an exhibitor organization. Arbitration will be used by individual exhibitors, not by trade associations. The individual has a right to know what is going on and why. If he does not, he is not to be blamed if he does not shout for joy when the "blessings" of arbitration are revealed to him for the first time in the eventual publication of a document.

THIS IS the week for theatre audience collections for the Will Rogers Memorial Hospital. Approximately 5,000 theatres sent in advance pledges of cooperation. Hundreds of other theatres are also expected to make the collections. The Will Rogers Hospital eminently deserves support. The theatre going public will not be upset when they are informed that the hospital cares for the industry's own and also carries on a research program which, it is hoped, will make important contributions in the fight to eradicate tuberculosis.

COMPO Dues

THE introduction of any issues outside the value of COMPO in connection with its current dues campaign is out of order. COMPO should be supported or not depending on what each exhibitor thinks of COMPO's record to date and expectation of performance in the year ahead. Presumably as a result of the excessive heat wave oppressing most of the country, some statements have been made on this subject which would have been much better unsaid.

Reckless charges have no place in a responsible and mature industry. The fact that COMPO includes distributors as well as exhibitors means that sometimes divided viewpoints will mean inaction as in the fight against Toll TV. The fact that COMPO is an all-industry organization with a permanent staff means that it will spend more and on certain questions do more than any component organization. That too is in the nature of things. It has caused jealousy in the past and will again but is certainly not a proper issue on which to decide to withhold dues. COMPO has not fulfilled all the promises of its charter yet its record is impressive. Taxes are likely to be reduced for some industries in 1956. COMPO is the motion picture's best hope—indeed only present hope—of being included in such a list. The goal of COMPO's audience poll—the development of new stars—is also something shared by all.

COMPO should be supported or liquidated. It should not be given lip-service and stabbed in the back.



Q The anti-trust policies of the Federal Government continue to be a mystery to the uninitiated. Industrial concerns, newspapers and banks have been merging right and left. Yet when Curtis Publishing Co. sold its unprofitable "Better Farming" (known until recently as "Country Gentleman") to "Farm Journal" the Federal Trade Commission intervened.

—Martin Quigley, Jr.

Letters to the Herald

MOTION PICTURE HERALD

August 13, 1955

Wants Movietime

TO THE EDITOR:

I recommend that more Movietime, U. S. A., shows hit the road. They should cover as many of the rural areas as possible. Appearances by stars in large cities is a common thing. They should drop in on us and give us a plug. We'll plug for them. Give the public a chance to meet their idols. —W. B. BEGERT, *Strand Theatre, Berlin, N. H.*

Help!

TO THE EDITOR:

I think that the film companies should, on all percentage pictures, give each theatre so much per cent for advertising, even a small amount, because like this theatre (500 seats, town of 6,000) every bit helps. And after all it is the film company pictures we are advertising.

Why don't the candy companies supply us with displays, like tooth paste companies have, etc. I try to make my candy stand as attractive as I can with ideas that I think up myself but with the help of our candy company we could make our stands more attractive and I know we would sell more candy. —FRANK LAMBERTSON, JR., *Town Theatre, Alexandria, Indiana.*

No Controversy

TO THE EDITOR:

Although an occasional controversial picture is always a welcome diversion in the regular run of the year's product, our experience indicates the warning sign should go up on the current trend toward too many pictures of this type. Too many patrons are getting up in arms about it, causing serious, even alarming, animosity at the local level. —L. EDWARD FORESTER, *Adv. Mgr., Frontier Theatres, Inc., Dallas, Tex.*

New Stars

TO THE EDITOR:

Better product is needed. Stars are on the wane and new blood is needed badly. Too much blood and guts pictures—more comedies are needed. Also pictures, especially "B" pictures, are too long in time. —S. CONTI, *Brook Theatre, Bound Brook, N. J.*

Stop Premieres

TO THE EDITOR:

Producers should stop trying to sell exhibitors with their premieres in natural locations. This stunt creates good trade paper publicity, but does not always reflect in box office. My suggestion would be to use the expense and have our motion picture stars visit the neighborhood theatres and I am sure it will reflect in box office results as

well as bringing people back to the theatres more often. —A. WILLIAMS, *District Manager, Stanley Warner, Newark, N. J.*

No Showmanship

TO THE EDITOR:

I believe the most serious problem to hit the business today is the lack of showmanship most (99 out of 100) theatres are guilty of. To make a complete comeback the theatre must publicize itself and build itself up in the public eye until it is again considered an exciting and entertaining spot, a spot where there's always something going on. The theatres themselves must do this—no one will do it for them. —Gateway Theatre, *Fort Worth, Texas.*

The Figures

TO THE EDITOR:

Seventeen months have passed since we took over the Plaza, Burlington Wisconsin 527-seat theatre, modernized it to the extent of \$49,000 which was the approximate cost of the Plaza building and equipment 25 years ago. Since we had no experience in theatre operation, we made many mistakes. Our accountant buys and books the film deals and we are happy to be able to state that Plaza Theatre business has been profitable and enjoyable.

Our relationship with ten film companies has been most cordial and is getting better as time goes on. Just finished looking over the profit and loss statement of all pictures played during 1954. Tried to compare with three other exhibitors in like towns to no avail.

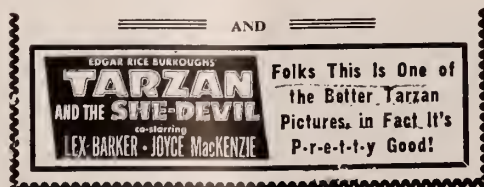
Here are my figures: Box office gross—\$65,336.34; Profit—\$3,905.38; Profit per cent of gross—5.98%. We played 140 pictures, lost money on 24 of them, from four companies.

There isn't the same feeling between exhibitors and producers as there is in other businesses, so I thought I would send it along for publication. —BEN B. POBLOCKI, *President, Poblocki and Sons, Milwaukee, Wisconsin.*

Modest

TO THE EDITOR:

Couldn't help but smile when I read this copy. (See below.) It certainly can't be accused of using superlatives! —DAVE GARVIN, JR., *Manager, Paramount theatre, Newport News, Va.*



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MOTION PICTURE HERALD, Martin Quigley, Editor-in-Chief and Publisher; Morfin Quigley, Jr., Editor; Raymond Levy, Executive Publisher; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Roy Gallagher, Advertising Manager; Gus H. Fousel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, Editor, Yucca-Vine Building, Telephone HOLlywood 7-2145; Chicago, 120 So. LaSalle St., Urban Farley, Advertising Representative, Telephone FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, Manager; Peter Burnup, Editor; William Poy, News Editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address: "Quigpubco, New York". Martin Quigley, President; Morfin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Television Today, Motion Picture Almanac, Television Almanac, Fome.

On the Horizon

PEACE

Martin and Lewis have agreed to make another picture "despite personal differences". Exhibitors who feel the zany pair still have a mighty vogue, will be glad. The picture will be "Where Men Are Men" for Paramount.

EXCEPTION

Hollywood may make some mighty peculiar Biblical pictures, according to the "Christian Herald," which in July carried J. C. Furnas' lengthy blast, "Look What Hollywood's Doing to Your Bible"--but Cecil B. DeMille is the "shining exception." The "Herald's" September issue will clear Mr. DeMille. Its editors will insist, however, there are others in Hollywood "who would misuse the Bible for their own gain." The argument seems to precede, handily, release of the biggest picture of all time (we expect), Mr. DeMille's "The Ten Commandments."

WILLING TO TRY

A Pennsylvania Ultra High Frequency station has asked the Federal Communications Commission for immediate authorization to go on the air in a trial of subscription television. The Penn-Allen Broadcasting Company asked for the authorization for its WFMZ-TV which suspended operations last April because of lack of revenue. The company wants to try toll TV to "gain factual knowledge" about the method. WFMZ-TV has a license for Channel 67 in Allentown, Pa.

COURTESY

These nights during the heat wave, too hot to sleep? Well, bring your cots and blankets, yes blankets, and come over to our air conditioned theatre. No charge for sleeping. After the last show, that is. The public service was offered last week by the Grand Theatre, Ester-ville, Illinois.

NO MOVIES

That picture on the screen in the barroom had better be television, not 16mm film, the Boston Licensing Board warned own-

ers last week. Bars showing movies free may lose their licenses. Boston theatre owners, resigned to competition from television but angry at 16mm operators, are happier.

BOON

If the SAG strike against producers of television films continues in force long enough to wear out the TV public's patience with repeat showings, and if this forces TV to swing over to preponderant use of live shows, the motion picture theatre operator figures to be welcoming back to his box office old friends he hasn't seen since way back when all the cinema had to compete against was the stage.

GOING PLACES

The increasing number of instances in which scenic setting sets off story--Venice in "Summertime," the Riviera in "To Catch a Thief," Hong Kong in "Love Is a Many-Splendored Thing," to name three--appears to be establishing the attractive truth that the camera, in its present expanded uses, is mightier than the pen. And that's the truth the movies started with!

IN WILLIAMSBURG

Beginning in the spring of 1956, visitors to the Rockefeller restoration of Virginia's Colonial Williamsburg will be conditioned for an appreciation of life in that Early American capital in a motion picture theatre with twin auditoriums, each with a curved screen 60 feet wide presenting a specially produced film recreating those times. Each auditorium will seat only 250, with every row providing vision of the entire screen over heads immediately in front, and with the chair assembly no wider than the screen at any point. The auditoriums have been designed by Ben Schlanger, New York consultant in theatre architecture. The wide-screen process employed may be that of Todd-AO.

Floyd E. Stone -- George
Schutz-William R. Weaver
-James D. Ivers

WHEN AND WHERE

August 15-20: Audience Collection Week to benefit Will Rogers Memorial Hospital and Research Laboratories.

August 26: Annual golf tournament and dinner dance of the Variety Club of Washington, D. C., Manor Country Club, Norbeck, Maryland.

September 9: Deadline for the filing with the Federal Communications Commission of answering comments on toll television briefs, Washington, D. C.

September 19: Annual golf outing of the Motion Picture Association of Kansas City, Mo., Hillcrest Country Club, Kansas City.

September 30-October 2: Second annual convention of the Women of the Motion Picture Industry, New Orleans.

October 3-7: Seventy-eighth semi-annual convention of the Society of Motion Picture and Television Engineers, Lake Placid, New York.

October 6-9: Annual convention of Theatre Owners of America. Biltmore Hotel, Los Angeles.

October 24-25: Annual convention of the Theatre Owners of Arkansas, Mississippi & Tennessee, Hotel Gayoso, Memphis, Tenn.

October 26: Annual convention of the Motion Picture Theatres Association of Ontario, Toronto.

October 31: Annual convention of the national committee of the Motion Picture Exhibits Associations of Canada, Toronto.

November 1-2: Annual convention of the Motion Picture Industry Council of Canada, Toronto.

November 2: Annual award dinner of the Canadian Motion Picture Pioneers, Toronto.

November 4: 17th annual dinner of the Motion Picture Pioneers, honoring Herman Robbins as "Pioneer of the Year," Waldorf Astoria Hotel, New York City.

November 6-8: Annual convention of the Motion Picture Exhibitors of Florida, Jacksonville.

November 6-9: Allied States Association, annual convention, in conjunction with the annual TESMA-TEDA-IPA trade show, Morrison Hotel, Chicago.

November 17-27: Final balloting in the first annual Audience Awards Poll sponsored by the Council of Motion Picture Organizations.



THE AWARD. Medal on his lapel, Adolph Zukor, Paramount board chairman, poses in New York for newsreel cameramen after being awarded the Belgian decoration Chevalier of the Order of Leopold. With Mr. Zukor at the right are his wife; his daughter, Mrs. Mildred Z. Laew; and Paramount's sales manager, George Weltner. At the left, Belgian Ambassador Baran Silvercruijs, and members of his staff.

by the Herald

THE NEW OFFICE. A. W. Schwalberg, former Paramount sales head who left to form his own producers' representative agency, at his desk in New York headquarters, with his wife, former screen star Carmel Myers. The pair were hosts at a "pre-view" Monday evening at offices notable for period decor, lavish and discerning.

This week in pictures



by the Herald

BIG PLANS. Some of the activity last week during the screening at the Galdwyn Studios for MGM home office and various circuit executives of Mr. Galdwyn's "Guys and Dolls." Below, left, Mr. Galdwyn greets MGM's advertising vice-president, Howard Dietz, right, as James Mulvey, Galdwyn Productions president, Charles

Reagan, MGM vice-president, and Robert Machrie, Galdwyn vice-president, look on. Center photo: Sal Schwartz, RKO Theatres, and Edwin Zabel, National Theatres. Right, Mr. Galdwyn, Harry Galdberg, left, Harry Kalmine and Ben Wallerstein, of Stanley Warner Theatres.





IT'S "THE LAST COMMAND" and it set Texas abuzzin' and news about the stunts and the crowds and the good-will trickled north. Republic's picturization of the lost days of the Alamo in its San Antonio premiere even survived a cloud burst two hours before screening. At the left, below, the visiting wagon train of personalities. Seated on board are Republic president Herbert J. Yates and star Anna Morio Alberghetti, and Cy Dillon. Standing, E. M. Brauer, Claude Adkinson, Jake Guiles, L. V. Seichshnaydre, Ned Weise, Edmund C. Groinger, Richard Altschuler, H. E. Loird. In front, James Shehon, "trail boss," and Louis Hobbs, mayor of Brackettsville, on whose ranch the film was made.



PHILADELPHIA and the entire East was made aware the other day of Paramount's "To Catch a Thief": and a news peg in particular for the papers, radio, and press, was attendance of the Brotherly City's favorite native, actress Grace Kelly. At the right, shown arriving at the Trans-Lux Theatre, are Miss Kelly and co-star Cory Grant, and Pennsylvania Governor and Mrs. George M. Leader.



THEY'RE PLOTTING the next aerial scene, and they're using a replica of the famed original plane, "The Spirit of St. Louis" for the picture of that name Warner's is making. The men are producer Melvyn Frank, director Billy Wilder, and renowned flier Poul Mantz, and the location is Zahn's airport, Long Island. The original flier, Mr. Charles Lindbergh, was a visitor to the scene the other day, and that occasion got notional picture coverage.



Paramount Quarter Net \$2,307,000

Paramount Pictures Corporation estimates the earnings from operations of the corporation and its consolidated domestic and Canadian subsidiaries for the second quarter ended July 2, 1955 at \$2,307,000 after provision for United States and Canadian income taxes. These earnings on operations represent \$1.05 per share on the 2,188,916 shares outstanding and in the hands of the public at July 2, 1955.

The comparative consolidated operating earnings for the quarter ended July 3, 1954 were estimated at \$1,726,000, or \$.78 per share on the 2,217,036 shares than outstanding. In the second quarter of 1954 an additional amount of \$832,000, or \$.38 per share was earned by a non-recurring net profit on the sale and adjustment of investments in subsidiary and affiliated companies; no corresponding non-recurring net profit was realized in 1955.

The consolidated earnings for the six months ended July 2, 1955, after taxes, are estimated at \$5,165,000 and represent \$2.36 per share on the stock outstanding at that date. The comparative earnings for the first six months of 1954 were estimated at \$3,962,000 or \$1.79 per share.

The board of directors of the company this week voted a quarterly dividend of \$.50 per share on the common stock payable September 15, 1955 to holders of record August 26, 1955.

Sales of General Precision Rise to \$70,238,745

General Precision Equipment Corporation announced this week that consolidated net sales for the six months ended June 30, 1955 were \$70,238,745, compared with \$54,305,196 in the like 1954 period. Net profit in the six-month 1955 period was \$2,173,654, against \$2,541,652 in the corresponding 1954 months. Earnings per share in the 1955 period were equal to \$1.95 on 1,022,882 shares of common stock outstanding, compared with \$3.37 per share in the 1954 period, based on 700,352 shares, the average number of shares outstanding in that period.

Fuller Will Recondition Columbia's New Home

Columbia Pictures this week appointed the George A. Fuller Construction Company, New York, to improve the 15-story and penthouse building at 711 Fifth Avenue in New York, at a cost of \$3,000,000. The company will completely air-condition the 248,000-square foot structure, install new electrical and plumbing facilities, soundproof ceilings and recess lighting, and modernize the elevator system. With Columbia will move its subsidiaries, Columbia International and Screen Gems, the latter a television film producer.

MR. O'SHEA TRIES IT FOR SIZE: IT FITS

Daniel T. O'Shea, former CBS vice-president, descended from the elevator onto the 16th floor of the Americas Building, New York, Tuesday morning, was greeted by a receptionist and his secretary from his former company, and entered RKO Radio Pictures' "first suite." Mr. O'Shea sat down and commenced work as president. Quite soon, he will go to Hollywood and the studio property he knows so well from previous years when he was studio counsel, and confer there with James R. Grainger, sales supervisor, whom he displaced as president; Charles Glett, who Wednesday was named executive vice-president in charge of the studio and a member of the board; and Thomas F. O'Neil, RKO board chairman and president of General Teleradio, the man who bought the film company.

New RKO Pictures Head Is A. Dee Simpson

A. Dee Simpson, vice-chairman of the National Bank of Commerce, Houston, is the new president of RKO Pictures Corporation. He succeeds James R. Grainger. The election was at the annual stockholders' meeting, in Delaware last week. Mr. Simpson is a Howard Hughes representative. He came onto stage years ago as a director of both the parent company and the producing distributing subsidiary, a candidate of the owner, Mr. Hughes. At the time Mr. Hughes offered to buy assets of RKO Radio at \$6 per share, Mr. Simpson stepped out. Other officers elected are J. Miller Walker, vice-president and general counsel and secretary; William H. Clark, treasurer; Garrett Van Wagner, comptroller; Joseph J. Laub, assistant secretary; Charles G. Drayton, assistant treasurer and assistant secretary.

Loew's Seeks Permission to Acquire Florida Drive-In

WASHINGTON: Loew's Theatres will ask court permission to acquire a new theatre in suburban Coral Gables, Fla., according to an official of the Department of Justice. The theatre, now under construction, will seat 1,300 and be called the Riviera. Loew's will lease it and will probably try to get first-run films, according to the official.

Ed Sullivan to Lead "Oklahoma" Promotion

Ed Sullivan, columnist and television personality, will be master of ceremonies at an "Oklahoma! Song Fest" the evening of August 21 in Central Park, New York. With him will be Red Buttons, television comic; Rod Steiger, performer in the Todd-AO "Oklahoma!"; Will Rogers, Jr., former Congressman and motion picture performer; and Bernard Gimbel, chairman of the New York Summer Festival.

Columbia in Sales Meet: Schedules 18

A three-day meeting of Columbia Pictures' domestic division managers and home office sales executives was held at the Savoy Plaza Hotel, New York, this week, to discuss important productions on the company's schedule. Films include the current "The Man from Laramie" and the forthcoming "My Sister Eileen." A Montague, vice-president and general sales manager, conducted the meeting. One session was devoted to advertising and promotional plans.

In the meanwhile, it was learned the company has tentatively scheduled 18 pictures for domestic release between August and January in addition to two serials. Eight of the features are in color by Technicolor, three of which are in CinemaScope.

The August releases, both in color, are "The Man From Laramie" (CinemaScope) and "Bring Your Smile Along." Scheduled for September are "Special Delivery," "The Night Holds Terror," "Apache Ambush," "Footsteps in the Fog" and "The Gun That Won the West," the latter two in color.

October releases include "My Sister Eileen" and "Count Three and Pray," both in color and CinemaScope, and "Devil Goddess." Set for November are "Queen Bee," "Three Stripes in the Sun" and "Teen Age Crime Wave."

The December schedule includes "Duel on the Mississippi" and "Marshal of Medicine Bend," both in color. The three releases for January are "The Last Frontier," "The Big Shock" and "Hell's Horizon."

TOA, TESMA Discuss Plans For 1956 Industry Fair

Initial plans for an all-industry exposition and fair, to be held at the soon-to-be completed New York City Coliseum during September of 1956, were discussed in New York Wednesday by committees from Theatre Owners of America and the Theatre Equipment Supply Manufacturers Association. Heading the TOA committee was Walter Reade, Jr., who said the affair, to be financed by TOA and TESMA, would be held in conjunction with the 1956 TOA convention. Attempts will be made, he said, to secure the participation of the film companies, COMPO, Allied States Association and others.

Dallas Company to Produce Theatrical, Television Films

DALLAS: Big D Pictures, Inc., has been organized here to produce films for theatres and television. Officers include Harold Schwartz, president; Charles Edwards, executive vice-president, and Charles Marcus, vice-president and general counsel. The company's first film will be a Western, according to Mr. Schwartz.

FIGHT ON COMPO DUES IS "DISGRACE"—LICHTMAN

Fox Head of Distribution Attacks Allied Units; Stresses Value of Poll

by VINCENT CANBY

Al Lichtman, director of distribution of 20th Century-Fox and a member of the governing triumvirate of the Council of Motion Picture Organizations, this week described as "a disgrace" the action of certain exhibitor groups in boycotting COMPO's current dues drive to finance the Audience Awards campaign and the entire COMPO program.

Mr. Lichtman met members of the New York trade press Monday afternoon at the 20th-Fox home office in his first interview since his lengthy illness on the west coast. Only the fact that he is still in a convalescent stage, said Mr. Lichtman, prevented him from using any stronger language to describe what he felt about the issue of COMPO dues. So far, the only exhibitor groups known to be actively campaigning against payment of the dues are affiliates of Allied States Association.

The issue broke into the open early last week with the release of an exchange of letters between Trueman Rembusch of Allied of Indiana and Robert Coyne, special counsel for COMPO. Mr. Rembusch charged

Samuel Pinanski, speaking as president of American Theatres Company and specifically "not as a COMPO executive," Wednesday issued a strong appeal for a fight this year against the remaining Federal admission tax. "Let's complete the original job," he said. There are still 9,000 theatres paying Federal admission tax, he added, pointing out that the total paid this year will be about \$81,000,000.

that the decision to hold a dues collection had been made without the consent of the interested parties. The prime reason, however, behind the disaffection of Allied members is the fact that COMPO has refrained from taking any action in the subscription television controversy.

Shortly after release of the Rembusch charges, Horace Adams, president of the Independent Theatre Owners of Ohio, another Allied unit, issued a bulletin urging Ohio members to bypass the dues collection, stressing COMPO's inactivity in the toll TV fight. A similar stand was taken by Allied unit in the northeast, the Independent Exhibitors of New England.

At his home office press conference, Mr. Lichtman called the various statements of the Allied units only "an excuse to duck the

LICHTMAN, ILL, BUT DENIES RESIGNATION

Al Lichtman, director of distribution for 20th Century-Fox, this week scotched all rumors of his immediate resignation. The veteran industry executive who is still recovering from a long illness, said his contract with 20th-Fox did not expire until next March and that Spyros Skouras, 20th-Fox president, was urging him to stay on. "The company," said Mr. Lichtman, "has been tolerant of my inactivity due to ill health. I cannot give full services even now." He added that he would decide by next March whether he would stay on as distribution director or perhaps, as provided in his contract, continue on in a consultant capacity.

dues." He pointed out that COMPO could not enter the toll television fight because of a bylaw—which the exhibitors had originally insisted upon—which requires the unanimous approval of its membership in order to undertake a public activity. Because the Society of Independent Motion Picture Producers, as well as Paramount Pictures, is not opposed to toll TV, COMPO obviously was prevented from taking any action.

Mr. Lichtman indicated that he felt more irritation than fear about the dues issue. He said that although the action had stirred up a lot of talk, actually most exhibitors were cooperating in the campaign. He added that he had talked with Mr. Coyne and he too was not afraid that the dues campaign—and as a consequence, the Awards campaign—would founder.

The 20th-Fox executive called the Audience Awards poll the "greatest public relations" job to be done for the "benefit of the industry and particularly the exhibitor," adding an expression of amazement that any exhibitor could be so small as to try and "duck his dues" on such trumped-up charges.

In his opinion, Mr. Lichtman said, COMPO would long since have been dead had it not been for the general banding together for the tax repeal campaign. Now the industry is faced with the spectacle of a few exhibitors "trying to save a buck" in the current dues campaign. He stressed his belief that both the Awards poll and COMPO would be successful.

Meanwhile, from Pittsburgh this week came a report that although the directors of Allied of Western Pennsylvania had voted not to support the dues drive, rank and file members are "whole-heartedly subscribing to COMPO in recognition of the need for a formidable intra-industry organization."

COMPO Ads To Industry As "Sample"

A two-color booklet reproducing many of the COMPO advertisements published in Editor & Publisher over the last year-and-a-half is being distributed this week by the publication to nearly 2,000 leaders in the advertising and public relations field as an example of how an industry should tell its story to the newspapers.

The booklet reprints 12 of the ads and devotes two pages to excerpts from letters COMPO has received from editors and publishers as well as editorials on the motion picture industry from newspapers and film trade papers. It also reproduces a letter from Charles E. McCarthy, COMPO information director, explaining how the advertisements came about and COMPO's satisfaction with the results.

The COMPO ads are the work of a copy group made up of members of the COMPO Press Relation Committee, including Harry Mandel, chairman; Harry Goldberg, vice-chairman; Oscar A. Doob, Gil Golden, Ernest Emerling and Mr. McCarthy.

"Deep Blue Sea" to Have U.S. Premiere in October

The first British CinemaScope production, "The Deep Blue Sea," will be released in the United States in October according to 20th Century-Fox, the film's distributor. The Alexander Korda production stars Vivien Leigh and Kenneth More and was directed by Anatole Litvak. With this production, 20th-Fox releases for 1955 are expected to number 31.

Studio Workers Average June Earnings Declined

HOLLYWOOD: Craft workers in studios averaged \$127.25 weekly earnings during June, according to the monthly report of the California Department of Industrial Relations. This compares with \$129.77 average earnings in May. The June work-week averaged 42.7 hours as compared to 43.2 hours in May.

Tennessee Drive-In Planned

DICKSON, TENN.: Mrs. W. F. Bruster, of Dickson Theatres Co., Inc., has announced plans for construction of a drive-in here on Highway 70. In addition to a 300-car capacity, there will be an auditorium for 200 people. It is scheduled to open next spring.

PARAMOUNT'S FABULOUS SUCCESSION OF HITS
NOW AMAZES THE INDUSTRY WITH

"The greatest adventure

Color by
TECHNICOLOR



of all time!"

—Showmen's Trade Review

In all history, this is the most widely read epic. Spectacular with heroic action, it has thrilled the world for five thousand years. Now at last brought to the screen, and filmed along the actual sea routes of Ulysses' voyage, this great boxoffice attraction recreates unforgettably:

**ALL THE MOMENTOUS
EXCITEMENT OF HOMER'S ODYSSEY**

—the flaming destruction of Troy from the Wooden Horse...

—the Sirens who lure men with their songs of love...

—the one-eyed Cyclops hurling 10-ton boulders on Ulysses' fleet...

—irresistible Circe from whose enchantment no man can escape...

These and many other mighty scenes have sparked raves from the trade-papers!

"HEADED FOR STRONG RETURNS!"

—Variety

"MAGNIFICENT SPECTACLE—SHOULD DO EXCELLENT BUSINESS."

—Boxoffice

"MONUMENTALLY PRODUCED!"


—M. P. Daily

"CARRIES THE BOXOFFICE BANNER—LUSTY, VIVID!"

—The Independent

"KIRK DOUGLAS AND SILVANA MANGANO ARE MARQUEE BAIT!"

—M. P. Herald



KIRK DOUGLAS SILVANA MANGANO

ULYSSES

co-starring **ANTHONY QUINN** with **Rossana Podesta**

SYLVIE - DANIEL IVERNEL - JACQUES DUMESNIL - Directed by **MARIO CAMERINI** - Screenplay by Franco Brusati, Mario Camerini, Ennio de Concini, Hugh Gray, Ben Hecht, Ivo Perilli and Irwin Shaw

Based on Homer's Odyssey - A LUX FILM - Produced by **DINO DE LAURENTIIS** and **CARLO PONTI** in association with **WILLIAM W. SCHORR**



ACTORS' STRIKE HITS TV FILMS

Production Shuts Down as Negotiations Fail; Some Independents Sign Alone

HOLLYWOOD: The nation-wide strike called by the Screen Actors Guild against producers of television films began as scheduled last Friday morning, August 5, and barring unforeseen developments, it is expected to run into protracted duration. Observers are of the opinion that no quick settlement is probable as both parties to contract negotiations had plenty of time to prepare their positions and took them firmly.

An unsuccessful meeting, immediately prior to the strike, was held between negotiators of the SAG and the two producer organizations involved, the Association of Motion Picture Producers and the Alliance of Television Film Producers. This was followed by a joint statement issued by Charles Boren, AMPP vice-president, and Dean Johnson, ATFP counsel.

It said, "Major producers of television films regret that efforts to negotiate a new contract with SAG have failed thus far, and that the Guild has called a strike. Negotiations broke down over basic economic facts of life in television film business. Salary proposals made thus far by the Guild are economically unrealistic, calling for minimum rates higher than general economics of television film production can stand. Producers intend to continue negotiations in order to reach a reasonable and equitable agreement."

Meanwhile, television film production is at a virtual standstill. Except for companies which have signed unilateral contracts with SAG subject to revision if more favorable terms are granted elsewhere, no television film producers are in active production now.

The shutdown of production not only affects actors, but also large numbers of writers, directors, cameramen, technicians, stagehands and other studio workers.

Estimates of unemployment due to the strike range as high as 4,500 and as low as 3,000. If the strike continues for an extended period, studio leases and contracts can become involved, in addition to agency contracts with sponsors, although the latter are believed to contain escape clauses covering strike situations.

As of Tuesday, August 9, 11 independent producers not associated with either association had signed unilateral contracts with SAG. Among these are Quintet Productions, Charles E. Skinner Productions, Spectrum Productions, and the companies of Loretta Young, Jane Wyman and William and Edward Nassour.

Museum Plans Series to Aid Preservation Fund

The Film Library of the Museum of Modern Art in New York is preparing to present a special Thursday evening film series for the benefit of the Film Preservation Fund. The series gets under way October 6 and will end December 15, and includes such films as "A Bill of Divorcement" 1932, "The British Royal Family" 1897, "Blood and Sand" 1923, and "Safety Last" 1923. Admission, which is by subscription only, is \$10 for the series.

"Oasis" for October

"Oasis," the first European motion picture filmed in Cinemascope, has been added to 20th Century-Fox's release schedule and will open in the United States early in October, it was announced this week.

Warner Nine Month Net \$3,312,000

Warner Bros. Pictures, Inc. and subsidiary companies report for the nine months ending May 28, 1955 a net profit of \$3,312,000 after a provision of \$3,500,000 for Federal income taxes and after a provision of \$400,000 for contingent liabilities.

The net profit for the nine months ending May 29, 1954 amounted to \$2,536,000 after a provision of \$2,250,000 for Federal income taxes and after a provision of \$300,000 for contingent liabilities.

Included in the profit for the nine months ending May 28, 1955 is a profit of \$15,000 from the sale of capital assets, before provision for Federal income taxes thereon, which compares with a profit from the sale of capital assets of \$772,000 for the nine months ending May 29, 1954.

The net profit for the nine months ending May 28, 1955 is equivalent to \$1.33 per share on the 2,474,275 shares of common stock outstanding or reserved for exchange at May 28, 1955. The net profit for the corresponding period last year was equivalent to \$1.02 per share on the 2,474,337 shares of common stock then outstanding or reserved for exchange.

Film rentals, sales, etc., for the nine months ending May 28, 1955, amounted to \$53,080,000 as compared with \$49,506,000 for the corresponding period last year.

Evergreen's Special Shows Cultivate Young Audiences

SEATTLE: William H. Thedford, president of Evergreen Theatres, said this week that his company had tackled the problem of diminishing box office returns by cultivating young audiences. It has promoted the establishment of special children's shows in all its theatres in Portland, Seattle, Vancouver and Eugene, Ore. He said the emphasis is on valid, wholesome fare at a price so low it takes heavy popcorn sales to offset financial loss. Some 203,000 children are attending the programs in the circuit's 13 houses and the entire series of 12 matinees is made available for \$1.50, 50 cents of which goes to a co-sponsor, a charity group, in each of the theatres. He calls the project a good investment.

Universal Foreign Grosses Exceed 1954 Business

Universal Pictures' grosses in the foreign market during the first six months of 1955 has been "far in excess" of the corresponding period in 1954, Americo Aboaf, vice-president and general manager of Universal International Films, announced last week-end. "In all territories, despite currency devaluations, and fluctuations in certain markets, we have registered a substantial increase in billings dollarwise," he said.

Digesting the "DIGEST"

A total of seven new pictures are reviewed in the Product Digest Section of this week's HERALD. A sentence of significance follows from several of the reviews:

LOVE IS A MANY-SPLENDORED THING (20th-Fox)—"The production is sharply imprinted with the unvarying directorial skill of Henry King who reveals full-bodied characters in relationships impregnated with high emotion."

THE GIRL RUSH (Paramount)—"it can be forecast that the picture's going to be looked at and listened to by millions upon millions of paying customers."

THE McCONNELL STORY (Warners)—"the picture has built-in box office strength sure to account for favorable grosses."

THE AFRICAN LION (Buena Vista)—"beautiful pictorially, intensely interesting and highly informative."

THE DIVIDED HEART (Republic)—"superior film making that touches the emotions with an honesty that is rare and richly rewarding."

ARBITRATION PEEKING AROUND THAT CORNER

Gehring Admits Draft Is Ready; Schimel and Levy Agree; Lawyers Working

Arbitration may be just around the corner—again.

William C. Gehring, executive assistant sales manager of 20th Century-Fox, said in New York Monday that a new arbitration draft has been completed and copies of it now are being circulated among interested parties for their study and recommendations. Mr. Gehring made the statement in the course of a home office press conference held by Al Lichtman, 20th-Fox director of distribution.

Declines All Questions Until Accord Is Reached

Mr. Gehring, who sat in on the arbitration meetings as an alternate delegate for Mr. Lichtman when he was ill, declined to answer any questions on the draft. He explained that the distribution-exhibition arbitration committee will make the draft known publicly when the committee reaches "full and final agreement" on its content.

Mr. Gehring did say, however, that the two lawyers who have been working on the draft, Adolph Schimel for distribution, and Herman Levy for exhibition, had reached agreement on its content. When all the lawyers, representing all the organizations on the committee, agree, said Mr. Lichtman, the draft then will be submitted to the Department of Justice.

Asked when the next meeting of the arbitration committee would take place, Mr. Gehring expressed belief that there was no need for such a meeting. He indicated that any changes that are suggested probably will be of such a nature that the individual lawyers can take care of them.

Although Mr. Gehring was mum about the arbitration draft, other sources in New York said last week that in the proposed set-up for an administrative committee for the system, the drafting committee apparently had kept the door open for Allied States Association in the event that organization should eventually participate in the project.

New Version Is Specific On Pre-Release Issue

This is indicated, reportedly, in Section IV of the latest draft which proposes that the administrative group shall be composed of three members designated by Theatre Owners of America, three by the distributors and one each by Metropolitan Motion Picture Theatres Association, Independent Theatre Owners Association, Southern California Theatres Association and the International Drive-in Theatres Association.

NO NEED FOR STATEMENT BY FOX ON POLICY—LICHTMAN

Twentieth Century-Fox has no intention of releasing a sales policy statement as a result of the meeting its executives had in late May with the now defunct joint Allied States Association-Theatre Owners of America committee on trade practices.

Al Lichtman, 20th-Fox director of distribution, so stated in unequivocal terms at his press conference at the company's New York home office Monday.

Such a statement, which was said to be forthcoming at the conclusion of the joint committee's talks with 20th-Fox, is not necessary, said Mr. Lichtman, since exhibitors "find no fault with 20th-Fox." The company's policy, he continued, has always been to consider each case on its individual merits and to grant aid "when aid is necessary." Without hesitation, he added that "there is no outstanding beef against the company from anybody."

Meanwhile this week, two other distributors were charged with having forgotten their pledges to the joint exhibitor committee. In Minneapolis, Benjamin Berger, president of North Central Allied and chairman of Allied's Emergency Defense Committee, declared in a North Central Allied membership bulletin that both Warner Brothers and United Artists "forgot" their promises to sell all pictures

"flat" to low grossing theatres and were asking 50 per cent for "Mr. Roberts" and "Not As A Stranger," respectively.

In the bulletin, Mr. Berger briefly reviewed the meetings with top distribution executives, explaining that he believed that some good would result from the conferences and that he was satisfied that most company heads "were sincere and will live up to their word."

"They (the film company executives) frankly admitted that theatres grossing less than \$1,000 per week, cannot possibly pay 50 per cent rentals," Mr. Berger wrote. "They committed themselves to selling all pictures, including the toppers, on a flat basis. . . ."

"You can imagine my shock on learning that two of the companies forgot all about it almost the minute the door was closed on the heels of the committee. The companies were Warner Bros. and United Artists, and the pictures were 'Mr. Roberts' and 'Not As A Stranger.' In both cases, 50 per cent is a firm deal. (No looks, no adjustments.)"

Mr. Berger said that the demands have "infuriated" many exhibitors "who have told me that they absolutely would not buy either one of these pictures under any circumstances, until this policy is knocked down as it must be."

However, the proposal provides for the possibility of another exhibitor group which would be limited to the designation of three members.

In the 1952 draft, the drive-in association was not mentioned since it had not yet been organized, and Western Theatre Owners was named instead of the Southern California association.

The 64-page, 1955 version is said to be more specific in its treatment of pre-releases. It provides that each distributor be permitted to designate two pictures, of an unusual character, that would be exempt from the arbitration agreement and would not be subject to arbitration until they are announced for general release.

As in the two 1952 drafts, the document is said to be broken down into seven articles as follows: (1) availability of arbitration; (2) scope; (3) damages and awards; (4) the system; (5) rules of practices and procedures; (6) appeals, and (7) conciliation.

Hold Gala "Pre-Premiere" For 20th-Fox "Splendor"

Twentieth Century-Fox will introduce its new CinemaScope and color by Technicolor production, "Love Is A Many Splendored Thing," with a gala pre-premiere celebration at the New York Roxy theatre Monday night. At that time the picture will be given a special preview performance for an invited list of celebrities, Government officials, United Nations representatives, the press and the public. The preview of the film, which stars Jennifer Jones and William Holden, will precede by three days the official launching in New York August 18 coincident with the Far Eastern premiere in Singapore. Monday night's special showing will be covered by newsreels, radio and television, and will feature a fashion show of Chinese gowns, inspired by the picture, and a performance by a Chinese band. Exterior scenes of the film were shot in Hong Kong.

PARAMOUNT LANDSLIDE IN AUDIENCE AWARD NOMINATIONS BY THE MEN WHO "BUY 'EM AND BOOK 'EM"!

LEADING
CONTENDERS
IN THE NEXT
VOTING:
Paramount's
SUMMER-
AND-FALL
BLOCKBUSTERS:

ALFRED
HITCHCOCK'S
**TO CATCH
A THIEF**

COLOR BY
TECHNICOLOR

VISTAVISION
AMERICAN PICTURES PRESENTS

**THE
GIRL
RUSH**

COLOR BY
TECHNICOLOR

VISTAVISION
AMERICAN PICTURES PRESENTS

ALFRED
HITCHCOCK'S
**THE
TROUBLE
WITH
HARRY**

COLOR BY
TECHNICOLOR

VISTAVISION
AMERICAN PICTURES PRESENTS

Paramount swept 5 out of 10 Best-Picture nominations in the biggest award news that ever made national headlines. The men who know motion pictures best—the exhibitors of America—voted this fabulous tribute to Paramount's leadership. Now while the headlines are hot is the time to play or re-play these five great winners while they ride the crest of this new wave of nationwide interest . . .

BALLOT



IRVING BERLIN'S
WHITE CHRISTMAS
COLOR BY TECHNICOLOR



PERLBERG-SEATON'S
THE COUNTRY GIRL



SABRINA



ALFRED HITCHCOCK'S
REAR WINDOW
COLOR BY TECHNICOLOR



PERLBERG-SEATON'S
THE BRIDGES AT TOKO-RI
COLOR BY TECHNICOLOR

**THE
SEVEN
LITTLE
FOYS**
COLOR BY
TECHNICOLOR
VISTAVISION
HIGH PICTURE HIGH FIDELITY

**YOU'RE
NEVER
TOO
YOUNG**
COLOR BY
TECHNICOLOR
VISTAVISION
HIGH PICTURE HIGH FIDELITY

**WE'RE
NO
ANGELS**
COLOR BY
TECHNICOLOR
VISTAVISION
HIGH PICTURE HIGH FIDELITY

**STRATEGIC
AIR
COMMAND**
COLOR BY
TECHNICOLOR
VISTAVISION
HIGH PICTURE HIGH FIDELITY

ULYSSES
COLOR BY
TECHNICOLOR



Theatres on Increase COMPO Says

The Council of Motion Picture Organizations claimed this week that the number of active motion picture theatres in the United States totaled 19,108 on July 1, a net gain of 7 since the end of 1954. This was the largest number of theatres in operation since 1946.

The report showed the rapidly declining trend in active theatre operations came to an abrupt halt immediately following COMPO's victory in the fight for tax relief, and there has been a slow but steady increase in the number of active theatres since the tax cuts. At the low point in March, 1954, there were 13,553 four-wall theatres and 3,911 drive-ins, or a total of 17,464.

Including 594 seasonal theatres and an "undetermined number" of houses that operate only part of each week, on July 1, 1955, there were 14,734 active four-wall theatres and 4,384 drive-ins, or a total of 19,108, COMPO said.

During the first six months of 1955, there were 900 closings of four-wall theatres, while 585 new and re-opened theatres went into operation. Thus, the net loss in four-wall theatres was 315, but this was more than offset by an increase of 322 drive-in theatres. Actually, there were 387 drive-in theatres constructed and 65 closed permanently or abandoned, but about 20 of the new constructions replaced drive-in operations which were closed.

A state-by-state tabulation of active theatres, prepared for COMPO by Sindlinger & Co., research analysts, shows that Texas leads the country with a total of 1,427 of which 465 are drive-ins. New York is second with 1,166 theatres of which 143 are drive-ins, closely followed by California with 1,089 theatres of which 195 are drive-ins, and Pennsylvania with 1,063 theatres of which 214 are drive-ins. Nevada has the smallest number of theatres, 32, of which eight are drive-ins.

British Attendance Shows Slight Decline

LONDON: Admissions to Britain's theatres during the first quarter of this year aggregated 309,000,000, which was a five per cent drop from the corresponding quarter last year, but was six per cent higher than the last quarter of 1954, the Board of Trade Journal reports. Accounting for at least some of the decline was the exceptionally severe winter weather during the period reported on.

The average seat price rose from 20.5 pence to 21.5 pence which, the Journal comments, offset the decline in attendance in the first 1955 quarter.

Net receipts at the box office for the quarter amounted to £18,221,000, of which £11,800,000 represents the exhibitors' share.

THE WINNERS CIRCLE

Pictures doing above average business in key cities for the week ending August 6th were:

Albany: HOW TO BE VERY, VERY POPULAR (20th-Fox); LAS VEGAS SHAKEDOWN (A.A.); SHOT GUN (A.A.).

Atlanta: KISS ME DEADLY (U.A.); LADY AND THE TRAMP (B.V.); MISTER ROBERTS (W.B.); NOT AS A STRANGER (U.A.).

Baltimore: MISTER ROBERTS (W.B.) 4th week; NOT AS A STRANGER (U.A.) 4th week; WIZARD OF OZ (MGM) (reissue).

Boston: IT CAME FROM BENEATH THE SEA (Col.); MISTER ROBERTS (W.B.) 2nd week.

Buffalo: THE COBWEB (MGM) 2nd week; LADY AND THE TRAMP (B.V.) 3rd week; MISTER ROBERTS (W.B.) 4th week; YOU'RE NEVER TOO YOUNG (Par.) 2nd week.

Cleveland: MAN FROM LARAMIE (Col.); MISTER ROBERTS (W.B.) 2nd week; NOT AS A STRANGER (U.A.) 6th week; SEVEN LITTLE FOYS (Par.) 5th week; YOU'RE NEVER TOO YOUNG (Par.) 2nd week.

Chicago: LADY AND THE TRAMP (B.V.) 8th week; LOVE ME OR LEAVE ME (MGM) 5th week; THE PHENIX CITY STORY (A.A.) 3rd week; SUMMERTIME (U.A.) 3rd week; WIZARD OF OZ (MGM).

Denver: THE KENTUCKIAN (U.A.); LADY AND THE TRAMP (B.V.) 2nd week; MAN FROM LARAMIE (Col.); MISTER ROBERTS (W.B.); SEVEN LITTLE FOYS (Par.) 3rd week; WICHITA (A.A.).

Des Moines: MISTER ROBERTS (W.B.); SEVEN LITTLE FOYS (Par.) 2nd week.

Detroit: LADY AND THE TRAMP (B.V.) 5th week; MAN FROM LARAMIE (Col.); SEVEN LITTLE FOYS (Par.).

Hartford: THE COBWEB (MGM); IT CAME FROM BENEATH THE SEA (Col.) 2nd week; MISTER ROBERTS (W.B.); TO PARIS WITH LOVE (Cont. Dist.); WICHITA (A.A.); WIZARD OF OZ (MGM) (reissue).

Indianapolis: THE COBWEB (MGM); MISTER ROBERTS (W.B.) 2nd week; PETE KELLY'S BLUES (W.B.).

Jacksonville: LADY AND THE TRAMP (B.V.) 2nd week; MAN FROM LARAMIE (Col.) 2nd week; MISTER ROBERTS (W.B.) 3rd week.

Kansas City: LADY AND THE TRAMP (B.V.) 3rd week; THE MAGNIFICENT MATADOR (20th-Fox); MISTER ROBERTS (W.B.) 2nd week; NOT AS A STRANGER (U.A.) 3rd week; SEVEN LITTLE FOYS (Par.) 2nd week.

Memphis: LADY AND THE TRAMP (B.V.) 2nd week; MISTER ROBERTS (W.B.) 2nd week; NOT AS A STRANGER (U.A.) 2nd week.

Miami: THE COBWEB (MGM) 2nd week; NOT AS A STRANGER (U.A.) 3rd week.

Milwaukee: LADY AND THE TRAMP (B.V.) 3rd week; MISTER ROBERTS (W.B.) 2nd week; NOT AS A STRANGER (U.A.) 5th week; SEVEN LITTLE FOYS (Par.) 2nd week.

New Orleans: LADY AND THE TRAMP (B.V.); NOT AS A STRANGER (U.A.) 3rd week; PEARL OF THE SOUTH PACIFIC (RKO); PETE KELLY'S BLUES (W.B.); SOLDIER OF FORTUNE (20th-Fox) 2nd week; WE'RE NO ANGELS (Par.).

Oklahoma City: HOUSE OF BAMBOO (20th-Fox); HOW TO BE VERY, VERY POPULAR (20th-Fox) 3rd week; LADY AND THE TRAMP (B.V.) 4th week; MISTER ROBERTS (W.B.) 2nd week; WE'RE NO ANGELS (Par.) 2nd week.

Omaha: HOUSE OF BAMBOO (20th-Fox); HOW TO BE VERY, VERY POPULAR (20th-Fox); LADY AND THE TRAMP (B.V.) 2nd week; SEVEN LITTLE FOYS (Par.).

Philadelphia: MAN FROM LARAMIE (Col.); MARTY (U.A.) 7th week; MISTER ROBERTS (W.B.) 3rd week; NOT AS A STRANGER (U.A.) 5th week; THE SHRIKE (Univ.); YOU'RE NEVER TOO YOUNG (Par.).

Pittsburgh: HOW TO BE VERY, VERY POPULAR (20th-Fox) 2nd week; MAN FROM LARAMIE (Col.); MISTER ROBERTS (W.B.); NOT AS A STRANGER (U.A.) 2nd week.

Portland: LADY AND THE TRAMP (B.V.) 3rd week; MISTER ROBERTS (W.B.); SEVEN LITTLE FOYS (Par.).

Providence: IT CAME FROM BENEATH THE SEA (Col.); LADY AND THE TRAMP (B.V.) 3rd week; MISTER ROBERTS (W.B.).

Vancouver: THE COBWEB (MGM); HOUSE OF BAMBOO (20th-Fox); MAN FROM LARAMIE (Col.).

Washington: LADY AND THE TRAMP (B.V.); MAN FROM LARAMIE (Col.) 2nd week; MISTER ROBERTS (W.B.) 2nd week; NOT AS A STRANGER (U.A.); SEVEN LITTLE FOYS (Par.) 5th week; YOU'RE NEVER TOO YOUNG (Par.).

The total net was 4.3 per cent more than in the corresponding 1954 quarter, and the exhibitors' share was 4.2 per cent higher than a year ago. The reduction in the entertainment tax last year helped the results for the period, too.

The returns on which the Journal's report was based were received from 4,497 theatres, or 99.7 of those known to be operating.

Bridgeport Drive-in Opens

HARTFORD: Lockwood & Gordon Enterprises announce the opening of their new 750-car, \$200,000 Pix drive-in, Bridgeport, Conn. John O'Sullivan, formerly manager of the L & G Danbury drive-in, has been named general manager of the Danbury and Bridgeport drive-ins, with Don McPhee as resident manager in Danbury.

Poll Aided By Regional Meetings

Regional activities promoting the forthcoming Audience Awards poll, sponsored by the Council of Motion Picture Organizations, continue in all parts of the country.

In Detroit last week exhibitors representing 200 Detroit theatres and 150 outstate theatres gathered at the Fox theatre to make plans for the poll itself as well as for a contest to be held to enliven public interest. Other meetings were held in Portland, Oregon, and Philadelphia.

In Milwaukee last Friday over 100 exhibitors gathered at the Schroeder Hotel to hear details of the poll from Elmer C. Rhoden, president of National Theatres and national chairman of the campaign. At the same meeting Angelo Provinzano, president of Allied of Wisconsin, pledged his unit's support of the drive.

Ben Marcus, Wisconsin co-chairman of the campaign committee, pointed to what the industry has accomplished in the past in civic affairs such as bond drives and March of Dimes collections, and added that "now it is time we did something to benefit ourselves and help to get back the lost audiences."

Pathe Laboratories to Expand Coast Plant

HOLLYWOOD: Pathe Laboratories, Inc. announced today a \$250,000 West Coast motion picture processing expansion program which will double its 35mm. Eastman color processing facilities and provide additional high speed equipment for developing and printing of 16mm. commercial and TV film. The project was announced by O. W. Murray, Pathe vice-president in charge of West Coast operations.

On July 28, Pathe announced formation of a subsidiary, Pathecolor, Inc., to enter the processing of color still film under license from Eastman Kodak Company. First processing of still film will be in Pathe's New York laboratory, with expansion of the still film printing line expected to the West Coast within two years.

Pathe Laboratories is a subsidiary of Chesapeake Industries, Inc., a diversified industrial management company.

New King Bros. Film

"Heaven with a Gun," an original screenplay by Robert Presnell, Jr., has been purchased by the King Brothers and is scheduled to start in October. The film will be made in Superscope and color for distribution by RKO.

Theme Song Published

HOLLYWOOD: "Heart of Gold," theme song of the Benedict Bogeaus-RKO picture, "Tennessee's Partner," has been published by the H. R. Music Corporation.

Hollywood Scene

HOLLYWOOD BUREAU

THIRTY pictures were in photography stage at weekend, five of them new undertakings, all promising.

Columbia's Jerry Wald, snug in a new three-year contract as that company's executive producer, started "The Eddy Duchin Story" in CinemaScope and Technicolor and New York. The late great pianist is being portrayed by Tyrone Power, and George Sidney, president of the Screen Directors Guild, is directing him, Kim Novak, James Whitmore, Rex Thompson and the others in the cast. No life story of an entertainer who died at the peak of his fame has ever failed of box office success.

For the same company release Warwick Productions, whose expert executive producers are Irving Allen and A. R. Broccoli, started shooting "Safari" in CinemaScope and Technicolor and London. Adrian D. Worker is down as producer, and Terrence Young as director. Victor Mature and Janet Leigh head the international cast.

MGM's gifted Joe Pasternak and skilled Roy Rowland, producer and director respectively, set cameras to turning on "Viva Las Vegas" in CinemaScope and Ansco color and—of all places—Hollywood. Dan Dailey, Cyd Charisse, Oscar Karlweis and Jim Backus head a large cast.

The same studio's scholarly John Houseman began filming "Lust for Life" in CinemaScope and Eastman color and France. Versatile Vincente Minelli is the director. Kirk Douglas and Anthony Quinn, whose career is progressing brilliantly these days, are the top names.

Warner Brothers started shooting "The Lone Ranger" in WarnerColor and Kanab, Utah. It has Clayton Moore, Jay Silverheels, Bonita Granville and Lyle Bettger as top personnel and is being produced by Willis Goldbeck, directed by Stuart Heisler.

"Phenix City" to Have Broadway Opening

Allied Artists' "The Phenix City Story" has been booked into Loew's State Theatre, New York, to follow MGM's "The Cobweb," it was announced Tuesday by Morey Goldstein, Allied Artists vice-president and general sales manager. The New York City engagement will be the first following the simultaneous world premiere at the Woods Theatre, Chicago, the Georgia Theatre, Columbus, Ga., and the Phenix City Drive-In and Palace Theatres, Phenix City, Ala. It is reported to be breaking records in these engagements.

Makelim Forms Music Publishing Company

The Makelim Music Publishing Company is being formed to publish songs and musical scores from all forthcoming features pro-

THIS WEEK IN PRODUCTION:

STARTED (5)

COLUMBIA	(CinemaScope; Ansco color)
The Eddy Duchin Story	
(CinemaScope; Technicolor)	Lust for Life
Safari (Warwick Prods.; CinemaScope; Technicolor)	CinemaScope; Eastman color)
M-G-M	WARNER BROS.
Viva Las Vegas	The Lone Ranger
	(WarnerColor)

COMPLETED (6)

ALLIED ARTISTS	RKO RADIO
Toughest Man Alive	Slightly Scarlet (SuperScope; Technicolor)
COLUMBIA	Glory (David Butler; SuperScope; Technicolor)
Battle Stations	
M-G-M	UNIVERSAL-INT'L
Tender Trap	Red Sundown
(CinemaScope; Eastman color)	(Technicolor)

SHOOTING (25)

ALLIED ARTISTS	The Proud and Profane
Shack Up On 101	(VistaVision)
World Without End	The Man Who Knew
(CinemaScope; Color)	Too Much (VistaVision; Technicolor)
COLUMBIA	Ten Commandments
Jubal Troop (CinemaScope; Technicolor)	(VistaVision; Technicolor)
The Gamma People	20TH-FOX
(Warwick)	Good Morning Miss
Tambourine (Welsch; CinemaScope; Technicolor)	Dove (CinemaScope; color)
44 Soho Square (Film Locations Prod.)	UNITED ARTISTS
1984 (Holiday Prods.)	Trapeze (Hecht-Lancaster; Eastman color)
INDEPENDENT	Foreign Intrigue
Six Gun Lady (Lyon & Bartlett Prods.)	(S. Reynolds; Eastman color)
The Burglar	UNIVERSAL-INT'L
(Samson Prods.)	Benny Goodman Story
M-G-M	(Technicolor)
The Last Hunt	A Day of Fury
(CinemaScope; Eastman color)	(Technicolor)
I'll Cry Tomorrow	WARNER BROS.
PARAMOUNT	Our Miss Brooks
The Lady Eve (Gomalco Prods.; VistaVision; Technicolor)	Court-Martial of Billy Mitchell (CinemaScope; WarnerColor)
War and Peace (Pontide Laurentiis; VistaVision; Technicolor)	Searchers
	(C. V. Whitney; VistaVision; Color)
	Giant (George Stevens; WarnerColor)

duced under the Makelim Plan, it was announced by Hal R. Makelim. Recordings and sheet music will be made available to exhibitors at their refreshment counters, he added.

BRITON TO TRY TO SELL RUSSIA

London Importer Hopes to Ease Two Way Flow of Film Productions

by PETER BURNUP

LONDON: In the present warm glow of co-existence between Russia and the West, Kenneth Rive, whose company specialises in the distribution here of foreign—particularly Russian—films, announces that he has been invited to Moscow and hopes to discover whether he can't find somewhere in the glow a glimmer of an additional outlet for Britain's product.

Mr. Rive has already raised the matter with Mr. Robert Clark, last year's president of the Producers' Association, who has promised to raise it at the meeting of his Association in September. B.F.P.A.'s support of his project is essential. Mr. Rive thinks; for he envisages the possibility of a British film week in Moscow, with a Russian one in London. Such an arrangement has already been made between France and Russia, and reciprocal film weeks are to be held in Moscow and Paris in October. It is also suggested that there should be a regular exchange of suitable newsreel material between Russia and England.

Since the wartime exchange of such films as "Desert Victory" and "Battle in Stalin-grad," the general public has seen little of each other's films. In the last two and a half years, Mr. Rive's company has imported no fewer than 67 Russian films, but has managed to sell only one British film, "Pickwick Papers," to the Russians at, it is understood, the outright figure of £7,500.

Mr. Rive says that he has sent in all 35 films to Moscow. Of the last group, Britain's leading money-makers, "Doctor in the House," "Genevieve" and "The Cruel Sea," were all marked in Russia as "not suitable."

Russian films have come in here on a 50 per cent commission basis on net takings. With the exception of one or two documentaries, none of them has rated general acceptance here. Mr. Rive declares that persuading exhibitors to show Russian films is the most difficult thing in the world. French and Italian subjects are difficult enough, but they are easy going compared with selling the Russians.



MANY TO VENICE FETE

Reversing its previous policy, the Film Producers' Association here is making an all-out effort at the forthcoming Venice Festival.

A considerable delegation will attend the Festival, headed by John Davis, the Rank Organisation's managing director and B.F.P.A. president, ABPC's Robert Clark and last year's president, with the Association's

director general Sir Henry French. A number of the country's leading producers and directors with around twenty stars will also fly out.



Westrex held a highly successful demonstration here of the first Hi-Lux Val anamorphic lens manufactured by the Barnet firm of W. Watson & Sons under the new arrangements whereby Westrex markets the lens in Britain under franchise from Projection Optics.

The demonstration was given before an audience of trade newsmen and technical members of the staffs of the three companies concerned. It included a Westrex test card of CinemaScope proportions and sequences from Columbia's "Three For The Show" and Warners' "Star is Born." In all cases the audiences were impressed with the spread of light and clarity of definition.

W. S. Tower, Westrex's London managing-director, stated that the lens is available for immediate delivery. Its price will be "no more" than that of British Optical and Precision Engineers' Varamorph. B.O.P.E. hitherto has had a monopoly in the anamorphic field. Its Varamorph sells at £390 a pair including mounting brackets.



O'BRIEN'S CONCERN

NATKE's Tom O'Brien, M.P., has issued another of his pronouncements; this time in connection with the increasing shortage of projectionists, which causes concern to many exhibitors this side.

In his document, which has been prepared—he says—to "provoke practical discussion" among his union's members, Mr. O'Brien makes great play with the currently fashionable word here, "automation."

Only by bringing "the advancement of science and technology to our aid," the NATKE leader declares, can:

- (1) The working week be reduced;
- (2) A "shift" system be applied;
- (3) The existing technical forces be re-deployed so that projectionists can have better working conditions "without adding to the industry a financial burden which it cannot carry."

Mr. O'Brien concedes that shortage of personnel in the motion picture industry is not unique and indeed one of the great problems which all industries face here is the condition of full employment which the country now enjoys. But for a variety of reasons that factor bears with peculiar severity on the film business. According to Mr. O'Brien, wages generally are not enough. Hours of employment will not attract the modern youth, nor the younger married man.

Other industries, the document continues,

are meeting their difficulties by employing the latest advances in electronics, mechanisation, and the "scientific application of what is known as automation." But the film industry, O'Brien says, has so far neglected this advance. Outside CinemaScope, VistaVision and Cinerama there is hardly a change in the fundamental process of projecting a picture.

The industry, he claims, needs to revise its ideas. "Indeed," he adds, "we will have to welcome with open arms any improvement of advancement that is made in this direction that will enable projectionists to do their jobs better."



BRITISH LION SETUP

The Board of Trade has formally announced, in a Government White Paper, financial arrangements for the liquidation of British Lion Film Corporation and the setting-up of British Lion Films Ltd.

This White Paper allows for the postponement and remission of payments due from the N.F.F.C. on the £3 million loan. It also empowers the N.F.F.C. to pay £964,000 to satisfy bank loans and creditors of the British Lion Film Corporation, outstanding when the corporation was liquidated in respect of which the N.F.F.C. has given undertakings to permit the corporation's business to continue.

It also empowers the N.F.F.C. to subscribe in cash at par for £160,000 five per cent unsecured loan stock in the film company and to transfer this stock to the British Lion Studio Company in satisfaction of a debt which was guaranteed by the N.F.F.C.

In satisfaction of these arrangements, the Receiver and Manager of the Corporation will repay £555,000 to the N.F.F.C. and transfer the remaining assets of the Film Corporation to British Lion Films Ltd., in exchange for 600,000 fully paid Ordinary shares of £1 each in the new company. These shares to be transferred to the N. F. C. in satisfaction of the loan.



Mike Todd arrived in London last week to set up filming of his projected Todd-AO version of Jules Verne's "Round the World in Eighty Days." And in doing so he read professional publicists a sharp lesson in the exercise of their craft.

Mr. Todd asked newsmen to meet him—and Noel Coward who will make a guest appearance in "Round the World"—in the Regency splendour of the Messel suite in the Dorchester. Without exception, every newspaper in this town carried stories the following morning of (1) Mr. Todd's new film; (2) his new big screen process; and (3) Mr. Todd.

Among other things, Mr. Todd told newsmen that his first film, "Oklahoma!" will not open here until after the New York premiere, "probably around the first of the year." He has only very tentative plans at the moment but anticipates a road-showing policy throughout the U. K. He estimates that installation costs of Todd-AO will be in the neighborhood of £12-£15,000.

Atlas Holds One Third of RKO Parent

Atlas Corp. held 1,000,000 shares of RKO Pictures Corp. stock as of June 30, last, the company's report to stockholders for the first half of the current year showed this week. Atlas described the holdings, valued at \$9,750,000 as of June 30 market quotations, as constituting approximately one-third of the outstanding RKO Pictures stock.

Howard Hughes owns about 1,450,000 shares of the stock of the inactive, former parent company of RKO Radio Pictures, and the remainder of the stock is in the hands of the public.

The Atlas report reiterates that "Discussions have continued with respect to plans for the activation of RKO Pictures Corp. and this project is being actively pursued."

A similar report was made to RKO Pictures Corp. stockholders at their annual meeting in Dover, Del., last week. Atlas has been interested for some time in reactivating RKO Pictures in order to make use of its more than \$20,000,000 estimated tax loss carryover.

The Atlas portfolio saw no changes in the company's holdings of motion picture stocks during the first half of the year. In addition to the RKO Pictures stock, Atlas owns 25,000 shares of Paramount Pictures common, valued as of June 30 at \$1,037,500, and 105,000 shares of Walt Disney Prod. common, valued at \$3,990,000.

Atlas reported six months profit after taxes of \$3,678,527.

Music Hall Books "Trial" for Autumn

Following the announcement of the booking of MGM's new film, "Trial," at the Radio City Music Hall, Russell Downing, president and managing director, said he would not concede that the booking is in the nature of a "radical departure" for the theatre.

"The booking of 'Trial' is a variation for the Music Hall but certainly not a change of policy," he said. "We will not reject strong dramatic productions if they meet our standards. . . . While it undoubtedly will be widely discussed, we do not regard the picture as 'controversial'."

He said, "There has been a steady change in public taste in entertainment and we must keep up with the times." "Trial" is scheduled as a fall attraction at the theatre.

Legion Approves Seven of 10 New Productions

The National Legion of Decency this week reviewed 10 pictures, putting five in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults, and three in Class B, morally objectionable

People in The News

ERIC JOHNSTON, MPAA president, is scheduled to return to Washington from Spokane at the end of this week. He plans to leave Washington around August 20 for a three-week trip to the Near East as President Eisenhower's personal ambassador.

BERNARD ZEEMAN, treasurer of Columbia Pictures International Corp., has been elected a member of the board of directors. He was elected treasurer in 1951.

R. J. O'DONNELL, International Ringmaster of Variety Clubs International, was guest of honor at a luncheon given him by the crew of the British Tent at the Savoy Hotel, London, August 2.

MICHAEL BERGHER, Far Eastern supervisor since 1951, was elected a vice-president of Columbia Pictures International Corp. last week.

ROBERT DORFMAN has been promoted to exploitation manager of Buena Vista Film Distribution Co. He has been a member of the publicity and advertising department of Walt Disney Productions for the past seven years.

HERBERT KALMUS, president and general manager of Technicolor Motion Picture Corp., returned this week from Europe.

ARTHUR B. KRIM, president of United Artists, arrived in New York last week from Rome after a two-week business trip to Europe.

MICHAEL WOULFE, chief designer at RKO Studios for the past seven years, resigned last week.

HUGH THOMAS, JR. has sold his interests in his drive-in theatres in Sarasota, Fla., to become active in his duties as vice-president of the Makelim Organization.

PETER A. MELLAS, special Middle East representative for 20th-Fox, has been given added duties as assistant to WILLIAM LAMPROS, for Greece. In addition he will represent Fox Movietone News in Greece and the Near and Middle East.

PHILIP MILES has resigned from Lynn Farnol public relations office and has been made director of advertising and public relations for Restaurant Associates, Inc.

in part for all. In Section I are "Case of the Red Monkey," "The Divided Heart," "The Last Command," "The Virgin Queen" and "Wichita." In Section II are "Count Three and Pray" and "The Naked Street." In Class B are "Betrayed Women" because of "low moral tone"; "The Big Bluff" because of "suggestive situations; low moral tone," and "The Kentuckian" because of "excessive brutality."

Rogers Hospital Directors Meet September 8-11

The annual meeting of the board of directors of Will Rogers Memorial Hospital has been scheduled for the weekend of September 8-11, A. Montague, president, announced this week. The directors and their guests will leave New York September 8 for Saranac Lake, where they will make their annual visit to the hospital the following day. The meeting, postponed from last June, will be held September 10 and will be the first in 16 months. In addition to regular and accumulated business, reports will be presented on this month's audience collection drive.

Settle Ireb Trust Suit

Settlement out of court of the \$3,000,000 anti-trust suit brought by the Ireb Theatre Corp. against eight major companies and four exhibitors was reported in New York Federal Court last weekend. The plaintiff had charged the defendants with discriminating against its Central theatre, Pearl River, N. Y., and giving preference to competitive houses.

Utah-Idaho Joins TOA

COLUMBUS, GA.: The Utah-Idaho Theatre Owners Association, a new exhibitor organization covering the Salt Lake City exchange area, has become an affiliate of the Theatre Owners of America, it was announced here by E. D. Martin. TOA president.

The new organization, at a meeting held in Salt Lake City last week, unanimously voted to join TOA, following meetings over the past few months with Mr. Martin. Walter Reade, Jr., chairman of the TOA board, and George Gaughan, TOA field representative.

Formal induction of the Utah-Idaho group as well as the Theatre Owners Association of Quebec will take place at TOA's annual convention, October 6-9, at the Biltmore Hotel, Los Angeles. A large delegation of UITOA members are scheduled to represent the local group during the ceremonies.

Clyde A. Blasius, president of the new organization, has announced that his theatre group has approved and urged its membership to fully support Exhibitors Film Financial Group and to cooperate with the COMPO Audience Awards program.

U-I Acquires Haas Film

Universal-International has purchased its second Hugo Haas production, "Hold Back Tomorrow."

BIGGEST GROSS IN 6 MONTHS IN KANSAS CITY *and* *Terrific Everywhere!*

SALT LAKE ***SENSATIONAL!***

Packed 'em in at Gem, Hyland and Redwood triple date! HELD OVER!

TULSA ***TREMENDOUS!***

Standout of the entire southwest at the Ritz! 2nd WEEK smash!

PITTSBURGH ***POWERHOUSE!***

"Lusty" shouts Variety as the Harris does top biz of summer!

BIRMINGHAM ***BOMBSHELL!***

48% above average at Empire! 2nd WEEK like usual first stanza!

JACKSONVILLE ***GIGANTIC!***

Boxoffice hurricane runs up sensational gross at the St. Johns!

RENO ***HITS JACKPOT!***

Full week's biz in 4 days at Majestic! Like owning slot machine!

And **CHECK
THE BIG FIGURES**
in PORTLAND, Ore., ROCKPORT,
Ill., COLUMBIA, S. C. and
WORCESTER, Mass.

We're not mentioning the records it smashed in Wichita and surrounding cities like Topeka. You'd expect it to be big there, but the figures are great almost beyond belief!

ALLIED ARTISTS' boxoffice giant tops everything since "20,000 LEAGUES" at Fox Midwest's Tower, Uptown, Fairway, Granada theatres day-and-date!

**GATEWAY TO THE WEST...
DOORWAY TO HELL!**

WICHITA



CINEMASCOPE®
PRINT BY
TECHNICOLOR

starring

JOEL McCREA

also starring

VERA MILES • LLOYD BRIDGES • WALLACE FORD • EDGAR BUCHANAN • PETER GRAVES with **KEITH LARSEN** **CARL BENTON REID • JOHN SMITH**
A **WALTER MIRISCH** Production • Directed by **JACQUES TOURNEUR** • Story and Screenplay by **DANIEL B. ULLMAN**
An **ALLIED ARTISTS** Picture

MEXICAN UNION WINS PAY HIKE

by **LUIS BECERRA CELIS**
in *Mexico City*

Hardly was the ink dry on the new pact between the National Cinematographic Industry Workers Union and three top Mexican distributors and the nine major American distributors, granting wage hikes of 17 per cent, than the union (STIC) made demands for similar increases on the small independent distributors of domestic and foreign films.

STIC argues that if the big distributors can afford to pay 17 per cent more in wages, the little fellows also can. The latter, however, have told the Federal Board of Mediation and Conciliation, which is seeking to avert the threatened strike, that their business at best only allows them to make ends meet. The STIC replied by saying: "That's what the big ones said, but look at them!"

▽

Import of Italian pictures, which have become increasingly popular here, has been forbidden by the National Cinematographic Commission, because, according to president Jorge Ferretis, Italy, has ignored the reciprocal pact under which the films of each country were to be exhibited. Mr. Ferretis said that 40 Italian films had been shown in Mexico against four Mexican films in Italy since the pact was signed.

▽

Hollywood films, numerically, still dominate the Mexican film scene by a very comfortable margin.

Of the 224 films exhibited in this country from January 1 through July 28 this year, 106 were American and 57 were Mexican. They were followed by Italy with 31, France 17, Great Britain four, and one each from Cuba, Argentina, Guatemala, Spain, Brazil and Poland. Also shown during the period were six co-productions: two French-Spanish, two Cuban-Mexican and two French-Italian.

FRANCE

by **HENRY KAHN**
in *Paris*

Although full plans for the opening of a French Film Office in New York are not complete, it is safe to say that preparations are going ahead rapidly. The office most likely will be a combination of information bureau (with advice for exhibitors of French films), propaganda office and official representative of the French industry. No great difficulty is expected to arise over the nomination of a director, and the name of Robert Favre-Lebreton has already been suggested. He is secretary-general of the Cannes film festival and well-known to many Americans.

▽

Although the Cinema Confederation, which was dissolved over a year ago, is not

likely to be revitalized, closer collaboration between producers and exhibitors is not only expected but assured.

The Congress of French Exhibitors last month marked the beginning of that closer collaboration when the delegate general of French film producers, Mr. H. Frenay, joined hands with the exhibitors and announced his intention of working with them to free the motion picture industry from state control.

The aim is to persuade the Government to cut down its support of the National Film Centre which, in point of fact, runs the industry. The industry feels that the Government should know that it can handle its own affairs. It also maintains that given a free hand to take care of itself, the Development Law, administered by the National Film Centre, would not be necessary as is now thought.

▽

Robert Craven, delegate general of Unifrance, announced on his return from Moscow last month that the Soviet Union now has 50,000 cinemas, plus another 26,000 of the traveling variety. Mr. Craven went to Moscow to arrange for a French Film Week to be held there at the end of October. Seven French films will be sent to Russia to be shown in three special theatres during the week's festivities.

ISRAEL

by **ALBERT DE MATALON**
in *Tel-Aviv*

The construction of a large theatre here by 20th Century-Fox Import Company has been approved by the Investment Centre. Approximately \$600,000 and 500,000 Israeli pounds will be invested in the building, which will have five floors. The first will house the theatre and the rest will be given over to office space. The plans have been in the offing since 1949 but were only just now approved by the Investment Centre.

ARGENTINA

by **NATALIO BRUSKI**
in *Buenos Aires*

The political developments which took place here as a consequence of the attempted revolution in June have caused the resignation of the former Secretary of Press of the Government House, Raul A. Apold, head director of the Entertainment Board, whose supervision also included motion picture industry affairs. To replace Mr. Apold, the Government appointed Francisco Leon Bouche, a well-known and experienced newspaperman. Film industry matters especially are expected to be made easier by Mr. Bouche, who will have to make a decision concerning the previous policy of protecting Argentine films to the detriment of foreign producers.

AUSTRALIA

by **FRANK O'CONNELL**
in *Sydney*

With 35mm people concerning themselves about the bad business in Melbourne and the gradual mushrooming of drive-ins, little is being said or done about the looming threat of television. The threat took a new turn recently when the Rola Radio Company of Australia took air time to interest listeners in subscription TV. Apparently the pay-as-you-see TV people are not going to wait for TV to establish itself along set lines before coming into the picture; they want to start and grow with the new medium.

The apathy of the motion picture industry has been astonishing. Several of the companies, of course, have financial stakes in TV stations—notably Hoyts and Greater Union Theatres—while the distributors have no doubt plans to release some product on TV. Established exhibitors, the independents whose theatres are not often models of smart, up-to-date showmanship, appear to exhibit nothing so much as an oriental fatalism. Perhaps they are hoping that CinemaScope, VistaVision, SuperScope might do for them what new seating, sound and carpets will.

JAPAN

by **A. C. PINDER**
in *Tokyo*

Heads are expected to roll in the Red Chinese film industry following a recent Government announcement that production there has been "unsatisfactory."

According to the *Peiping Peoples Daily*: "The crucial problem of the present situation is to increase the number of feature films and to raise their quality. . . . Production has been unsatisfactory. Work has had to be suspended by various studios because there were no scripts to shoot. Many directors, actors and actresses have had, for prolonged periods, no chance to show themselves and the public is complaining of the small number of films."

To make sure their films remain "a proper propaganda medium," the Government sees to it that a number of checks are made in the course of production. Making the checks are representatives of the Army's political department, the trade unions and the Youth Corps. The Ministry of Cultural Affairs also gives all scripts careful scrutiny, while the Ministry's film bureau watches the shooting to see that the script is carefully followed. Finally, the bureau must give its permission for final release of the film.

Famous Players and Odeon Close Two Key Theatres

TORONTO: Announcement was made at Peterborough, Ontario, of the closing of Famous Players' Capitol theatre there, the 900-seat unit being managed by L. J. Gouin. The Capitol is expected to reopen when conditions improve. The chain will continue to operate the Paramount at Peterborough. Information from a Canadian Odeon source told of the closing July 30 of the downtown Odeon in Vancouver, B. C.



There's nothing **PRIVATE**
about the **MAJOR'S** business!

THE HEADLINES TELL THE STORY!*

'Benson' Boffola
\$100,000 Tops Hub

Boston, Aug. 2.
Big upsurge at picture here this
week, heat wave broke. "Came
back."

*Weekly Variety

'Benson' Bangup
at G, K.C.

Kansas City, Aug.
Town has a bet of local
only new film being "Major
Benson" ran in town for
a week.

'Benson' Hot
G, Omaha

Freak in heat wave
week, even though today
more hot weather early this
is boosting trade here. The
picture and heavy
advertising.

'Benson' Top New
Pic, Portland

Generally big run to expect
in the downtown districts.
film companies are favorite
pick-up spots for the picture
by comparison.

'Benson' Boff
G, N.Y.

Despite only four
week is holding its
able total, with the
still better extended
run this "Major Benson"

...and they've taken the "Major" right into their hearts EVERYWHERE! Talk to your exhibitor friends in these early-bird towns. They're all "Benson" boosters:

Fox, Sedalia, Mo; Fox, Ft. Madison, Ia; Cooper, Dodge City, Ks; Paramount, Baton Rouge, La; State, Burlington, N.C; Masonic, New Bern, N.C; Weiss, Savannah; Warner, Frederick, Md; Ridgeway, Stamford, Conn; Cambria, Johnstown; Myers, Janesville, Wisc; Center, Little Rock; Center, Charlotte.



There's nothing **MINOR**
about the **MAJOR'S** acclaim!

"Merry, heartwarming, uproarious comedy"

—Kansas City Star

An Editorial

"We have heard quite a bit of late from churchmen, educators, civic groups and others about the alleged misuse of the screen by a minor fraction of Hollywood product... it accordingly will be interesting to see what our vocal critics do in the instance of that happy example of Hollywood picture-making, Universal's 'THE PRIVATE WAR OF MAJOR BENSON'."

—Film Daily

"Superb... A really fine comedy"

—Boston Globe

An Editorial

"If you are smart, you will take in 'THE PRIVATE WAR OF MAJOR BENSON.' It's grand entertainment. If a dirty film were to be booked at one of our houses, all of these (civic) groups would be heard from. Why cannot these same groups assert a positive influence for the better pictures?"

—St. Joseph (Mo.) News Press

"The most delightful surprise of the year"

—New York Daily News

An Editorial

"'THE PRIVATE WAR OF MAJOR BENSON' proves again that Hollywood can provide good, wholesome, family entertainment at its best. It remains for the movie patrons to prove by their attendance that they appreciate this type of picture."

—Pittsburgh Catholic

"Certain to delight every member of the family"

—Muncie, Ind. Star

An Editorial

"With the arrival on the cinema scene of a nine-year-old actor capable of carrying a picture (Tim Hovey in 'THE PRIVATE WAR OF MAJOR BENSON') this industry, having been without a child star coining money and family-favor for it since Shirley Temple and Mickey Rooney grew up, may be on the eve of a whole new wholesome era."

—Motion Picture Herald

"One of the most delightful pictures of the year"

—Quincey, Ill. Herald-Whig

An Editorial

"In 'MAJOR BENSON' U-I has a picture of exceptional entertainment values, a heart-warming, delightful, rib-tickling story. It is an answer to the demands for wholesome films—and comedy—so often made by people within and without the industry. Seeing it should convert many a persistent complainer into a movie booster."

—Boxoffice

"It's a real heartwarmer"

—New York Journal-American

HAPPILY YOURS FROM UNIVERSAL-INTERNATIONAL

The **PRIVATE WAR** of **MAJOR BENSON**

STARRING **CHARLTON HESTON** • **JULIE ADAMS**
PRINT BY **Technicolor**

with **TIM HOVEY** • **WILLIAM DEMAREST** • **TIM CONSIDINE** • **SAL MINED**
NANA BRYANT • **MILBURN STONE** • **MARY FIELD**

Directed by **JERRY HOPPER** • Screenplay by **WILLIAM ROBERTS** and **RICHARD ALAN SIMMONS** • Produced by **HOWARD PINE**



The National Spotlight

ALBANY

Drive-ins and summer situations are ahead of last summer, while many city-town indoor theatres are behind. The prolonged, record-breaking heat has been an adverse factor—except in mountain and lake spots. . . . The Strand, which with "Mister Roberts" approached its all-time high gross of "Battle Cry"—held the Navy picture a second week—at \$1 top. . . . Attracting strong matinee business with "Lady and the Tramp," the Palace extended its run two days. . . . Si Feld, former Columbia and 20th Century-Fox salesman, later traveling with a line of women's apparel, and most recently reappearing as an IFE salesman in Boston, made a business trip here. . . . Thomas A. Shea, husband of Mrs. Katherine Shea, manager's secretary at Metro, and himself a one-time accountant for Buckley Theatres, died after a long illness.

ATLANTA

Hal Jordan, Central drive-in, Dunn, N. C., was here visiting with his family. . . . Bob Moscow, general manager of the Rialto Theatre Co., is back at his office after a business trip to New York. . . . Leonard Burch, United World Films, is off for a vacation in Havana, Cuba. At the same company, Miss Joan Hunt, office manager is back after a vacation spent in Florida. . . . Bob Davis and Curley Vinson, Sundown drive-in theatre, Columbia, Tenn., were in for a booking trip. . . . Branch manager Hobbs, Allied Artists, is back after a trip to Jacksonville. . . . Louis Strickland, president of Strickland Films, is back at his desk after a business trip out of the city. . . . Lois New, formerly with Howco Films, now is in the booking department at Allied Artists. . . . Mildred Cashy has been appointed assistant cashier at Howco Films and Shirley Hicks is in the booking department. . . . Mary Jarvis, formerly with IFE, now is in the booking department of ABC Booking Service Co.

BALTIMORE

The Stanley theatre has installed a new Raytone seamless screen, according to manager Rodney Collier. . . . William Gude, manager of the Boulevard, was host to traffic law enforcement officers and the Maryland traffic safety commission for the showing of a new traffic safety film titled "Devil Take Us". . . . James Richards, assistant manager at the Little, is father of a nine-pound son born to Mrs. Richards at Women's Hospital on July 20. They've named the newcomer Davis Scott Richards. . . . Mrs. Helen Diering, secretary of the Allied Motion Picture Theatre Owners of Maryland, has returned from a trip to Cape Cod, Mass. . . . C. Elmer Nolte, Jr., general manager of the Durkee Enterprises, was on vacation. . . . The new Timonium drive-in, in Baltimore County, with a capacity for 2,500 cars, opened last week. Walter Gettinger is handling the booking for the theatre.

BOSTON

Business at the Beacon Hill theatre was 500 per cent above average, despite near 100-degree weather, for the opening week of "Game of Love," one of the films involved in the recent Massachusetts Supreme Court decision ending Sunday censorship. . . . Ernest Warren's Paramount theatre, Needham, will start a new single feature policy for Sunday, Monday and Tuesday of each week, beginning September 4. . . . Smith Management's new 2400-car Meadows drive-in in downtown Hartford opened with a first run policy. . . . Smith Management plans active participation in the August 26-September 1 celebration of the 22nd anniversary of the first open air theatre in Camden, N. J. Extra newspaper space will be used during this National Drive-In Week, and a number of special events are planned. . . . Cary Grant met Boston film critics at a cocktail party arranged by Paramount publicist Arnold Van Leer in the Sheraton Plaza Hotel, in connection with early opening of Alfred Hitchcock's "To Catch a Thief." . . . Audie Murphy is due in Boston August 28 to be guest of honor at the national convention of Veterans of Foreign Wars.

BUFFALO

Jack Curtin, eastern division district manager, Republic Pictures, was in town last weekend for conferences with local branch manager Leon Herman and conferences with exhibitors along first run Row. . . . Four cash awards, the largest \$2,500, have gone to four Eastman, Rochester, employees, for suggestions to improve plant procedures. The top award goes to Charles R. Cotter of Mendon, who suggested use of a coating that insures operation of film packaging equipment parts without excessive maintenance. . . . J. Woodrow Magnuson, 41, of North Evans, a staff announcer for WEBR and a radio broadcaster in the Buffalo area for nearly two decades, is dead of a heart attack. . . . E. J. Wall, field representative in the Buffalo and Albany areas for Paramount Pictures, is sporting a new Buick. E. J. was in Buffalo this week conferring with Arthur Krolick and Charles B. Taylor of Paramount Theatres on promotion plans for the opening of "To Catch a Thief." . . . Harry Buck, formerly manager of the State theatre in Conneaut, O., has been named manager of the Park theatre in Westfield, N. Y.

CHICAGO

Harry Balaban is general chairman of the Variety Club "Golforama" to be held at St. Andrews Golf Club August 26. Mike Stern and Johnny Jones are ticket co-chairmen. . . . Fred Matthews, head of Motiograph Company, and TESMA president, left for New York to attend a joint meeting of officials of TOA and TESMA. . . . Clayton Bond, well known on Film Row because of the many years he spent here, died at Ft. Lauderdale, Florida. . . . There was a real mob scene at the Chicago Theatre Friday

when Jack Webb made a personal appearance in connection with the opening of "Pete Kelly's Blues." . . . Rosalind Russell, accompanied by her son, Lance, visited here briefly before going on to New York. . . . "A Day to Remember" opened for its first showing at the Cinema theatre. . . . R. J. Kenny, manager at the Jeffery, left for a vacation in Michigan. . . . Herb Ellisburg, manager at the Piccadilly, reported that his mother, Mrs. Elizabeth Ellisburg, has shown no improvement following a stroke. She is at Myer House, Michael Reece Hospital.

CLEVELAND

Downtown extended runs are indicative of the popular appeal of the new product and emphasizes the fact that "family type" pictures pay off. Holdovers include "Not As a Stranger," six weeks; "Seven Little Foys," five weeks; "Lady and the Tramp," three weeks; "Mister Roberts," two weeks, and "You're Never Too Young," two weeks, and "It Came from Beneath the Sea" paired with "Creature with the Atom Brain," two weeks. . . . Gerold Kerner, MGM booker and his wife left for two weeks in the east including visits in New Hampshire and up and down the shore. . . . Very few exhibitors braved the 90 plus temperature to visit Film Row this week. . . . RKO's "The Outlaw," complete with a code seal and Legion of Decency approval, has a Sept. 8 opening date at the RKO Palace. . . . Bon Ancell, Akron Radio WCUE disc jockey, is putting on a show every Friday night in the lobby of the State theatre, Cuyahoga Falls, in which he gives away a free record to the first 20 people who ask for it. During the week he plugs the State show on his regular radio program. . . . Rialto theatre, Akron, is permanently dismantled. Property is being converted for use as a union headquarters.

DENVER

E. E. Jameson, Sr. and Jr., Kansas City, owners of the Denver Shipping and Inspection Bureau, were in to install Frank L. Norris as manager. Norris was formerly office manager for 20th-Fox in Kansas City. He succeeds Lynn Fetz. . . . Paul Lyday, Denver publicity manager for Fox Inter-Mountain Theatres, is in St. Luke's hospital recovering from an operation. . . . Robt. Garland, property manager for Fox Inter-Mountain Theatres, was in the hospital with the flu. . . . The Lincoln, Cheyenne, Wyo., was reopened after a \$125,000 remodeling job. Fox Inter-Mountain Theatres chartered a plane to fly guests from Denver to attend the reopening. . . . Pauline Hall, Paramount branch manager's secretary, to California on her vacation.

DES MOINES

Jerry Bloedow last week celebrated his 10th anniversary as manager of the RKO-Orpheum theatre here. Jerry's two sons are being initiated into the theatre business, he

(Continued on page 30)

"The best friend your desk has ever had"



The 1956 editions
are now in
preparation

That's a paraphrase of hundreds of letters from active executives to the editor of the *ALMANAC*. Time after time such letters have told of the specific cases when the writer was able to accomplish something important, and quickly, through having this source of accurate information available by merely reaching out his hand for it.

Much of the important information in the *ALMANAC* cannot be found elsewhere — and nowhere else can any of its information be found so quickly. Each of the *ALMANACS* is organized in 15 *thumb-indexed* sections. They are designed for constant use—and they certainly get it, at thousands of executive desks every day!

Wherever motion pictures are produced, distributed or written about—throughout the world—the standing of *Motion Picture ALMANAC* is unique. It is unquestionably *the* standard reference on "Who," "What," "Where" for the entire industry. Now, with its Television sections having become a separate complete volume, the motion picture volume is adding new and important data.

This is a revised, expanded, even-more-useful-than-ever-before edition of *International Motion Picture ALMANAC*. Its 15 thumb-indexed sections are: Who's Who, Statistics, Corporate Structure, Circuit Lists, Drive-in Lists, Pictures (11-year list, with details), Awards, Codes, Organizations, Services, Equipment, Press, Great Britain, World Market, Non-Theatrical. The first page of each section contains an index of the section contents, additional to the complete index for the entire book. In the new edition it is even more simple to find exactly what you want to know—in seconds.

A word about the "Who's Who" in the ALMANACS...

The term has been used similarly by other books in these fields. Only the *ALMANACS* contain a real "Who's Who"—not merely a list of a few dozen selected names, but over 11,000 actual biographies of personalities and executives in the motion picture and television fields—occupying over 300 pages. The complete "Who's Who" is in both volumes of the *ALMANAC*—and *only* in the *ALMANAC*.



Edited by CHARLES S. AARONSON

Now Television is to have its own ALMANAC... and here is an outline of its contents—

THUMB-INDEXED SECTIONS: (1) WHO'S WHO—over 11,000 concise biographies, the industry's ONLY real "Who's Who"; (2) PRODUCERS and DISTRIBUTORS—of everything for TV time; (3) PROGRAMS—an A to Z list of all shows nationally available, with all pertinent information; (4) SERVICES & EQUIPMENT—all types of services for TV production, including film and music libraries, laboratories, studio equipment, etc.; (5) CORPS.—corporate structure and executive personnel of the companies in or related to TV; (6) MOTION PICTURES—list of over 4,000 features from 1944 to now, with factual data; (7) TV STATIONS—full listings, with data; (8) AGENCIES & STATION REPS—full listings, with data and TV execs.; (9) STATISTICS—many up-to-date facts and figures of the needed kinds, plus highlight-review of the year; (10) CODES—with full text of TV Code and background data; (11) AWARDS—lists of winning shows and performers; (12) ORGANIZATIONS—national and regional, with officers, etc.; (13) CANADA—complete breakdown of TV in Dominion; (14) GREAT BRITAIN—breakdown of TV data, commercial and non-commercial; (15) WORLD MARKET—listings and status, country-by-country; Also: PRESS listings, RADIO information and a mine of other reliable data—all up-to-date and cross-indexed.

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.....

(Continued from page 28)

says, Both are working in Des Moines theatres during the summer vacation. . . . Buck Manbeck, former owner of the Forest theatre who now operates Midwest Pictures, Inc., was married recently. . . . Lois Ann Lattimer, Warners, is on vacation with her husband who is back on furlough. They have moved into their new home. . . . Martha Ringland of Warners has moved to Denver. She was replaced as booking clerk there by Nancy Trost. . . . New assistant booker at Columbia is Bill Bell. . . . Lois Ewing, Columbia cashier, is on her vacation. . . . Lou Levy and Mrs. Levy flew to Minneapolis for the Harold Field wedding anniversary observance. . . . Rosetta Dunlap has resigned her Universal position. . . . Carol Olson, UA manager, is at Virginia Beach with the Marine Reserves, and Al Ungerman, Universal booker, is with the National Guard at Ripley, Minn. . . . UA is the latest Des Moines exchange to install air conditioning. . . . Frank Bailey, the father of Evelyn Tellis, died at his home in Sterling, Ill. Evelyn is employed at Universal. . . . Variety club's annual hole-in-one tournament will be held here Aug. 12 to 21 at the Grand Golf driving range. Three new Plymouths will be the prizes. All proceeds will go to the Heart Fund. . . . Marion Campbell, cashier at the Boone drive-in, will be married Sept. 21 to Richard Dunkelberger. The ceremony will be performed at the Little Brown Church at Nashua. . . . Stanley Dean of Spencer is the new manager of the Arrow and Corral theatres at Cherokee.

DETROIT

Howard Pearl has just returned from Iowa where he arranged United Artists showings for the visiting Russian farmers. . . . The long ailing James Sharkey of Co-operative Theatres has been replaced by Daniel Lewis. Lewis was for many years film buyer for Wisper-Wetsman. . . . Paramount secretary Norma Richards is a new mother—Lisa Gale being the new arrival. . . . General business slumped considerably during the longest heat wave in the city's history. Seventeen days above 90 in July with August starting out all above 90 at this time found air-conditioned houses losing out to the heat between home and theatre. . . . The Riverama being planned for Detroit's river front later in August is constantly referred to as Cinerama, delighting the Music Hall management. . . . George Wishart, of Highland Park, won the Switzerland trip in the recent "Cinerama Holiday" contest. . . . The committee for the National Audience Poll is headed by William Westman of W. and W. Theatres.

HARTFORD

Paul Tolis, of Kounaris-Tolis Theatres, has disclosed plans for construction of a 1,000-car capacity drive-in theatre, as part of a huge, 35-acre shopping center adjoining K-T's Meriden theatre, a first-run situation in Meriden, Conn. K-T operates houses in Meriden and Newington. . . . Charles Lane, operator of the New Haven drive-in, and Irving C. Jacobs, operator of the Branford theatre, a conventional, four-wall house at Branford, Conn., have opened their newly-built, 1,000-car capacity Summit drive-in, Route 1, Branford. Cost of construction was not disclosed. The project covers a 40-acre site. . . . Barbara Dolgin, daughter of the Joe Dolgins of the Pine drive-in, Water-

bury, has announced her engagement to Stanley Walden of New York. . . . Phil Harrington has been named assistant manager of the Stanley Warner Garde, New London. . . . Bernie Menschell of Community Amusement Corp. has named Art Jennings, formerly at the Music Box theatre, New Britain, as manager of the Manchester drive-in, Bolton Notch, replacing Henry Pardo, who becomes concessions manager of the Meadows drive-in here. . . . Walter Lebowitz, manager, Parsons, has resigned to continue post-graduate study, with James Kulowski replacing.

INDIANAPOLIS

Jack Webb got "Pete Kelly's Blues" off to a good start with two personal appearances on the stage at the Circle when it opened Thursday. . . . Dave Friedman, Paramount field representative, was here last week setting up plans for a visit by Cary Grant Friday. . . . Curt Butler, Film Row veteran who tired of retirement, has come back to join Republic's sales staff. . . . Walter Wolverton, advertising manager of Greater Indianapolis, left Friday on a vacation trip to Canada by way of Akron, O. . . . Sidney Blackmer was here the past week to appear in "Second Threshold" at the Avondale Playhouse. . . . Statia O'Connell, new operator of the Oriental, has announced that W. Ray McCormick will stay as manager. . . . O. Templeton has taken over the Wheel-In at Mooresville from Indianapolis Cooperative. . . . Marc Wolf and Trueman Rembusch are judges for the central Indiana amateur talent contest staged by the city park department Wednesday night.

JACKSONVILLE

Danny Deaver, Variety's chief barker and former manager of the Normandy Twin Outdoor theatre, is now sales manager of Phil Kafka's photo blowup service. . . . Jack Wiener, MGM publicist, returned from a Florida tour in connection with openings of "The Cobweb." . . . Nondenominational church services are now being conducted at three local drive-ins: the Main Street, Atlantic and Normany. . . . Maurice Shaaber, Wil-Kin Theatre Supply salesman, was struck by a car and painfully injured while crossing a downtown street on foot. . . . The young son of Bill Baskin, Florida State Theatres booker, is recovering satisfactorily from an attack of polio. . . . Tom P. Tidwell, 20th-Fox branch manager, returned from a visit to Haines City. . . . In town from Atlanta branch offices were Gordon Bradley, Paramount; Ollie Williamson, Warners; and Jimmy Hobbs, Allied Artists. . . . Edith Smith, FST ad writer, returned from a vacation spent in Topeka, Kansas. . . . James L. Cartwright, FST district supervisor at Daytona Beach, and his family were vacationing in Tennessee. . . . George Bradley was managing the Southside drive-in during the absence of H. S. Stewart.

KANSAS CITY

Zeva Yovan, manager of Loew's Orpheum, St. Louis, is again, as on more than one previous occasion, substituting as manager of the Midland at Kansas City, in the absence of Maurice Druker, manager, who is finishing out his uncompleted vacation. . . . Continued hot weather is a factor in the good attendance at first runs and, more importantly, at subsequent runs. . . . "Too Young for Love" opened at the Glen August

5. The Kimo is showing "Gate of Hell." The Vogue has "Mr. Hulot's Holiday." . . . The Claco drive-in had an extra midnight show, admission 75c, Friday and Saturday, August 5 and 6.

LOS ANGELES

After 30 years with National Screen Service, Les Rapp is retiring, and to give him a farewell tribute his friends on the Row tossed a luncheon at the Rodger Young Auditorium. . . . John F. Rickert, branch operating manager for U-I, arrived from New York to make plans for the opening of the new U-I branch building here, which boasts the latest innovations in this type of structure. . . . The first new "hard-top" theatre to be built in southern California in a good while is to be erected in West Covina by Sid Pink, local exhibitor. Pink has applied for a zone variance to build the theatre on two and one-half acres of ground, as he plans a \$250,000 development which will include 10 stores. Work on the project will begin as soon as the zoning variance is approved, and the plans call for "the world's most modern theatre," equipped to show every type of motion picture now known, including Cinemascope and films of the Cinerama type. The deep curved screen will be the largest in Southern California, with stereophonic sound reproduction built into the walls. Seating will be for approximately 1,000 people on one floor. . . . A faulty popcorn popper caused \$100 in fire damage to the roof of the El Cajon theatre in El Cajon.

MEMPHIS

Tri-State Theatre Owners will hold their annual 1955 convention at Hotel Gayoso in Memphis Oct. 24 and 25. Date and place was announced by Tri-State president Nathan Flexer following a board of directors meet in Memphis. The board urged exhibitors to send in their ballots in the Audience Poll Awards voting. The board also voted to buy \$1,000 worth of stock in EFGG. . . . Frank Hurd, owner, has finished his new 375-car Lee drive-in at Tupelo, Miss., the formal opening being held last weekend. . . . Loew's State celebrated the opening of the film "The Kentuckian" with a square dance in the lobby. . . . J. W. Wofford, who operates the Eupora theatre at Eupora, Miss., is building a new 300-car drive-in to be named the Jomac drive-in, near Eupora, which he expects to open around Sept. 1. . . . Skyvue drive-in, Jonesboro, Ark., has completed an extensive remodeling project. . . . Five theatres in the Memphis trade territory, operated by Strand Enterprises, have installed air conditioning. They are: the Dixie at Ripley, Miss., Strand at Philadelphia, Miss., Strand at Millington, Tenn., Star at Trenton, Tenn., and Strand at Ripley, Tenn. . . . R. L. Bostick, district manager of National Theatre Supply Co., and his family are on an automobile vacation trip. . . . John Gannon, 20th-Fox salesman, is back on the job after having his appendix removed. . . . C. E. Sumner, manager, National, and his family are at Sea Island, Ga, on vacation.

MIAMI

The vacation merry-go-round spins merrily on with the following either coming, going or on holidays: The Mitchell Wolfsons; Sidney Meyers; the Al Weiss'; Howard Pettingill; Harry Kronewitz; Mario

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Valle; George Fielder; Ralph Puckhaber; Charles Rich; and the newly wedded Tom Brauns. . . . The Marciano Sept. 20th closed TV bout will be shown at Wometco's Carib, Miami and Capitol. . . . Joe Hyams was down from Columbia's New York office assisting on exploitation for "Man from Laramie." . . . Harry Botwick, southeast district supervisor of Florida State Theatres, was very pleased with the reaction to the all-day record session recently over WINZ which was dubbed "Pete Kelly Blues Day." . . . Edgar Pearce, head of Pearce Theatre Equipment, Miami, reports his firm has taken over the exclusive dealership of the Fleetwood TV Projector which projects a 9 x 12 foot picture at locations where such a size is desired. Present installations include units at the Biscayne Terrace Lounge and the Fontainebleu Hotel. . . . Footings have been poured for the 900-car drive-in being constructed by George Wilby. The unnamed theatre will be fitted with the latest type equipment and be valued at \$200,000, with opening planned for late winter. . . . The Golden Glades D.I., a 1,200-car twin drive-in, is just beyond ground-breaking stage. This \$250,000 project is set for a Thanksgiving opening, according to Hoover Enterprises, headed by Variety Club's George Hoover.

MILWAUKEE

Al Jahncke, booker at the United Artists exchange, is recuperating from surgery. . . . Salesman Provenger, at United Artists, vacationed in Maine. . . . Darleen Twaroske, bookers' clerk at U.A., is getting married. . . . L. Howard, of the Boulevard theatre in Los Angeles, was a recent visitor with his wife on their 20th anniversary. Howard, who was manager of the Wisconsin theatre here in 1935, was entertained at Milton Harman's home. For the occasion, Harman, manager of the Fox-Uptown theatre, hung artificial oranges on his crabapple tree and then had floodlight shining upward in the tree. It was very effective. . . . Another recent visitor here was Gene Arnstein, studio manager for Allied Artists. Mr. Arnstein was at one time booker here at the Warner and Universal exchanges and manager of the Garfield theatre. . . . At the National Theatres meeting in Denver recently, which all managers and main office personnel attended, Estelle Steinbach, manager of the Fox-Garfield theatre, received an award for her theatre being judged the most courteous. . . . Jerry Youniss relates that on August 7 he was manager of the Tower theatre here for a year. . . . The theatre at Black Creek closed. It was run by the community. . . . Oliver and Ray Trampe attended an Allied Artists meeting in Chicago August 8.

NEW ORLEANS

N. Solomon Theatres, McComb, Miss., headed by T. G. Solomon, acquired operation of the Vicksburg drive-in, Vicksburg, Miss., from Mr. and Mrs. W. A. Porter. . . . The local Peacock is closed again, as is the Roxy. The latter in the past few months was operated by Frank Zigler, manager of Dixie Film Exchange, who has taken over operation of the uptown neighborhood Laurel, which has been a dark house for several months. . . . Pike Booking Company, one of T. G. Solomon's enterprises, was recently equipped for direct telephone service to and from booking offices in McComb, Miss.,

DETROIT HONORS ITS OWN CARL SHALIT ANNIVERSARY

DETROIT: Columbia Pictures will pay national tribute to Detroit's own Carl H. Shalit this week on the occasion of his 25th anniversary with the company. Abe Montague, Columbia vice-president, will start the celebration with suitable luncheon ceremonies in New York.

When he returns to Detroit, Carl, who is central division manager for the company, will be honored by the Variety Club of Detroit, the "heart" of show business. Variety is planning a big testimonial banquet on August 23 in the Sheraton Cadillac Hotel in the Casino Room. Harold H. Brown, chief barker, is in charge of arrangements with Arthur Robinson, chairman, and Sam Barrett, C. L. Buermele, Bill Clark, Ernie Conlon, Fred DeLodder, Adolph Goldberg, Irving Goldberg, M. F. Gowthorpe, Dave Idzal, Barney Kilbride, Dan Lewis, Dave Newman, D. Ritter, Richard Sloan, Alden Smith, Ed Stuckey, Frank Wetsman, William Wetsman and Lew Wisper as co-chairmen on ticket sales. Variety's tribute will recognize the fact that Carl Shalit was one of the founders of the Detroit Tent over 23 years ago.

Carl originally hales from Toronto. He first studied medicine and then changed his mind to become interested in the motion pictures. He worked at first for Educational Pictures which at that time distributed shorts and which later branched out into the feature field. Following this he worked for Tiffany Stahl



CARL H. SHALIT

productions and he recalls that the first talking picture he ever sold was Georgie Jessel's "Lucky Boy."

Carl has two children and four grandchildren. His children are Ivan, a medical student at Western Reserve, Cleveland, and Leona who is married to Dr. Sidney Shear of Beverly Hills, California. He is a member of the Masons, the Standard Club, Franklin Hills Country Club and was a founder of Variety Club. His hobbies are golf and fishing.

with film exchanges in New Orleans. . . . The Pix, Collins, Miss., one of M. A. Connett's units, was damaged by a fire. No reports on how much of the theatre was destroyed. . . . James E. Smith has reopened the Mayvel, Sandersville, Miss. . . . Reopening date of the Round-Up drive-in, Lake Charles, La., has again been set back. It is now slated for August 14. . . . Arthur Barnett, who recently departed from the buying and booking post at United Theatres, is blossoming out with his own business as buyer and booker representative with desk space in Lippert Exchange. . . . Col. Shelton P. Hubbard, chief of slum clearance in New Orleans was the guest speaker at the WOMPI's August luncheon meet at the New Orleans Hotel August 10. . . . D. F. McCrosky, the newly appointed general manager of Jenkins and Bourgeois exchanges, Dallas, Memphis and the local Dixie, was in town to make arrangements for a new front office for the latter.

OKLAHOMA CITY

"Gangbusters" will be shown in 58 theatres in 39 Oklahoma cities during the month of August. It was shown at eight theatres in Oklahoma City August 3 through 6, at the Airline drive-in, Bomber drive-in, Del City

theatre, May theatre, Redskin theatre, 77 drive-in, Twilight Gardens drive-in and Will Rogers theatre. . . . The Oklahoma company of young Naval enlistees were hosted by the Midwest theatre in Oklahoma City August 11 for a showing of "Mr. Roberts." This was the first look at Navy life for the 75 young Oklahomans who left for San Diego the next day. This special company will remain together all throughout their basic training, come home on recruit leave together, and carry a state flag of Oklahoma as their company flag. . . . NE 66 drive-in celebrated its 5th anniversary August 3 with fireworks, and had birthday presents for every person attending the show.

OMAHA

Ralph W. Morgan, former RKO and Monogram salesman and onetime head of the Monogram exchange in Kansas City, has become associated with A. A. (Jack) Renfro's Theatre Booking Service for the Iowa-Nebraska-South Dakota area. He is a native of Kansas City. . . . Cal Bard, United Artists salesman, and Bonnie Kayser, Columbia contract clerk, were married in Sioux City. Best man and matron of honor were James Sparks, U.A., salesman, and

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Mrs. Sparks. . . Pat McGee of Denver, head of the Cooper Foundation, and Bob Livingston of Lincoln, state TOA official, headed a meeting at the Blackstone in connection with the exhibitors' poll for this area. . . . Walt Hagedone, resourceful exhibitor at Cozad, acted quickly when an irrigation flume broke and crops on his farm faced destruction by the heat wave. He rounded up a crew, dug his own irrigation well to replace the canal loss and soon had water for his crops. . . . Outstate exhibitors coming into town for bookings all had the same story—non-irrigated corn was taking a beating from heat and lack of rain and the trade territory likely would feel the cut in this year's crop.

PHILADELPHIA

Jack Beresin, past chief barker of the Variety Clubs International and head of Berlo Vending Company here, was named chairman for the entertainment division in the forthcoming United Community Chest fall drive. . . . John Schaeffer, independent film distributor, has opened new exchange offices at 235 No. 13th Street. . . . Colonial Amusement Co., which operates the Colonial, local neighborhood house, is the latest independent to start an anti-trust suit against the film majors. . . . Johnny Roach, manager of Stanley Warner's Stanley, and Mrs. Roach, celebrated their 25th wedding anniversary. . . . Bert Leighton, manager of the Grand. Lancaster, Pa., returned to work after a long illness. . . . The West Side drive-in, Kingston Corner, Pa., with a 1,000-car capacity, opened this week, and is being operated by Tom Walker, the Comerford Theatres, Robert Rowland and Charles Stecker. . . . The Astor and Strand, Reading, Pa., once again staging the annual "Miss Reading Fair" beauty contest to select a hostess for the Reading Fair which opens on September 11 and through 18. . . . John O. Hopkins, Jr., president of Hopkins Theatre, Inc., Wilmington, Del., was appointed as a commissioner of the Wilmington Housing Authority by the Mayor. The City Council unanimously confirmed his appointment for a six-year period.

PITTSBURGH

The Stanley and Penn with "Mr. Roberts" and "Not As A Stranger" respectively are both doing smash business, while "The Man From Laramie" is also attracting a healthy business at the Harris. . . . Jack Webb, scheduled for an appearance at the Stanley Aug. 22 on behalf of "Pete Kelly's Blues," cancelled out, but Liberace is due at the same house Nov. 8 in behalf of "Sincerely Yours." . . . Vicki Grosse, wife of *Post-Gazette* film critic Win Fanning, won a disc jockey program, "The German Family Hour" every Saturday over WPIT. . . . Former local actress Phyllis Love signed for the new Gary Cooper picture, "Mr. Birdwell Goes to Battle" at Allied Artists. . . . "Private War of Major Benson" followed "How to Be Very, Very Popular" in the Fulton. . . . Prize fight tickets are going very well for the Marciano-Moore fight at the Penn, Harris and Stanley box offices.

PORTLAND

William Duggan has opened a new office on Film Row. Emil Markkanen in as Duggan's assistant. . . . The Oregon Film Men's

annual golf tourney was held at Tualitan Country Club Tuesday and Wednesday—two days loaded with activity. . . . *Journal* drama editor Arnold Marks is back at his desk after a two-week vacation in California. Also back is *Oregonian* drama editor Herb Larson, but not from California. . . . Elsie Boozeny, chief cashier at the Paramount theatre, was married last week to Bob Porter. . . . Cass Smith has returned to his desk as assistant city manager for Hamrick Theatres in Seattle after holding down the manager's job at the Portland Liberty for several weeks. Wil Hudson took over the manager's post at the Liberty. Marvin Fox resigned several weeks ago. . . . Jack Matlack, ex-theatre executive, was very successful on promotion for the Vancouver Stockade Days. . . . Former city manager for the Hamrick chain, Virgil Faulkner, is making a name for himself as sales manager for the Oregon Sign and Neon Co.

PROVIDENCE

Nearby Bristol will soon have a drive-in theatre. Two men who previously vied in attempts to get permission to construct an outdoor theatre, joined hands and were recently granted a permit to build, off Gooding Avenue, northeast of the busy town's business center. William A. Rego and Caesar Brito jointly were granted the permit after several weeks of competition between their respective organizations. . . . This was a week of hold-overs. "Lady and the Tramp" held for a third week at the RKO Albee, as did "Not As A Stranger" at Loew's State. . . . At the Quonset drive-in, Eddie Zack and his nationally-famous recording "Dude Ranchers" made a personal appearance, entertaining capacity crowds before the opening of the regular screen show. . . . Shelley Winters, making personal appearances at Matunuck's Theatre-by-the-Sea in "Wedding Breakfast," got a front-page break in *The Evening Bulletin*. The three-column art was in addition to a half-page personal interview, inside, which also featured a four-column picture.

ST. LOUIS

The Sunset drive-in, Mount Olive, Ill., located at the junction of Highways 66 and 138, has installed a new screen for the showing of CinemaScope, VistaVision and other wide screen pictures. . . . Edwin Moore Gardiner, 62 years old, manager of the Belt drive-in and the Kiddie Karnival at St. Joseph, Mo., was suffocated August 1 in a fire in his office at the theatre. The fire blocked the only entrance to the office. . . . The Arkansas Amusement Company has announced the closing of the Lee theatre at Thirteenth and Pine Streets in Little Rock, Ark. No plans were announced for the future of the theatre. . . . Wilbert Becker, manager of the Sunset drive-in, Washington, Mo., also will manage the Calvin theatre, Washington. He will succeed Robert Marchbank who has resigned. . . . The Camdenton drive-in opened recently at Camdenton, Mo. A bar has been installed.

TORONTO

Lady Korda, wife of Sir Alexander, recently visited her parents, Mr. and Mrs. Mike Boycum, at the Twin Cities Hotel, Port Arthur, Ont. . . . William J. Gimmi, 25-year-old Swiss native who worked for the National Film Board and the Ontario

Department of Lands and Forests after he came to this country in 1950, was appointed movie cameraman with the Saskatchewan Government Photographic Services by Frank Reiss, division head. . . . The Grandview drive-in theatre on the Amherst-Springhill highway at Nappan, N.S., was opened. This is the third drive-in for the Spencer circuit, and has a capacity of 378 cars. . . . Opening of four theatres brings the number of new situations bowing in since the beginning of the year in Canada to 21 standard houses and 11 drive-ins.

VANCOUVER

Odeon Circuit, with the closing of five suburban theatres, has reassigned the managers to other spots. Jack Ellis, former Kingsway manager, takes over as Paradise manager. He replaces Jack Armstrong who was moved to Victoria. His assistant is Doug Stevenson, former manager of the Marpole. Jim Moore, former Rio manager, takes over as assistant at the downtown Plaza, replacing Byron Paety, who is transferred as assistant manager of the Odeon-Victoria. . . . The Royal Canadian Mounted Police stepped in and stopped bingo at the Delta drive-in, Burnaby. The manager of the Delta was in trouble last on a tax free admission plan, also stopped by the RCMP. . . . Harry Howard, owner of Theatre Equipment Supply Co., returned from Kitamat where he and Cecil Steele, who operates a circuit in northern British Columbia, are building a 750-seat theatre. It is the first in the new mining township in the Prince Rupert area. . . . A group of Vancouver businessmen is behind the new studio—a \$50,000 project—on the north shore being erected by Parry Films Ltd. . . . Bob Kelly, manager of the Odeon-Dunbar, resigned as secretary of Vancouver District Soccer League to take over as registrar of the British Columbia Football Commission. . . . Walter Wilson, FPC veteran theatre manager who retired from the Paramount, Edmonton, and was succeeded by his son Bill after 45 years in show business, is now enjoying life in his rose gardens, according to reports from the prairie city. . . . Four Vancouver and two New Westminster theatres have locked their doors after fighting a losing battle against television and bingo competition.

WASHINGTON

J. E. Fontaine, United Artists salesman, and Mrs. Fontaine spent three weeks in Spokane, Washington, visiting their daughter and her family. . . . Lynn, daughter of Stanley Warner's Lou Ribnitzki, was married to Paul Smith. . . . Ben Strouse, vice-president and general manager of Station WWDC, was appointed publicity committee chairman for the Community Chest campaign. . . . Jake Flax, Republic Pictures branch manager, celebrated his 44th year in distribution. . . . Spanky McFarland, of the old "Our Gang" comedies, was a Washington visitor. . . . Jack Webb will be in town on the 19th to publicize "Pete Kelly's Blues" at the Metropolitan theatre. . . . RKO employees Jean Tuazon and Donald Hibbard were recently married. . . . Mrs. Sara S. Young, 20th Century-Fox booker, was out ill with an infected jaw. . . . James H. Simon, 50, president of the Simon Distributing Co., and a long time member of the Variety Club of Washington, died on August 3, of a heart attack.

Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

One Theatre Towns Are the Soul of Show Business

THEY say, there are at least 8,000 situations where the community theatre is without competition in its own trading area. The big circuits may be the backbone of this business, but the one-theatre towns are the heart and soul of film industry. It is here that we feel the pulse of the public—their approval and appreciation of motion pictures, and their acceptance of our product, as friends and neighbors. It is here that we stand or fall, depending on how wisely and how well we have sold the ultimate consumer.

We read with regret of the passing of a theatre in Pennsylvania town. For the first time in fifty years, this community will be without a motion picture house. The theatre was built in 1905—and now it's closed. Television, and drive-in theatres, are blamed. But maybe the theatre itself was tired. Theatres wear out, and reach retirement age, as do their owners and managers. We can't quite believe this is an example of "just another theatre closing." There must be more to the story than just the obituary notice.

And in a rural area we know, two small town theatres, about 17 miles apart, are engaged in a rat-race of day-and-date booking and competitive bidding. You'd think they were across the street from each other, but, in fact, they're not even in the same trading area. There isn't a handful of potential patrons who hesitate as to whether they will drive east or west, to the movies. There can be, and surely is, a loyal audience for both theatres, and it depends on community relations more than trying to compete on a booking basis. Folks don't drive 17 miles to meet or match playdates. No good can ever come from competition within the industry that is manufactured out of whole cloth.

Frankly, we can't see how there can be a product shortage, even in these trying times, in a one-theatre town that has a single-feature policy. With three changes a week—the best playing time allocated to Sunday, Monday and Tuesday; the "adult fare" for grown-ups on Wednesday and Thursday, and the children's shows, for all the family,

ART IN THEATRES

Better Theatres for August, in last week's issue of The HERALD, has an interesting article on "Art Exhibits as a Device of Showmanship." We refer to it now, while the issue is on your desk, and you can look back for a re-examination of this interesting variation as found in Boston's "art" theatres.

The idea of conducting an exhibit of good paintings in theatre lounges is a recurrent one in these Round Table meetings. We have had many examples, over the years, and they come up quite frequently, from various points of the compass. Monty Salmon, at the Rivoli theatre on Broadway, has done dozens of them.

The Odeon circuit across Canada has long used art exhibits as an audience attraction, and they have the architecture which contributes to the end result. There have been others, in various parts of this country, and overseas, all duly reported as news of showmen in action.

It requires the right theatre with the right audience. Then the right manager must have the right impulse at the right time. And, most important, the paintings on exhibit must be good, and have the endorsement and sponsorship of an art group associated with the theatre audience.

on Friday and Saturday—then how can any situation in this classification be hard pressed for product?

It's in the one-theatre towns that the manager has his best opportunity, to know his patrons as personal friends, to take part in community affairs, to belong to the local business men's association, and the civic and school organizations that count most in building theatre patronage, over the years. Where we have known such local conditions intimately, and that includes many situations, nothing holds patronage against new competition more than the owner's or manager's personal standing in the community.

¶ THERE'S A BOY in Kansas who will grow up to be a good showman, or a great merchandiser. He put a sign out on the front lawn—"Big August Clearance of January Goods"—and opened a stand to sell snow-balls that he made last winter, and has been keeping in his mother's deep-freezer. The news photographers and reporters came a'running—and the story went on the wire services and was retailed by radio commentators and columnists, across the country. He made money on his out-of-season merchandise, and has had some attractive offers from big business enterprises.



¶ CENSORSHIP is a moot question—but we must admit that we have made it a problem, largely by our own efforts. And that fact was never more evident than in the case of some pictures now current, which have been booked by large circuits that should set a better example. As the trade expresses it, "they may make a fast dollar," but they contribute to our fate in the hands of opinion makers and legislators, throughout the 48 states and the District of Columbia. There is a certain kind of people who will persist in doing this sort of thing, against all better judgment.



¶ BY METHODS mysterious and peculiar to the radio and television industry, they have come up with the conclusion that 47,560,000 viewers saw the "\$64,000 Question" program the other evening, when a contestant stopped at \$32,000 in take-home pay. They figure the telecast was seen in 16,630,000 homes by an average living-room audience. These "surveys" are eagerly sought for—but mean very little, in our opinion. The so-called "Hooper" survey makes telephone calls to a minuscule cross-section, and then multiplies the percentage against the total of 36,000,000 television sets installed. We could do as well, by pure guess-work, but we think the real \$64,000 question is—"Who goes to the movies on Tuesday nights?"—Walter Hooper Brooks.



Here's an old friend from Georgia, Col. William B. Zoellner, who left Atlanta to become short subjects sales manager for MGM, posing with some cartoon characters—named Tom & Jerry, Spike & Tyke, and Barney & Droopy, which are now available in a nationwide promotion with Alany-Jay Plastics, of New York.



Evan J. Thompson, manager of the Skouras Fox theatre, Hackensack, N. J., extreme right, and Douglas Hood, his assistant, extreme left, pose with members of the North Bergen Council, Boy Scouts of America, as they are given a 16-millimeter film of their recent camp activities, of keen interest to 22,000 Scouts in the area, their families and friends.



"How to be Very, Very Popular" with paying customers at the Roxy theatre, in New York. Present 1500 lucky patrons who are first in line with free recordings of Terese Brewer's version of the title song from the picture, at the opening performance.



Co-star Julie Adams takes over as cashier for the first performance of "The Private War of Major Benson" as one of a series of promotions arranged by Universal for the opening at the Plaza theatre, in New York.



L. E. Fraser, manager of the Bloomfield theatre, Birmingham, Michigan, is one in a small situation who selected his own candidate for the "Miss Universe" contest in California.



Wanta kiss a camel? Phil Katz and this traffic-stopping ballyhoo for "The Land of the Pharaohs" at the Stanley theatre in Pittsburgh. City officials could find no rule to fit.

Showmen in Action

The youngsters of Mel Jolley's "Famous Fun Club"—who must wear their badges as members of the *Hamilton Spectator* Junior Press Club, literally "brought down the roof" at the Century theatre, Hamilton, Ontario. Several thousand of them, on recent Saturday mornings, caused the ceiling to sag, with their laughter—and consequently, the theatre is closed for two weeks, and Mel is getting a well-deserved two-weeks vacation, with no worries.

Steven McManus, district supervisor for Famous Players-Canadian Corporation at the Capitol theatre, Hamilton, Ontario, advises that he has one of the three Canadian winners, Miss Gisele Zinkgraf, arriving here this week as one of 18 finalists in the United Artists "Miss Exquisite Form" contest—and we'll be doing some electioneering, with-in 300 feet of the polls.

Jim Hardiman has a characteristically cute trick, in his illustrated folder describing the conclusion of his nautical contest with some pictures that have been seen and will appear in the *HERALD*. Looks exactly like a souvenir folder you would send back home from somewhere you liked, on a trip.

Bill Hendley, manager of the Stanley-Warner Majestic theatre in Gettysburg, Pa., wrote such a strong letter to patrons about his air-conditioning, that it was reproduced in full in Birk Binnard's "Spotlight" for all circuit managers.

Irving Mack sells church trailers in his "Inspiration" issue, with the headline, "There's nothing old-fashioned about earning good will"—which is typical of his own practical philosophy.

Andy McDonald, Connecticut district manager of Brandt theatres, brought back to the Ridgeway theatre six of the best pictures produced in the last two years, for the benefit of those who missed them and those who want to see them again.

Tony Masella, manager of Loew's Poli Palace, Meridan, Conn., ran newspaper cooperative ads for "Not As a Stranger" with a super market offering free guest tickets to 50 residents listed in its store.

Walter Lebowitz, manager of the Parsons theatre, Hartford, Conn., had an impressive write-up with art in the local Times when he brought back "The Informer."

Frank McQueeney, manager of the Pine Drive-In, Waterbury, Conn., used large space in ads to tell the public that his controlled exits and entrances assured them of quick, efficient and safe passage in and out of his drive-in.

Joe Bronstein, general manager of the East Hartford Family Drive-In, South Windsor, Conn., celebrated the theatre's first anniversary over two weekends. The first weekend live entertainment was presented from 7:30 to 8:30, with souvenirs for all, and the following weekend an aide on horseback in Davy Crockett costume entertained the youngsters.

John O'Sullivan, manager of the Pix Drive-In, Bridgeport, Conn., and Doug Amos, division manager for Lockwood & Gordon, arranged a full page newspaper ad to announce the opening of the drive-in, with a helpful map in the center and credits to all companies who contributed something to the construction of the Pix.

Jack Auslet, our favorite correspondent in New Orleans, sends us samples of a promotion that he encountered down there—and he needled 'em, with it. A friend had 35,000 sample packages of needles, which he wanted to distribute where it would do the most good. So, Jack wound up with all the needles, and they were given out by theatres in the area where J. Auslet is the best correspondent for the motion picture trade press.

W. W. Spurlock, manager of the Elk theatre, in Italy, Texas (population, 1,500) suggests as a result of his experience in MGM's "Ticket-Selling Workshops" that the industry supply gummed tape, imprinted "Why Not Go to a Movie Tonight" for use by local stores and others, wrapping packages for delivery?



In our 40th Anniversary Issue, we asked if the young man with the dopper mustache in 1927, labeled M. A. Cooper—could be the Mox Cooper that we know, today, with the Skouras circuit. So, here is the proof—Spyros S. Skouros, Jr., president of Skouros Theatres in New York, young but without the mustache—introducing old Mox Cooper, manager of the Cove theatre of Glen Cove, Long Island, who looks a little like George Skouros.

Henry Cohan, manager of the Dixwell Playhouse, Hamden, Conn., participated in a four-theatre benefit party to aid the local Fresh Air Fund, the other theatres being the Howard and Lawrence in Hamden and the Rivoli, West Haven.

Bernie Menschell, manager of the Parsons, Hartford, Conn., got newspaper break on "The Informer" revival playdate when he asked news men to interview police officials on present day informers.

Lou Cohen, manager of Loew's Poli, Hartford, Conn., planted scene from "Guys and Dolls" in large newspaper space as a movie memo for its future playdate.

Sid Kleper, relief manager of Loew's Poli, New Haven, Conn., offered guest tickets to anyone who had participated in the delivery of a baby, to emphasize the medical background of "Not As a Stranger."



At the Prize Presentation Luncheon for Odeon Theatres' Better Management Contest, in Toronto, known nautically as "Operation 26"—one of Jim Hordiman's ingenious promotions: Left to right, Wonnie Tyers, first prize winner from the Odeon, Hyland, Toronto; supervisor Chris Holmes of the Championship District; general manager David Griesdorf, with the certified checks, and Condy Soles winner Bill Britt, of the Roxy, Newmarket. In the background, those sollorettes are familiar. Last time we saw the one on the right, she was Modome Zazo, and told fortunes to lucky managers in another of Jim Hardiman's colorful contests.

"Do It Yourself"— Is Rhoden Slogan

Frank H. "Rick" Ricketson, Jr., president of Fox Inter-Mountain Theatres, has sent us a copy of the provocative "Do It Yourself" booklet, conjured up by Ray Davis and his staff of experts, managers of Fox Inter-Mountain houses, for their participation in "Rhoden Weeks"—in honor of the president of National Theatres. It's a very convincing exhibit of showmanship in action, as Elmer Rhoden wants to see it.

For instance, and starting at random, Inter-Mountain expert Jim Sutton, manager in Rawlins, Wyoming, discusses the value of working with the booker, to accomplish better results by cooperative thinking about special events, city activities, etc., which can be in tune with bookings—or quite the opposite—to throw you for a loss. He makes the point that "each town is different" and therefore can never conform to a pattern that is set up in any central headquarters.

Car Giveaways and Cash Prizes Create Business

Expert Frank Larson, in Sheridan, Wyoming, is one of several who discuss car giveaways. He tells how he works with sponsors, who pay \$250 each, plus \$1 per thousand for giveaway tickets. Fourteen merchants, last year, gave away 800,000 coupons, and each participated in two trailers on the theatre screen, and in heralds and displays. Ed Doty, manager in Las Vegas, N. M., describes a "jalopy" giveaway, which is along similar lines, but different. He says "get a real jalopy—and don't let a dealer sell you the idea of a better car." The kids want a jalopy—so paint it, their way, and parade it on the streets, in advance. He advises, "insure it" before you use it for ballyhoo purposes. Bob Penneck, at Fort Collins, Colorado, has "multiple car awards"—not just one car, but several, conducted on a very high plane of sponsorship, and Wilford Williams, at Kammerer, Wyoming, handles a local, sponsored giveaway of cash prizes, with the American Legion Post in his town. There is a top-cash prize of \$500 and the Legion makes a profit of \$500, but the home-talent show on stage and the popular interest jams the theatre to capacity.

Ticket Script Books And Library Shows

Al Bamossy, Inter-Mountain's manager in North Platte, Neb., runs cartoon shows of 20 to 25 subjects with a sales slogan of "Can you imagine? Only a penny a cartoon!" to describe his prices. But he grossed \$473 on his Easter show, plus \$111 in candy sales. Joe Vleck, manager at La Junta, Colorado, offers "Children's Library Shows" with special tickets sold through the PTA for a series lasting ten weeks. The Parent Teachers retain 50¢ on each

ticket as their profit, but there is a door-sale which is not included in their participation in the advance selling. Bob Sweeten, manager of the Center theatre, Denver, sells Ticket Script Books, on a contest basis, with his Kids' Show customers canvassing the town. Good prizes, good profits, and real live selling, with enthusiasm running high, and ticket sales booming. Bob says this stunt is not as good in small situations, because you must have several hundred little sales people working to make the contest a real success.

Dick Conley, Fox manager in Butte, Montana, talks about his "Planned Weeks"—and he has plenty of them, the year around, including a cooking school, which is also described by John Tella, in Durango, Colorado, with the sponsorship of the local power company, the newspaper and theatre. Henry Westerfield, in Trinidad, Colorado, outlines his plan for a "Fourth of July Jubilee"—and Ray Search, in McCook, Nebraska, has a "Men's Style Show." Bob Bothwell, in Great Falls, tells how he raised \$5,000 in new revenue with 13 different miscellaneous sponsored stunts. John Denham, at the Center theatre in Denver, and Charles Al-lum, in Laramie, Wyoming, tell the boys

about theatre benefits and theatre rentals, which are highly organized and contribute to the total annual gross of their houses.

Russ Berry, in Cheyenne, Wyoming, outlines his "Staff Benefit Plan"—which is a way of honoring popular theatre staff people with the votes of contented patrons, and awarding cash prizes. The staff sell advance tickets for a special performance in their behalf, and results are outstanding. One such show was a complete sell-out, and another very close to it. "The extra revenue for unredeemed tickets runs high"—he says, and the staff members are in on the take, from the first dollar, for a percentage. Lloyd Gladson, Fox manager in Alliance, Nebraska, has "Staff Weeks"—not on quite the same participation basis, but with staff morale running high. Staff meetings are held to discuss "Staff Week" activities, and they select their own "acting" manager and assistant manager, which gives you the idea. In other words, they take over and run the house, and make a real go of it. Full-page ads are sold to cooperative merchants, and local publicity credits the "Staff Week" operation for all it is worth in newspaper space.

Signing off, chairman Ray Davis salutes Mr. Rhoden, and says "Okay, I'll do it myself"—which is their slogan for "Rhoden Weeks"—incentive and reward to theatre managers as a periodical pepper-upper and business-building device.

We Need Good Pictures

Seymour Morris is always sending us photographs, but he didn't send us the original news pictures of that promotion for "Seven Year Itch" which was conjured up by Foster Leiderbach, manager of the Kentucky theatre, in Lexington. We have a lot of photos for our picture page, but they must be engraver-proof, and this is also news-worthy and has the seven elements of journalism. Sorry we can't reproduce it, unless and until we have better copy.

Her Initials Were M. M.

Jack Foxe found a Washington, D. C., housewife (it says here) who looks exactly like Marilyn Monroe (enough to fool even autograph hunters) and he had her on the street in a windblown skirt, getting plenty of pictorial art in the papers for "Seven Year Itch" at Loew's Capitol theatre, on F Street. Her initials are "M. M." (honestly) for her name is Monte McMurray.

15,000,000 Print Order

H. Stuart Codde, director of advertising for 20th Century-Fox in Sydney, Australia, sends us samples of a set of thirty four-color gravure portraits of popular film stars, put out by Purina Foods in that country. Besides the sponsorship, the interesting detail is that the print order was for 15,000,000—which, for a population of about nine million, is somewhat past the saturation point, proving there isn't such a thing, when it comes to a good promotion.



Woman's Home Companion, who designate their own "approved" movies for their four million readers, have tied in with theatres, on Broadway, and elsewhere, to explain "The Shrike"—which needs some sort of explanation to make the title intelligible. The Companion piece—a "Shrike Test" for wives—is thoroughly explained by June Allyson in the July issue of the magazine, who should know what it means.

Some Figures In This U-A Competition

A \$75,000 beauty contest, co-sponsored by United Artists and "Exquisite Form" will spotlight "Gentlemen Marry Brunettes"—which seems to us to be swapping preferences in mid-stream, for this contest started out with "Vera Cruz"—or we are all mixed up, with the heat and the proclivity. At any rate, it says here, there were 63,000 contenders—that's right, sixty-three thousand, in the United States and Canada, and the eighteen finalists will be here this week. We have applied for the week off, and will spend it at the Sheraton-Plaza. Especially, since a letter comes in from good old Steve McManus, who says his finalist, a winner on the local stage of the Capitol theatre, Hamilton, Ontario, will be here.

The big figures in this press release promise some interesting conclusions in the final judging, and we hope to see the proceedings from nearby sidelines. The elimination contests were held in 2,300 theatres, and there is \$65,000 in jewelry, plus innumerable other prizes, at stake. Also a \$10,000 contract for modeling and an additional purse prize of \$4,000 in savings bonds, awarded to exhibitors and managers, for their good judgment and co-operation. Co-star Jeanne Crain and a panel of career students of feminine topography will select the grand prize winner and the runners-up.

Jack Harvey, manager of the Stanley Warner Palace theatre, Danbury, Conn., invited a Veterans of Foreign Wars glee club to play on stage at the premiere of "Strategic Air Command."

Irving Hillman, manager of the Stanley Warner Sherman theatre, New Haven, promoted a Pepsi-Cola Mickey Mouse kiddie show, with six of their bottle tops as the price of admission.

Norman Bialek, manager of the Fine Arts theatre, Westport, Conn., ran his third annual Film Festival consisting of ten outstanding films of recent years to good audience response.



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WEEKLY REPORT
supplementing the
monthly department



Rowe Expands Vending Line

New additions to its line of automatic merchandising machines, including coffee, hot chocolate and soup vending units made by the Bert Mills Corporation, St. Charles, Ill., and ice cream vendors made by the Fred Hebel Corporation, Addison, Ill., have been announced by the Rowe Manufacturing Company, New York. The move gives the company, according to Rowe President Robert Z. Greene, "a complete line of automatic food and drink vending equipment—which literally will dispense everything from soup to nuts."

Rowe itself manufactures many types of cigarette, sandwich, soft drink, milk and candy vendors, as well as the "Auto-Snak," a prefabricated common front which accommodates whole batteries of food vending machines for in-plant and institutional feeding.

Under the agreement with the Bert Mills Corporation, Mr. Greene and Bert Mills, president, announced, the Rowe sales organization added the Mills' "Coffee Bar," "Hot Chocolate Bar" and "Hot Soup Bar"—which dispense hot drinks in cups at the

drop of a coin—to its equipment line. At the same time, Bert Mills' distributors and salesmen will include in their line all Rowe products except candy and cigarette vending machines.

"This cooperative sales plan," it was stated, "is designed to make available to customers of both companies the most efficient and broadest coverage, particularly in light of the growing trend toward multiple and 'full-line' vending." The agreement went into effect August 1st.

While both companies' sales departments will remain separate, plans are under way for cooperative training of salesmen and field engineers of each company in the servicing of the other's equipment.

Operators who purchase Rowe equipment through a Bert Mills distributor or salesman will have the benefit of the Rowe's finance plan, it was stated. Similarly, Bert Mills equipment purchased through the Rowe sales organization will be financed through the Bert Mills Corporation.

The agreement with the Fred Hebel Corporation provides for the addition of the Hebel five-flavor and three-flavor ice cream vending machines to the Rowe sales line. Hebel also will continue to sell its machines through its own sales organization, but will not take on the Rowe line.

HIGHWAY-TYPE SIGNS IN A THEATRE LOBBY



The lobby leading into the main auditorium of Loew's State theatre in Cleveland, Ohio, embraces an area of about 440 feet, including carpeted and terrazzo-covered sections—a distance suggesting to manager Arnold Gates a "highway" of sorts which he has appropriately utilized for refreshment advertising. Two page boy models have been placed near the automatic drink dispensers, the first bearing a sign reading "Reduce speed! Soft drinks ahead!" The second, next to the machines reads "Stop! Cool refreshing drinks here!" Manager Gates states that "patrons smile, snicker, giggle and laugh as they see the signs on their hike into the theatre but they DO go over and buy a drink, which is the objective."

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

DRIVE-IN THEATRE MANAGER WANTED FOR the Los Angeles area. Excellent opportunity for top calibre man. All replies will be treated in strict confidence. Write DON GUTTMAN, Pacific Drive-in Theatres, 141 South Robertson Boulevard, Los Angeles 48, California.

EXPERIENCED FILM OPERATORS WANTED in Southern New York State, Simplex Machines. Top salary, vacation pay. State age, experience, send photo, and full information in letter C/O Box 2866, MOTION PICTURE HERALD.

SEATING

VACATING OUR IRVINGTON, N. J. warehouse. All chairs sacrificed—prices start @ \$2.95. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

USED EQUIPMENT

150—PROJECTION LENSES—150. SUPER SNAP-lite fl. 9 2"-2 3/4", \$170 pr.; Superlite 2 3/4"-3 3/4" \$150 pr.; Superlite 3 3/4"-4 3/4" \$90 pr. All coated, excellent condition (some like new). Trades taken. Some sizes short supply—wire or telephone order today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

YOU SAVE AT STAR! RCA BELT DRIVE Soundheads, rebuilt, \$175 pair; Strong Trouper Arc, slightly used, \$525; E7 Movements, \$69.50; Century Mechanisms, rebuilt, \$750 pair; Lenses and Screens at rock bottom prices; What do you need? STAR CINEMA SUPPLY, 447 W. 52 St., New York 19.

STUDIO EQUIPMENT

MAGNECORDER STEREOPHONIC BINAURAL Outfit, \$800 value, like new \$495; Berndt-Maurer 16mm Camera Outfit, 3 lenses, 3/400' magazines, Mitchell Tripod, 3 motors, etc. \$6,000 value, \$2,495; Art Reeves 35mm recording outfit, \$5,000 value — \$495; Moviola 35mm composite sound/picture \$495; Escalator Tripod for heaviest TV or Movie Cameras on 3 wheel dolly. \$295; Motorized Dolly with 2 seats, takes heaviest cameras, \$195. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

VALUE UNSURPASSED! SEAMLESS METALLIC Screens, 75c sq. ft.; Beaded Screens 15'6" x 20'6" — \$75. All sizes Projection Lenses at lowest prices. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

SEND PROJECTION THROW-SCREEN SIZE, we'll compute your CinemaScope requirements. Combination pair Cinematic IV adjustable anamorphic lenses and pair Snaplite Series II prime projection lenses, all for \$595. Buy on Time with \$200 down. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

WANTED TO BUY

WANTED: WURLITZER ORCHESTRA ELECTRIC piano with music rolls, suitable for small motion picture theatre. PATRICK O'REILLY, 712 South Pacific, Glendale, Calif.

REQUIRE 600 TO 1000 USED THEATRE CHAIRS. Veneer back, arms and seat. Perfect condition. Photos indispensable, prices and details fob. EDFER, Box 1517, San Jose, Costa Rica.

BOOKS

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today, \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

DRIVE-IN EQUIPMENT

YOUR BEST CINEMASCOPE BUY! CINEMATIC IV adjustable prismatic Anamorphic Lenses plus Snaplite Series II prime lenses, all for \$595 (with used prime lenses \$495). Available on Time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

OFFSET MOVIE PROGRAMS. LOW PRICES. Write for Samples. BRONX ART PRESS, 582 Courtlandt Ave., New York City 51.

Walter Griffith Dies; Carolina Exhibitor

CHARLOTTE: Walter L. Griffith, well known Charlotte exhibitor, died here August 6. Mr. Griffith, who was 71, had been active in the affairs of Theatre Owners of North and South Carolina. He had been in declining health for several years. Griffith was the husband of Mrs. Pauline Griffith, secretary of the association.

Carmen Miranda, Dancer and Comedienne, Dies at 41 Years

Carmen Miranda, Brazilian comedienne and dancer, whose arrival and career in films, on stage and clubs and then in television established a variation of the vogue for the Latin manner, collapsed and died of a heart attack at her home in Hollywood the morning of August 5. She was 41. She had been performing with Jimmy Durante in a filmed television show.

Harry Finkel, 86

Harry Finkel, Pittsburgh theatre owner, died there August 4, aged 86. He was head of Carson Amusement. Mr. Finkel opened the Colonial in 1915, and then the Arcade. He leaves Morris, Bill, and Abe Finkel, sons all active in the industry, and Mrs. Sarah Black, of Cleveland, a daughter.

Glenn Cameron

SUMNER, WASH.: Glenn Roy Cameron, 77, of Sumner, Wash., life member of the Motion Picture Machine Operators Union Local No. 175, Tacoma, died at the Sumner Hospital after a long illness. He had been affiliated with the organization since 1914.

Jacob Berkson

Jacob S. Berkson, 69, president of Screencraft Pictures, Inc., died August 5 in New York after a brief illness. Active in the film industry for 30 years, Mr. Berkson formerly owned the Buffalo and Albany franchises for Monogram and Republic.

Prepare "Robe" for Release in 16mm.

CinemaScope prints in the 16mm. anamorphic version of "The Robe" have been ordered from Technicolor and will be available for non-theatrical exhibition "sometime in September," according to a 20th Century-Fox spokesman.

The 20th-Fox official declared that the delay in marketing the first CinemaScope production in a small-gauge version is attributed to the slow development of a satisfactory anamorphic lens by Bausch & Lomb, which it is reported will sell the 16mm. lenses for about \$125.

The 16mm. CinemaScope prints of "The Robe" will be available to some 28,500 narrow gauge exhibitors, public institutions, churches, schools, etc., the 20th-Fox official said. Eventually, all of the company's CinemaScope product and possibly product of other film companies, will be available in 16mm. versions, the spokesman for 20th-Fox said.

Post Acquires 15 Films

Post Pictures Corporation has obtained the 16mm. non-theatrical distribution rights for the United States and Canada to 15 pictures owned by the Bank of America, according to Peter W. Geiger, head of the bank's New York motion picture department. Among the films are "Body and Soul," "Caught," "The Other Love," "Ramrod," "Four Faces West," and "So This Is New York," none of which were available before for non-theatrical exhibition.

NBC "Monitor" Covers Filming

NBC Radio's "Monitor," network program, last Saturday covered the shooting of the final scene of United Artists' forthcoming "Patterns," at Tynan's Bar in lower Manhattan. The broadcast included interviews with star Van Heflin and director Fielder Cook. Jed Harris and Michael Myerberg are the producers.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 115 attractions, 4,605 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions, published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Kops (U-I)	—	2	23	26	9
A & C Meet the Mummy (U-I)	—	1	8	4	—
Ain't Misbehavin' (U-I)	—	1	21	2	1
Americano (RKO)	5	10	34	15	20
Annapolis Story (AA)	—	2	7	9	2
Bad Day at Black Rock (MGM)	4	26	30	19	2
Bamboo Prison (Col.)	—	14	18	8	1
Battle Cry (W.B.)	45	48	24	2	1
Bedevilled (MGM)	—	—	8	6	14
Big Combo (AA)	—	—	8	5	16
†Big House, U. S. A. (U.A.)	—	2	3	2	1
Black Tuesday (U.A.)	—	5	7	11	8
Blackboard Jungle (MGM)	16	28	5	—	—
Bridges at Toko-Ri (Par.)	30	56	46	1	1
Camille (Reissue) (MGM)	2	1	1	3	8
Captain Lightfoot (U-I)	—	3	15	17	6
Carmen Jones (20th-Fox)	13	35	16	10	2
Carolina Cannonball (Rep.)	—	—	3	2	4
Cell 2455, Death Row (Col.)	—	3	10	8	—
†Chicago Syndicate (Col.)	—	—	—	1	4
Chief Crazy Horse (U-I)	—	13	25	12	3
Conquest of Space (Par.)	—	—	10	18	8
Country Girl (Par.)	42	50	21	7	3
Crashout (Filmakers)	—	—	4	5	1
Creature with the Atom Brain (Col.)	—	1	3	1	1
Cult of the Cobra (U-I)	1	—	2	2	2
Daddy Long Legs (20th-Fox)	—	13	15	4	2
Davy Crockett (B.V.)	7	21	4	5	—
Destry (U-I)	3	35	42	8	8
Detective (Col.)	—	3	8	9	3
Doctor in the House (Rep.)	5	2	—	—	—
East of Eden (W.B.)	3	11	9	13	4
End of the Affair (Col.)	—	—	2	14	10
Escape to Burma (RKO)	—	3	17	16	7
Eternal Sea, The (Rep.)	—	1	12	10	3
Far Country, The (U-I)	10	20	55	30	5
Far Horizons, The (Par.)	—	1	24	9	2
Five Against the House (Col.)	—	—	10	2	1
Foxfire (U-I)	—	5	4	1	—
*Gang Busters (Visual)	2	9	4	—	—
Glass Slipper, The (MGM)	1	22	14	11	15
Green Fire (MGM)	1	9	37	24	7
Hell's Island (Par.)	—	—	13	5	2
Hit the Deck (MGM)	—	10	34	17	2
†House of Bamboo (20th-Fox)	—	—	4	4	—
Interrupted Melody (MGM)	—	2	1	13	—
It Came from Beneath the Sea (Col.)	—	1	2	1	1
Julius Caesar (MGM)	13	22	22	11	4
Jump Into Hell (W.B.)	—	—	3	5	—
Jupiter's Darling (MGM)	—	7	31	31	17

	EX	AA	AV	BA	PR
Kiss Me Deadly (U.A.)	—	—	2	1	7
†Lady and the Tramp (B.V.)	2	2	1	—	—
*Land of Fury (Brit.) (U-I)	—	3	—	2	1
†Land of the Pharaohs (W.B.)	—	—	5	3	—
Long Gray Line, The (Col.)	33	17	17	26	6
Long John Silver (DCA)	—	—	2	6	2
Looters, The (U-I)	—	—	4	9	7
Love Me or Leave Me (MGM)	5	18	11	—	1
Ma and Pa at Waikiki (U-I)	4	21	16	10	1
Magnificent Matador (20th-Fox)	2	—	1	8	4
Mambo (Par.)	—	1	2	3	10
Man Called Peter, A (20th-Fox)	37	40	1	13	—
Man From Bitter Ridge, The (U-I)	2	—	8	3	6
Man Without a Star (U-I)	—	8	28	13	2
Many Rivers to Cross (MGM)	9	37	29	8	7
Marauders, The (MGM)	—	2	4	4	—
Marty (U.A.)	3	1	4	3	3
Masterson of Kansas (Col.)	2	10	32	8	1
New Orleans Uncensored (Col.)	—	—	2	3	—
New York Confidential (W.B.)	—	1	6	14	8
†Not as a Stranger (U.A.)	4	4	—	—	—
*Prince of Players (20th-Fox)	2	7	17	11	27
Prize of Gold, A (Col.)	—	—	5	4	—
Prodigal, The (MGM)	4	14	19	21	5
Purple Plain, The (U.A.)	—	—	6	11	6
Racers, The (20th-Fox)	5	6	28	20	15
Rage at Dawn (RKO)	—	—	6	5	2
Revenge of the Creature (U-I)	1	15	22	3	1
Run for Cover (Par.)	—	—	17	14	6
†Santa Fe Passage (Rep.)	—	1	7	3	—
Sea Chase, The (W.B.)	—	7	44	3	—
†Seminole Uprising (Col.)	—	—	4	1	2
Seven Little Foys (Par.)	21	9	5	—	3
Seven Year Itch (20th-Fox)	8	9	—	—	—
Shotgun (A.A.)	—	8	8	—	—
Silver Chalice (W.B.)	2	35	49	15	6
Six Bridges to Cross (U-I)	4	19	32	40	2
Smoke Signal (U-I)	—	3	15	21	12
Soldier of Fortune (20th-Fox)	—	18	10	4	1
So This Is Paris (U-I)	2	16	38	24	13
Son of Sinbad (RKO)	—	2	8	9	2
Strange Lady in Town (W.B.)	—	10	12	8	1
Stranger on Horseback (U.A.)	—	7	1	1	1
Strategic Air Command (Par.)	22	13	2	—	—
Tarzan's Hidden Jungle (RKO)	1	9	3	10	2
†Tall Man Riding (W.B.)	—	7	2	—	—
Ten Wanted Men (Col.)	2	12	25	9	3
That Lady (20th-Fox)	—	—	—	—	5
This Island Earth (U-I)	1	7	24	—	—
Three for the Show (Col.)	—	—	13	15	17
Three Ring Circus (Par.)	18	50	31	11	6
Tight Spot (Col.)	—	4	6	3	3
Timberjack (Rep.)	—	1	8	9	12
Unchained (W.B.)	—	—	—	6	12
Underwater! (RKO)	4	39	43	9	2
Untamed (20th-Fox)	2	17	39	9	3
*Violent Men (Col.)	2	24	28	23	12
Violent Saturday (20th-Fox)	—	1	6	11	28
West of Zanzibar (U-I)	—	—	8	4	13
*White Christmas (Par.)	48	41	23	5	2
White Feather (20th-Fox)	1	16	30	17	6
Women's Prison (Col.)	—	6	—	4	—
†Wyoming Renegades (Col.)	—	—	1	4	2
*Young at Heart (W.B.)	6	17	46	11	5

HE SPENDS A DOLLAR...



MEN OF SUCCESS...

TO MAKE TWO!



Sure it's an old showman's expression, BUT... it *still* pays off at your boxoffice!

Trailers and Accessories represent an inexpensive investment in the kind of showmanship that has been a proven success... for old and new showmen!

Contact your local N.S.S. office today and you'll be shown many new profitable promotions, new techniques for selling your special events, new merchant tie-in plans and many other money-making ideas like the GO-TO-CHURCH Tie-In Plan... N.S.S. TRAVEL-AD Banner Frame... and the "TAKE THEM OUT TO THE MOVIES" Campaign!

For men of success... there's always a surer, safer way to show a profit... *PROFIT* by their success with Trailers and Accessories!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY



MOTION PICTURE HERALD

*Texas Allied Secedes from
COMPO; Cole, Rembusch Hit
New Tax Repeal Campaign*

*Paramount to Have Special
"Grievance Department"*

YOU MAY NOT CRY "FIRE!"

*—An Editorial by
Martin Quigley*

REVIEWS

(In Product Digest): COURT MARTIAL, DESERT SANDS, DEVIL GODDESS, NIGHT FREIGHT

THE HOTTEST



"FOREVER DARLING"

(COLOR)

In a trade-paper poll "The Long, Long Trailer" was voted by exhibitors the Top Comedy of the Year! It's good news that Lucille Ball and Desi Arnaz, plus James Mason, have made an equally sensational box-office comedy in this story of a girl who married a guy who works on insecticides. When they go on a field experiment and try to adjust to sleeping bags . . . well, you know what this pair can do to audiences!

★

Zanra Productions Inc. presents • Lucille Ball, Desi Arnaz • James Mason in "FOREVER DARLING" co-starring Louis Calhern with John Emery • John Hoyt • Natalie Schafer • Written by Helen Deutsch • Photographed in Eastman Color • Directed by Alexander Hall • Produced by Desi Arnaz • Filmed in Hollywood by Desilu • Distributed by M-G-M



"FEARFUL DECISION"

(COLOR)

With renewed fame from his widely acclaimed performances in "BLACKBOARD JUNGLE" and "INTERRUPTED MELODY," Glenn Ford is now starred in a tried and proven vehicle; a suspense drama that made instant impact when presented on TV by the Theatre Guild on the U.S. Steel Hour. The story is about the kidnapping of a boy, held for \$500,000, and the counter-reward of a million dollars offered by the boy's father for the capture of the criminals. Certain to be one of the top thrill pictures of the year.

★

M-G-M presents "FEARFUL DECISION" starring Glenn Ford Written by Cyril Hume and Richard Maibaum • Produced by Nicholas Nayfack

FROM HOLLYWOOD!

The series of ads about wonderful M-G-M entertainment to come has electrified the trade. We've already told you about "It's Always Fair Weather," "The Bar Sinister," "Trial," "Quentin Durward," "I'll Cry Tomorrow," "The Tender Trap," "Kismet," "Diane" and "The Last Hunt." Four more Big Ones are listed below. But the end is not yet. The M-G-M studios are humming with other Giant Attractions.



"BHOWANI JUNCTION"

(In CINEMASCOPE and COLOR)

M-G-M sent its cameras and stars half way around the world to film this sultry, smouldering best-selling novel. Ava Gardner as the Anglo-Indian beauty and her three loves is magnificent in this drama of intrigue, revolt, unbridled passion in far-off Pakistan. The authentic scenes are breath-taking in the vast beauty of CinemaScope and Color. A BIG attraction.

★

M-G-M presents in CinemaScope • "BHOWANI JUNCTION" starring Ava Gardner • Stewart Granger • with William Travers Abraham Sofaer • Screen Play by Sonya Levien and Ivan Moffat Based on the novel by John Masters • Photographed in Eastman Color • Directed by George Cukor • Produced by Pandro S. Berman



"MEET ME IN LAS VEGAS"

(In CINEMASCOPE and COLOR)

This happy-go-lucky musical romance, of a rancher and a dancer who brings him luck, will lift the folks to the skies. Filmed in Las Vegas with all the glamor, excitement and fun of its top spots. Plans are under way for a tremendous cooperative tie-up using the title, "MEET ME IN LAS VEGAS." This powerful promotion behind one of the liveliest shows of the year spells sure-fire boxoffice.

★

M-G-M presents in CinemaScope • "MEET ME IN LAS VEGAS" starring Dan Dailey • Cyd Charisse • Liliane Montevecchi • with Oscar Karlweis • and Jim Backus • and Guest Stars; Lena Horne and Frankie Laine • Screen Play by Isobel Lennart • Photographed in Eastman Color • Directed by Roy Rowland • Produced by Joe Pasternak

It's time to mail your Audience Awards nominations

**ROBERTS!
KELLY!**

AND
NOW

McCONNELL!

Today's
three
great
box-office
names!!!



**RIGHT ON
TOP OF THE
MIGHTY MOP-UP WITH
'MISTER ROBERTS' AND
'PETE KELLY'S BLUES'
COMES WARNERS'
ZOOMING SEND-OFF FOR**



ALAN LAD

"THE MCC"

WARNERCOLOR CINE

ALSO STARRING **JAMES WHITMOR**

Music by Max Steiner • Produced by HE

**TRADE SHOWS
AUGUST 23rd**

ALBANY
20th Century-Fox Screening Room
1052 8way. • 12:30 P.M.
ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
20th Century-Fox Screening Room
115 8way. • 2:00 P.M.
BUFFALO
Motion Pict. Oper. Hall
498 Pearl St. • 8:00 P.M.
CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wobosh Ave. • 1:30 P.M.
CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.
CLEVELAND
20th Century-Fox Screening Room
2219 Poyne Ave. • 8:00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.
DENVER
Ogden Theatre
2:00 P.M.
DES MOINES
20th Century Screening Room
1300 High St. • 12:45 P.M.

DETROIT
Film Exchange Screening Room
2310 Coss Ave. • 2:00 P.M.
INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.
JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screeni
1720 Wyondotte St. • 1:
LOS ANGELES
20th Century-Fox Screen
1620 W 20th St. • 2:00
MEMPHIS
Crosstown Theatre
400 North Cleveland St.



**SMASH
IN FIRST
TWO DATES,
FRISCO AND
OAKLAND!**

PROMOTION!

Estimated 50 million people saw and heard full hour-and-half NBC telecast on Steve Allen's "Tonight" show... and on Jack Bailey's Old Gold "Truth or Consequences" show
(started Aug. 16 and will run for 4 successive weeks)
on NBC-TV and Radio

JOE MCCONNELL AND JUNE ALLYSON "THE MCCONNELL STORY"

MASCOPE STEREOPHONIC SOUND

E Screen Play by **TED SHERDEMAN** and **SAM ROLFE**
MURRAY BLANKE Directed by **GORDON DOUGLAS**

The true and warming story of Capt. Joe McConnell, the 'Tiger in the Sky' who became America's first Triple Jet Ace - - and the beautiful bundle of courage called 'Butch', who became his wife.



MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.
MINNEAPOLIS
20th Century-Fox Screening Room
1015 Currie Ave. North • 2:00 P.M.
NEW HAVEN
Warner Theatre Projection Room
70 College St. • 1:30 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 So. Liberty St. • 2:00 P.M.
NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.
OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.
PHILADELPHIA
Universal Screening Room
251 No. 13th St. • 2:00 P.M.
PITTSBURGH
RKO Screening Room
1811 Blvd. of Allies • 1:30 P.M.

PORTLAND
21st Ave. Theatre
616 N.W. 21st Ave. • 2:00 P.M.
SALT LAKE CITY
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.
SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.
ST. LOUIS
Srenco Screening Room
3143 Olive St. • 1:00 P.M.
WASHINGTON
Warner Theatre Screening Room
13th & E. Sts. N.W. • 10:30 A.M.



For Labor Day... From 20th!

THE STRANGEST COVENANT MAN EVER MADE WITH GOD!

The best-seller
that rocked the
world with its
daring is on the
screen at last...
of a man who
committed an
unforgivable sin —
and a woman
who fought against
a love she thought
was impossible!



also starring

LEE J. COBB

with AGNES MOOREHEAD



Produced by BUDDY ADLER • Directed by EDWARD DMYTRYK • Screen play by ALFRED HAYES
Based on the Novel THE LEFT HAND OF GOD by William E. Barrett

"it's a pleasure to do business with 20th!"



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 200, No. 8

August 20, 1955



You May Not Cry "Fire!"

by MARTIN QUIGLEY

BOSLEY Crowther and "The New York Times" in their policy of relentless assault upon the Production Code have entered, as might well be expected, the current trade controversy over "I Am a Camera." Mr. Crowther's prominently featured Sunday article expresses anxiety that this incident of a Code seal denial "is one of those passing phenomena that are coming more and more to confuse the motion picture people and expose the anomaly of their regulatory restraints."

Mr. Crowther affects a position of seeming to be concerned that the picture unworthily may become popular as the result of the attention drawn to it by the Code seal denial. Just how seriously he is concerned about this ever-present possibility is indicated in the fact that on the basis of the record any picture in trouble with the Code can rely upon "The New York Times" if not for approval and praise—which is usually the case—at least for quantities of attention, all calculated to promote the synthetic popularity which Mr. Crowther professes to deplore.

Mr. Crowther just imagines, if not wishes, that the motion picture people are becoming confused as to what he refers to as "the anomaly of their regulatory restraints." There is not now and never has been any confusion on the point that a voluntary industry plan such as the Production Code, set up in the public interest and to assist producers in the discharge of their inherent responsibility, may be defied to the end of promoting sensational attention—especially when there are about such willing hands as "The New York Times."

THIS is an inescapable condition that simply must be reckoned with alongside of the major, day in and day out, accomplishments of the Production Code. The alternative—which of course Mr. Crowther and those of associated viewpoint plead for—would be to drop the Code, ignore the standards of decency and morality which it seeks to maintain, and leave the motion picture and the industry floundering in a morass of public protest and betrayed responsibility. Let all who would be seriously concerned about this as a reality in prospect consult the Code record for the past quarter of a century and meanwhile interview qualified spokesmen for production, distribution and exhibition.

The industry is not at all likely to buy the favor of those who speak for unbridled and unrestrained freedom of expression at any such cost. This is so because it is in the case of the motion picture that the arguments of those who plead for such freedom become patently false and invalid. In order to give a semblance of reasonableness to the arguments against any and all regulatory measures being applied to motion pictures it is necessary to ignore the unique graphicness of the screen, the circumstances of theatrical exhibition and the mass audi-

ence that is attracted. Even though every one of these factors is self-evident the promoters of unbridled freedom for the screen captiously ask for proof.

The late Oliver Wendell Holmes is generally a great favorite with the Liberal Left who seek completely unrestrained freedom in all media of expression, yet they carefully avoid the implications of his dictum which flatly asserts that all freedoms in a civilized society are subject to limitation and restraint. He gave sharp and memorable underscoring to this thought when he said that no one is free to cry "Fire!" in a crowded auditorium.

Some measure of regulation and restraint must be imposed upon all popular media—the press, television, radio, as well as motion pictures. The only sensible question that remains is how the required regulation and restraint shall be imposed. There are only two possibilities: Regulation and restraint imposed by law which is censorship, or self-regulation which is the theory of the Production Code. Those who are against both censorship and self-regulation are in effect asserting a right to cry "Fire!" in a crowded auditorium if they happen to be in that mood.

THE real difficulty of the problem arises not from the likelihood that any person in his right senses will insist upon a right to cry "Fire!" in a crowded auditorium. Any such person could quickly envision the result of panic with attendant dangers to life and limb. The real difficulty of the problem arises from those who cannot see or will not see the like—and socially and individually graver—peril incident to a free rein to anyone who would use the power and influence of the screen to spread what all religions and the experience of the race teaches is a moral contagion.

It is capricious and dangerous to quibble over every forbidden incident in a film. A common sense application of common sense rules, based on judgment and experience, is what is needed. That's what the Code does.

We are sure that if Mr. Crowther on his next visit to the Radio City Music Hall should find himself in a mood to arise and cry "Fire!" he will impose upon himself a measure of censorship and self-regulation. He would not be guilty of an act likely to cause panic and possible danger to life and limb.

But in his "Times" column on Sunday while he acknowledges "I Am a Camera" is not "defensible on moral grounds" yet he lavishes attention upon it calculated to promote synthetic popularity and meanwhile he heaps customary scorn upon the Production Code and its purposes.

It is an unhappy state of affairs that the great "New York Times" and the brilliant Bosley Crowther go regularly to such lengths in adding difficulties to the public relations problem and to the stresses and strains of internal order in the motion picture industry.

Letters to the Herald

MOTION PICTURE HERALD

August 20, 1955

Sees New Dawn

TO THE EDITOR:

I believe that the future theatre will depend on intelligent programming. Just throwing pictures together as most circuits now do is the wrong approach and has alienated most people. Clean fresh theatres, extra services, intelligent, consistent programming and unusual events at the theatres will regain the audiences who even now are tired of sitting in front of a television set and watching those stupid shows.

Most theatres should be converted to markets or furniture stores or warehouses and a new approach to theatre design developed—a place with landscaped grounds, plenty of parking, sidewalk cafe style eating and refreshment places. Theatres designed for up to 180 degree screens and not converted from old legit or vaudeville houses which are too shallow for even today's Cinema-Scope screens.

Tell other exhibitors not to underestimate the intelligence of their audiences—even the small towns, and give them a program of unusual films on a subscription series and they will be surprised at the new audience they will develop. Our plan for organized audiences is available for all situations out of National Theatres orbit.—**PAUL G. ANGLIM**, *Esquire Theatre, Denver, Colo.*

Single Features

TO THE EDITOR:

With the production of films 87 minutes and over and the disappearance of the 59-65 minute co-features, will the nation's theatres finally be forced to go to single feature programs only plus shorts and thus eliminate co-features?—**ALEX FRANCIS-SMITH**, *Playhouse Theatre, Scituate, Mass.*

For Series

TO THE EDITOR:

It is time that Hollywood came up with another good family series similar to "The Hardy Family." Recently there have been a number of child stars that showed promise like the one in "The Silver Chalice" and why the producers cannot find material for them in a good child angle story is more than a lot of us can understand. The family style picture was always good box office.—**ED PURCELL**, *Stanley Warner's Virginia Theatre, Harrisonburg, Va.*

New Newsreel

TO THE EDITOR:

Give us a newsreel in color and Cinema-Scope or some other wide screen process not a monthly issue as advocated by Herbert A. Berry in the July 30 issue of The HERALD. It might be a little late but we sure would have something to offer our

patrons that they couldn't get on television and it would be just as interesting even though it wasn't hot news.

Let's stay away from the courts with our troubles. It didn't help us before and look where we are now. Let's do our washing and hang it in our own backyard.

After 25 years I still think it is a great business regardless of all the ups and downs.—**E. S. PIERCE**, *Manager, Rex Theatre, Norway, Maine.*

Adult

TO THE EDITOR:

Our patron's minds are adult ones. The proof of this can be seen in grosses rolled up by such fine entertainment as "Interrupted Melody," "Mr. Roberts," "Marty," "East of Eden," "Battle Cry," etc. The day of the matinees for neighborhood houses is over. It is the evening adult business that has become the backbone of our business.—**MAURY WEINBERG**, *Main St. Theatre, Flushing, N. Y.*

Change for Children

TO THE EDITOR:

It is my theory, from observation, that for child entertainment we should go modern. Children have outgrown the Westerns, advancing with modern times. Producers should emphasize this and build heroes and imaginative stories around talk of the future—space men. The grosses for "Conquest of Space," "War of the Worlds," "This Island Earth" prove the desire and appeal this medium has had in holding children's interest whereas the typical Western, with its romantic scenes, and they all have them—well, just try and keep the kids quiet during these scenes.—**RICHARD PART-RIDGE**, *Thompson Theatre, Charlestown, Mass.*

Harmful

TO THE EDITOR:

I find that the national advertising is so far in advance of release date on television and in the national magazines that it has a harmful reaction for smaller towns. Patrons remembering the ads months before firmly believe that the picture is not a new one.—**CHARLES A. EVERETT**, *Manager, Stewart & Everett Theatres, Inman Theatre, Inman, S. C.*

Too Many

TO THE EDITOR:

There are too many productions on the same subject and always released at the same time. If a producer scores with a product everyone jumps on the wagon giving only quantity not quality.—**LES GOLD-HERD**, *Elm Theatre, Brooklyn, N. Y.*

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On the Horizon

NEWSREEL

Now that Americans are crawling all over the Russian continent, taking notes, snapping pictures, talking, inspecting, studying and reporting on the strangeness of it all--it would be natural now to have newsreels of the friendly bear. And that is what is happening. In Moscow Cedric Baynes, from the London office of Warner Pathe News was to arrive Sunday in Moscow--the first professional motion picture cameraman admitted since 1947. He will be allowed to photograph anywhere, limited only by what is deemed military security.

TV CODE

Recognition that self regulation avoids public argument and that generally there must be responsibility to society seems to have hit television film producers. The National Society of Television Film Producers is asking all in the business to attend a Hollywood seminar in late September, which will discuss a code of ethics. We hear that like the radio-television broadcasters' code it will in great measure parallel the motion picture's 25-year-old system of pre-censorship.

COMPATIBILITY

The amiable conduct and peaceful settlement of the Screen Actors Guild strike against the AMPP-member television film producing companies and the Alliance of Television Films Producers, who negotiated and acted jointly, show plainly that the long-awaited era of inter-medial compatibility is at hand, and promise of pleasanter years ahead than might have followed stone wall resistance in any quarter.

POLICY CHANGE

Now it's stage shows at the Roxy. The Broadway theatre (20th-Fox's first run showcase) abandoned stage shows at the time CinemaScope made its bid to become a new and sufficient entertainment medium. Shorts as well as shows on the new and then fantastic wide

screen filled the house. The "ice show" which had been a specialty and enthusiastically promoted, was dropped suddenly, and relegated along with vaudeville to limbo or extinction. William Moclair, manager, now lets it be known he is "exploring" the return of stage shows and is talking with crafts unions. The shows would be of "predictable potential."

PROSPECT

If production lives up to the promise of its 1955 peaks--June 17, when 40 pictures were in photography, and this week with 33--the Y. Frank Freeman forecast of 290-300 pictures for the year can be bettered in exhibitor behalf without hardship in any quarter.

STORM OVER

"Connie" hit Broadway physically and financially; but people flowed right back into theatres the remainder of the weekend. The Radio City Music Hall did capacity business Saturday night with "Mr. Roberts" and is expected in its fifth week to draw \$150,000. The Paramount, with the second week of "To Catch a Thief", expects \$90,000. The Astor's "Summertime" will probably be counted in at \$25,000, and the Capitol, with "Not As a Stranger" in its seventh week, is expected to announce \$41,000.

HONORS

Add honors for Jack L. Warner. And a promotional lift, and recognition, for "The McConnell Story." The Warner Brothers executive producer over the weekend was awarded the Air Force Association Citation of Honor for his aid to recruiting for military aviation.

RETURN

MGM's contract with him having terminated, Ben Goetz, its managing director in Great Britain since 1945, was to return from London shortly. He told trade writers he had no plans for the future.

Floyd E. Stone -- William R. Weaver -- James D. Ivers

WHEN AND WHERE

August 23: Annual golf tournament and dinner dance of the Variety Club of Denver, Park Hill Country Club, Denver.

August 26: Annual golf tournament and dinner dance of the Variety Club of Washington, D.C., Manor Country Club, Norbeck, Maryland.

September 9: Deadline for the filing with the Federal Communications Commission of answering comments on toll television briefs, Washington, D. C.

September 19: Annual golf outing of the Motion Picture Association of Kansas City, Mo., Hillcrest Country Club, Kansas City.

September 30 - October 2: Second annual convention of the Women of the Motion Picture Industry, New Orleans.

October 3-7: Seventy-eighth semi-annual convention of the Society of Motion Picture and Television Engineers, Lake Placid, New York.

October 6-9: Annual convention and trade show of Theatre Owners of America, Biltmore Hotel, Los Angeles.

October 24-25: Annual convention of the Theatre Owners of Arkansas, Mississippi & Tennessee, Hotel Gayoso, Memphis, Tenn.

October 26: Annual convention of the Motion Picture Theatres Association of Ontario, Toronto.

October 31: Annual convention of the national committee of the Motion Picture Exhibits Associations of Canada, Toronto.

November 1-2: Annual convention of the Motion Picture Industry Council of Canada, Toronto.

November 2: Annual award dinner of the Canadian Motion Picture Pioneers, Toronto.

November 4: 17th annual dinner of the Motion Picture Pioneers, honoring Herman Robbins as "Pioneer of the Year," Waldorf Astoria Hotel, New York City.

November 6-8: Annual convention of the Motion Picture Exhibitors of Florida, Jacksonville.

November 6-9: Allied States Association, annual convention, in conjunction with the annual TESMA - TEDA - IPA trade show, Morrison Hotel, Chicago.

November 17-27: Final balloting in the first annual Audience Awards Poll sponsored by the Council of Motion Picture Organizations.



THEY FLEW TO THE REOPENING of the Lincoln, Cheyenne, Wyoming, remodeled \$125,000 worth. At the Denver airport, Fox Intermountain chief Frank H. Ricketson, Jr. (in doorway of plane), with his executives and guests. They are Ray Davis, district manager; Robert Hill, Columbia; Russ Brown, Denver Chamber of Commerce; Jim Ricketts, Lippert; M. R. Austin, UA; Jack Felix, AA; Major General Gilchrist; Val Christensen, Polly Ray, Dale Nelson; Duke Dunbar, state Attorney General; Ed Mapel, Denver Councilman; Mayer Monsky, Universal; Henry Friedel, MGM; Jack Foster, Rocky Mountain News; Robert Selig, division manager; Harry Green, treasurer; Robert Moch, attorney; and William Agron, booker.

This week *in pictures*



by the Herald

DANIEL T. O'SHEA as he appeared on the job this week at RKO Radio Pictures, New York. The new president Monday was elected to the board of the Motion Picture Association of America, and lunched with his fellow directors. He and Thomas F. O'Neil, RKO Radio board chairman, next week will inspect the studio.

ALFREDO HOLGUIN, manager for Universal in Mexico City, is here seeing our country and talking a little business. And also showing his wife, in their 27th year of marriage, our Niagara Falls. Mr. Holguin won the Alfred E. Daff Foreign Sales Drive.



by the Herald



THE NATIONAL SCREEN MEN. The scene at the eastern regional sales meeting, in New York. Burton Robbins, center, seated, as vice-president in charge of sales, conducted the sessions. With him, also seated, Fred Stoloff, Harry Kirschgessner, Jack Goldstein, Alan Shevin, Herbert Bonn, George Nathan, Adolph Edman, Joe Kaye, and Jack Levy. Standing, Stanley Goldberg, Ben Stern, James Johnson, Perry Nathan, Carl Dolic, Maynard Sickels, Harry Low, Harp Levin, Mel Schwartz, Al Rothschild.



SCENES. From the Twentieth Century-Fox picture, "Love Is a Many Splendored Thing," starring William Holden and Jennifer Jones, both of whom may be seen at the left. And from the "pre-premiere" Monday evening at the Roxy Theatre, New York, where came some 6,000 persons notable in political life, stage, screen, radio, television, and the United Nations. Above, 20th-Fox vice-president Charles Einfeld, third from left, his wife and daughter Linda at right, and members of his party.



FRANK WHITBECK, shown here with Janet Gaynor, is leaving MGM after 21 years beating the tom-tom for advertising and exploitation. Mr. Whitbeck is retiring on pension.

THE McCONNELL STORY, told by Warners in the picture with that title, and opened in San Francisco's Fox Theatre, brought out personalities such as those at the right: Edward Arnold and his wife, Anita Ekberg, Joe E. Brown, and June Allyson, and TV announcer Hy Averbach.



DRIVE-IN PROBLEMS were the agenda. At Boston's American Theatres' drive-in managers' conference: front, Larry Capillo, Maurice Streletsky, and Dick Gallant; rear, Joe Cronan, "Pop" Henderson, Eddie Frizzell, Bob Desmond, and district manager Jim Dempsey.



POINTING UP THE DRIVE; the Barney Balaban Drive, that is. Paramount executives in New York with the special poster, are Mr. Balaban, the company president, left, center, with drive captains E. K. O'Shea and Hugh Owen; and Jerome Pickman, right, advertising-publicity vice-president and also drive captain.

COLUMBIA division managers' meeting, in New York last week. Seated, Vincent Borrelli, Louis Astor; A. Montague, general sales manager; Rube Jackter, George Josephs, and Maurice Grad. Standing, Harvey Harnick, Ben Marcus, Harry Weiner, Harry Rogovin, Ben Lourie, Wayne Ball, Jack Underwood, Bob Ingram, Jack Tillman, Sam Galanty, and Carl Shalit.



EXHIBITOR POT BOILING OVER ON COMPO ISSUE

Rembusch Hits Pinanski's Tax Drive Plea; Texas Allied Quits COMPO

by VINCENT CANBY

The historic differences (of opinion) which resulted in the evolution of two large national exhibitor organizations—Allied States Association and Theatre Owners of America—and which seemed to be withering away in the spring, have blossomed anew in the heat of a humid late summer. This week two signs pointed to an autumn of discontent. The signs:

A statement by Trueman Rembusch, former president of National Allied and now national director of Allied of Indiana, dismissing the proposal of Samuel Pinanski, of TOA, for a new admissions tax repeal campaign. He asks for a concerted drive to obtain Federal control of the industry similar to that under which "European exhibitors not only are prosperous but are free of economic pressures imposed by distribution"; and

A statement by Colonel H. A. Cole, chairman of Allied of Texas, announcing his unit's resignation from the Council of Motion Picture Organizations, as well as his opinion that any new tax repeal "hasn't a chance of success."

The intra-mural controversy comes, of course, just when COMPO is in the midst of its most elaborate and far-reaching public relations program—the forthcoming Audience Awards poll.

The secession of Texas Allied, as well as the disaffection of Mr. Rembusch, are announced as results of the new COMPO dues campaign. However, the roots of the matter go deeper—beyond even COMPO's inactivity in the toll TV fight—into basic Allied philosophy. This was manifest several weeks at the conclusion of the joint Allied-TOA meetings with individual distribution company heads. The hopefully proclaimed "new exhibition unity" was suddenly dissolved with Allied's withdrawal from the joint committee and announced intention to go to the Government. The dues issue would seem to be just another blossom on the same old bush.

Pinanski Speaks as Exhibitor, Not for COMPO

It was last week, while various Allied units were announcing their agreement with Mr. Rembusch's stand on non-payment of COMPO dues, that Mr. Pinanski, speaking as president of American Theatres Corporation, rather than as a member of COMPO's

READE SEES HOPE OF NEW MEETINGS

Walter Reade, Jr., chairman of the board of Theatre Owners of America, has hopes of holding follow-up meetings with individual film companies, similar to the meetings held by the joint Allied States Association-TOA committee earlier this summer. In New York last week, Mr. Reade emphasized, however, that no further meetings had yet been scheduled. From another source it was reported that Paramount Pictures has tentative plans to confer with the exhibition group in the autumn. It also was reported that Allied, which has withdrawn its members from the joint exhibitor committee, would attend further meetings if distribution executives extend an invitation.

governing triumvirate, urged the industry "to lose no time" in organizing a campaign for the complete elimination of the Federal admissions tax at the next session of Congress. No matter how he was speaking, the statement was in nature of a plea for renewed "all-industry" thinking, namely, support of COMPO.

Pointing out that next year is an election year, Mr. Pinanski said, "It has been my understanding that the COMPO executive committee last fall approved a renewal of the tax campaign, with the matter of timing to be determined later. I cannot conceive of any better time than now.

"I hope COMPO will be able to lead this fight as it so gloriously led the last tax campaign. In fact, I consider it is COMPO's duty to this industry to lead the fight, and that anybody should think otherwise is inconceivable."

Cole Calls Unity On Drive Impossible

That the protagonists in the current controversy are more in "oblique"—rather than direct—opposition to one another is shown in Colonel Cole's statement commenting on Mr. Pinanski's proposal. The colonel's stand is not exactly "inconceivable," as pronounced by Mr. Pinanski, since the colonel doesn't think COMPO or anyone else could lead a tax fight to victory.

Said Colonel Cole: "The industry had some measure of success in the first tax fight because it was directed at relief for the thousands of small theatres which were closing almost daily. The final issue removed the tax from that group of small theatres and cut in half the tax of those in the upper echelon. These smaller exhibitors,

charging 50 cents or less, represented in my belief well over half of the gross number of theatres in the United States. Certainly that large group is not interested in going all out for relief among the larger theatres.

"One might say that is selfish and I grant that, but it's nevertheless inevitable; especially in view of the fact that even this large group of smaller theatres profited little or none in the resulting battle over a division of the 'spoils.'"

Rembusch Asks Ceilings of 30 Per Cent on Rentals

In his statement, Mr. Rembusch echoed these sentiments and added: "There is a legislative program, however, offering dividends for exhibitors far greater than any coming out of repeal of the admissions tax—that is the bringing about of legislation which would impose a minimum ceiling on film rentals of 30 per cent, such ceilings as now exist in many European countries. . .

"Since distribution would again grab the benefits of any exhibition success in repeal of the admissions tax, the course of seeking ceilings of 30 per cent on film rentals is much more attractive and would be much more lucrative for exhibition."

While this predominantly Allied segment of exhibition was blowing the horn of Federal intervention, other exhibition representatives gave Mr. Pinanski's proposal a warm reception.

Walter Reade, Jr., chairman of the board of TOA, said he "obviously" was in favor of a new tax campaign and that Mr. Pinanski, being close to the situation, was qualified to call the turn. In Denver, Pat McGee, general manager of Cooper Foundation Theatres, was reported to have said that "the machinery is already at work" to secure new tax relief, which was interpreted by industry observers to mean that Mr. McGee is maintaining contacts with Congressmen who aided the 1954 tax drive.

Emanuel Frisch, president of the Metropolitan Motion Picture Theatre Association, endorsed Mr. Pinanski's proposal, but added that he was not sure about the timing. He went on to point out that his understanding was that Congress has set up a subcommittee on excise taxes which will convene in January. It may be wise "to get our ammunition together now," he said.

Cole Gift to Rayburn Fund

Colonel H. A. Cole, chairman of Texas Allied Theatre Owners, has donated \$1,000 to the Sam Rayburn Memorial Library. The gift was reported in a release Wednesday from Texas COMPO, which said that it had been given in the name of Col. Cole's American theatre in Bonham, Texas, home of Congressman Rayburn.

A STATEMENT OF POLICY:

“They
don’t
come
any
bigger
than

**THE
TALL
MEN”**

please turn . . .

We have just screened "The Tall Men" and I am delighted to tell you it is a brilliant entertainment achievement . . . an attraction with absolutely unlimited boxoffice potential.

I consider it the greatest picture 20th has produced since "The Robe."

It is without qualification the best Western anyone has ever made.

"The Tall Men" unfolds the epic, pulse-stirring story of the opening of the historic Bozeman Trail from Texas to Montana.

As Black Ben Allison, ex-Quantrell Raider turned bad man, Clark Gable gives his finest performance since "Gone With the Wind." Jane Russell's portrayal of Nella Turner is nothing short of sensational—and her rendition of the contagious title song is an unforgettable thrill in itself. The chemical combination of Clark Gable and Jane Russell confirms Darryl F. Zanuck's unerring showmanship touch.

Robert Ryan is tremendous as Montana Stark, with whom Gable forms a strange partnership. Cameron Mitchell, who co-stars as Gable's quick-tempered young brother, brings a conviction and intensity to his role that marks him for certain stardom in his own right.

"The Tall Men" is the saga of an unprecedented adventure, and at the same time it grippingly relates a man's love for a woman, a brother's



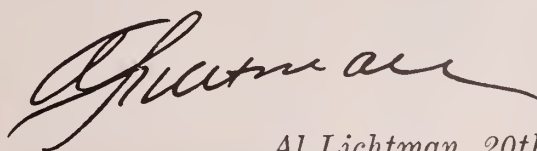
love for a brother, and the true bond between men who stand together under all circumstances.

I know you have seen amazing CinemaScope footage in such attractions as "Three Coins in the Fountain," in "Soldier of Fortune" and in "Love is a Many-Splendored Thing." But you've never experienced anything as startlingly beautiful and panoramic as the snowstorm scenes, the Jayhawker battle and the cattle and horse stampede sequences of "The Tall Men." They simply defy description.

Everyone connected with "The Tall Men" has done an outstanding job. The screen play by Sydney Boehm and Frank Nugent is packed with thrills. The taut, suspenseful direction by Raoul Walsh ranks with his best accomplishments. The production by William A. Bacher and William B. Hawks is tremendous.

Because "The Tall Men" is such an extraordinary picture, we are formulating special plans for handling it. We will accept a few pre-release engagements in a few specially selected situations the latter part of September.

I urge you to see your 20th branch manager right away and ask him to show you "The Tall Men" immediately he receives a print. You'll see for yourself why they simply don't come any bigger than "The Tall Men" and why we expect that its grosses will rank with the greatest in motion picture history.



Al Lichtman, 20th Century-Fox

PARAMOUNT TO AID EXHIBITION

End Plan For Screen "Exposition"

Boasberg to Head Unit to Study All "Borderline" Exhibitor Problems

The joint Allied States Association-Theatre Owners of America committee on trade practice—now no longer in actual existence since the withdrawal of the Allied members—received word Wednesday of the first positive action to be taken by one of the film companies since the series of talks held in June and July.

George Weltner, head of worldwide sales for Paramount Pictures, announced the establishment of machinery by the company designed to alleviate "problems affecting exhibition, particularly theatres on the borderline of continued operation."

Mr. Weltner thus made good on his pledge to the joint committee to take under "extremely friendly advisement" the problems of exhibition, "particularly theatres grossing \$1,000 or less per week." The pledge was made following his talks with the committee composed of Rube Shor, Ben Marcus, Wilbur Snaper and Irving Dolinger, of Allied, and E. D. Martin, Walter Reade, Jr., George Kerasotes and Richard Kennedy, of TOA.

Each Case Unique

"It is perfectly clear," Mr. Weltner said in his statement Wednesday, "that the problems of possible borderline situations involving individual theatres cannot be lumped together and solved by any arbitrary or formula method. Each case is, by the nature of our business, separate and unique and can only be fairly evaluated on an individual basis."

To accomplish this, Mr. Weltner said, Paramount about September 1 is bringing into its organization Charles Boasberg, veteran distribution executive. Mr. Boasberg will join Paramount immediately after Labor Day in an important sales capacity and primary among his duties will be the

field of "exhibitor borderline problems," according to the company.

"Since the joint meeting held with the TOA-Allied committee on June 13, 1955," said Mr. Weltner, "the matters discussed at that time have been very much on my mind. I have since had the opportunity to visit numerous of our branches. I have talked to our own people in the field and to exhibitors on the subject of theatre operators with acute economic problems which place their theatres on the borderline of continued operation."

"As a result, it has been possible to get a preliminary understanding of this problem sooner than I hoped. Because of the stress which has been placed upon this subject, I feel I should now indicate—without further passage of time—the course of action to be taken by Paramount Film Distributing Corporation."

"In each case where the exhibitor believes the facts of his particular situation warrant consideration as a distress problem, they should be brought to our attention at the branch level. This will afford the home office detailed information from the field as the opinion of the branch manager concerning its merits. This information and opinion will then be channeled to Mr. Boasberg who will thereafter handle the matter with honesty, friendliness and expedition."

Douglas Finishes "Indian"

"The Indian Fighter," Kirk Douglas' first film, in which he is the star and which is made by his Bryna Productions, is completed and United Artists will release it early next year. William Schorr produced, Andre de Toth directed, and Frank Davis and Ben Hecht wrote the screenplay.

Film-TV Pact for Cotten

HOLLYWOOD: Twentieth Century-Fox has signed Joseph Cotten to a combination theatrical-television film contract requiring him to appear as host on the company's television-film series for General Electric and also in one theatrical feature annually.

Directors of the Motion Picture Exposition and Hall of Fame, planned as a public attraction to benefit the Motion Picture Relief Fund, have voted for the return to investors of \$568,500 subscribed for debentures and then dissolve the corporation.

Inability to create an institution believed proper, for the original \$850,000 estimate, is given as the reason.

"Rising costs have nullified the first estimates of over a year ago. The board has directed me to emphasize that no investor will lose a single penny as all money invested is held by the Bank of America as trustee," explained Edmund L. DePatie, president.

"The board has directed me to state further that the moral and financial support of the motion picture industry—companies, guilds, unions and individuals—was given to the project," Mr. DePatie commented.

"It is the board's hope the dream of a Motion Picture Exposition and Hall of Fame exhibiting all facets of film production will become a future reality. We all regret also circumstances beyond our control postpone benefits we had planned for the Motion Picture Relief Fund," he said.

Film History Topic Of Editor's Talk

Martin Quigley, Jr., editor of The HERALD, gave a talk on film history Wednesday night at Sound Masters studios, New York, to members of a Naval Reserve aviation unit. Mr. Quigley's talk preceded the screening of a new 21-minute Navy film, "Origins of Motion Pictures" which is based on his book "Magic Shadows—The Story of the Origin of Motion Pictures" (Georgetown University Press, 1948). The film was made by the Naval Photographic Center in Anacostia, D. C. Jay E. Gordon was project supervisor and writer of the script. W. French Githens, chairman of the board of Sound Masters, is commanding officer of the Naval Reserve unit.

Nizer Essaness Counsel

CHICAGO: Louis Nizer, of the New York law firm of Phillips, Nizer, Benjamin and Krim, is currently preparing for trial here of the Essaness anti-trust suit against Balaban & Katz and major distributors. He is chief of counsel for the defendants. The suit has been scheduled for trial September 12 in Federal Court here. Filed in 1949, it asks treble damages of \$24,000,000.

Lowell Calvert Dies

Lowell V. Calvert, sales executive who entered the motion picture industry in 1907, died August 16, in New York. He had been with Howard Hughes Productions.

In Memoriam

TERRY RAMSAYE

November 2, 1885

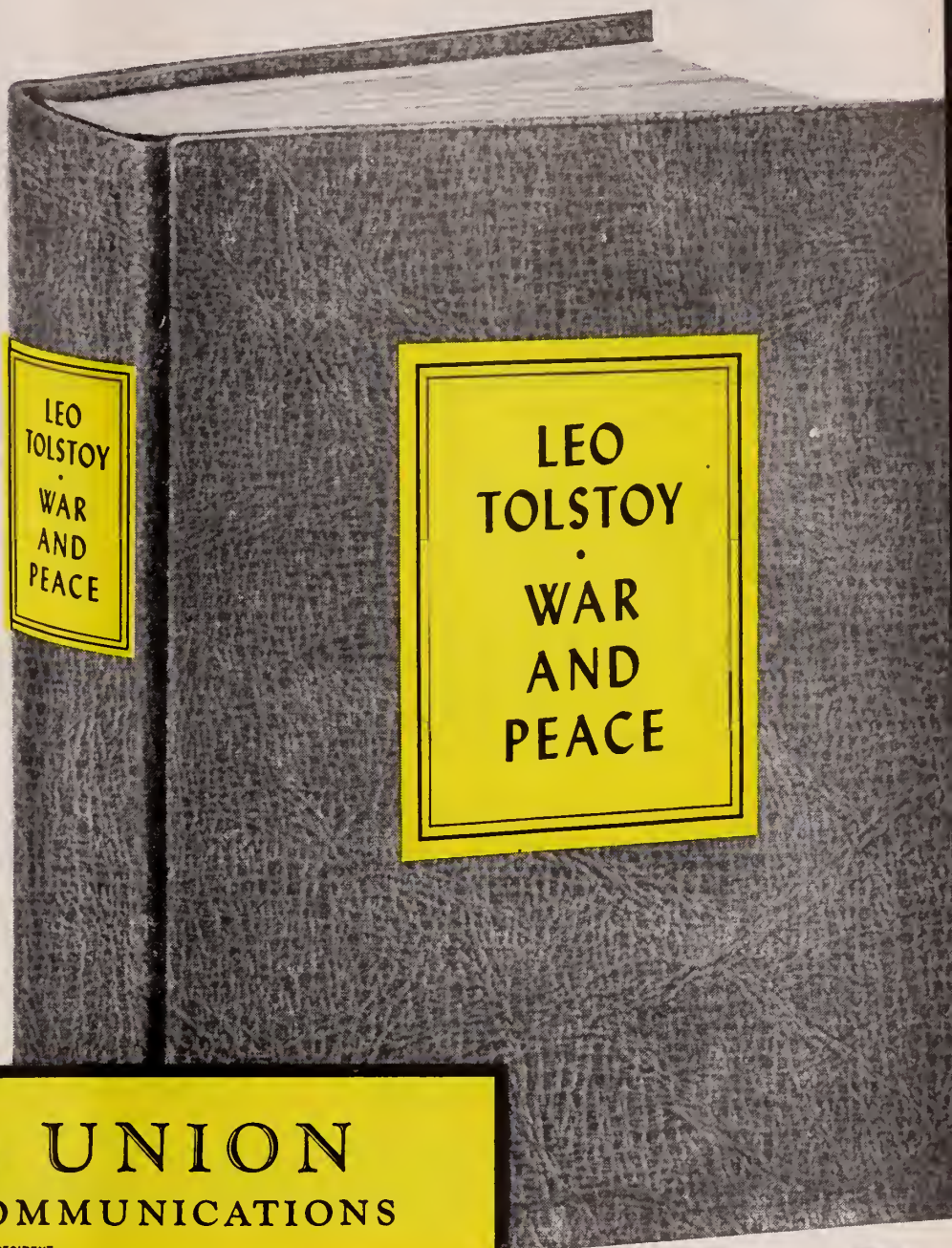
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RUSSELL HOLMAN



WIN REFRESHMENT AWARDS



J. J. Fitzgibbons, Jr., Allan Easson



Mr. Fitzgibbons, Edgar C. Lamoureux

J. J. Fitzgibbons, Jr., president of Theatre Confections Limited, personally delivered recently their Motion Picture Herald Special Merit Award Certificates for Better Refreshment Merchandising to Allan Easson and Edgar C. Lamoureux, managers respectively of the Oakwood theatre, Toronto, and the Palace theatre, Windsor. Both are Famous Players Canadian houses.

Easson and Lamoureux are two of the six winners of Special Merit Awards in a contest involving hundreds of theatre managers and concession-stand operators in the United States and Canada. The other Award winners are: Mrs. Rosella Newman, Loew's Victory theatre, Evansville, Ind.; Flynn Stubblefield, Center theatre, Miami, Fla.; Keith Petzold, now an executive with Jesse James Theatres, Portland, Ore., who won his Award as manager of J. J. Parker's Broadway theatre of the same city, and Freeman Skinner, Paramount theatre, Halifax.

The certificates read as follows: "Motion

Picture Herald Better Refreshment Merchandising Special Merit Award. In recognition of superior skill and enterprise in Theatre Refreshment Merchandising this Certificate is awarded to (name of winner)." They are signed by Martin Quigley, Jr., editor of The HERALD.

To be eligible for an Award, the theatre manager or concession stand operator must send in a story and/or pictures demonstrating a merchandising method or promotion which helped increase refreshment sales. Reports considered of general interest by the editors will be published in the Better Refreshment Merchandising section, with full credit given to the contributor. Contestants may be employees either of the theatre or of an independent concessionaire actively and directly involved in the refreshment operation.

The entries are then judged annually by a specially qualified board. In addition to the Special Merit Awards, there are a number of Honorable Mentions.

Wald to Supervise 10 Columbia Films

HOLLYWOOD: Jerry Wald, Columbia Pictures vice-president and executive producer who recently signed his second three-year contract at the studio, will supervise ten films to be produced by Columbia in the next four months. The films include "The Eddy Duchin Story" (CinemaScope), "The Harder They Fall," "Flight," "Reprisal," "It Happened One Night" (CinemaScope), "The Solid Gold Cadillac," "The Dollmaker" and "Joseph and His Brethren."

Universal to Film Life Story of Bill Robinson

Negotiations were completed last weekend for Universal Pictures to film "The Bill Robinson Story," based on the career of the famous Negro entertainer, it was announced by Edward Muhl, vice-president in charge of production. Rights to film the biography

were acquired by the studio from his widow through Marty Forkins, manager and associate of the star for more than 40 years. The picture will be produced by Aaron Rosenberg who also made "The Glenn Miller Story" and "The Benny Goodman Story."

Feldman Opens New U-I Exchange in Los Angeles

LOS ANGELES: Charles J. Feldman, Universal vice-president and general sales manager, and Abe Swerdlow, local branch manager, entertained exhibitor guests from the Southern California area at the official opening of the company's new exchange here this week. Mr. Feldman said, "because Hollywood is the capital of the motion picture industry, and home of all major studios, we have designed a building in keeping with the traditional atmosphere of motion pictures." Foster M. Blake, western division manager, and Barney Rose, district manager, were hosts at the ceremonies.

Universal To Produce 36 Next Year

Universal-International has just completed formulating what it announces is its most ambitious program. Thirty-six pictures are coming.

The planning occurred at studio meetings supervised by president Milton R. Rackmil and attended by board chairman N. J. Blumberg, executive vice-president Alfred E. Daff, production vice-president Edward Muhl, and advertising vice-president David A. Lipton.

The films, the company announces, will be "top budget" and "top starring." The 36 pictures on which production will start November 1, beginning of the fiscal year, represent a 25 per cent increase. The money will be spent largely on 20 of them. Twenty-seven will be in color.

Murphy at San Antonio "Hell and Back" Premiere

SAN ANTONIO: Universal's "To Hell and Back" had its world premiere this week at the Majestic theatre here as part of the city's week-long first Annual Frontier Festival Celebration. Audie Murphy, whose autobiography was the basis of the film, was guest of honor. The premiere launched a series of pre-release Texas territorial openings with the star scheduled to visit Dallas, Houston and Fort Worth. The picture is in CinemaScope and color by Technicolor.

Fine Receives Patent on His Perspecta Sound

C. Robert Fine, inventor and head of Fine Sound, has been issued by the U. S. Patent Office Patent No. 2,714,633 for his invention of Perspecta Stereophonic Sound. This includes the integrator, an item which delivers multi-channel directional sound from a single optical printed as sound tracks always have been printed.

Circle Expands Program

An expansion program that will triple the color facilities of Circle Film Laboratories is nearing completion, it was announced by Herbert R. Pilzer, president. At the same time, the appointment of Fred Todaro as head of the department was announced. Mr. Todaro was most recently general plant superintendent for Color Service, Inc.

Mack Reelected President

CHICAGO: Irving Mack was reelected president of Filmack Trailer Co. at last week's board of directors meeting here. Other officers include Don Mack, vice-president; Bernard Mack, secretary; Joseph Mack, treasurer, and Lou Kravitz and John Wenner, reelected to the board.

The New York Times.

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Full U. S. Weather Bureau Report, Page 23

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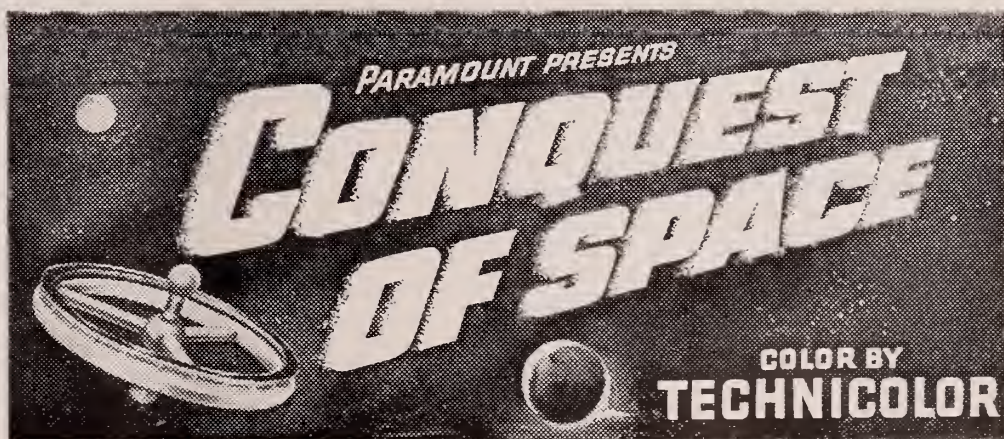
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DAILY NEWS

U.S. to Send 'Moons' Around Earth

GEORGE PAL · BYRON HASKIN · JAMES O'HANLON · PHILIP YORDAN · BARRE LYNDON AND GEORGE WORTHINGTON YATES · BASED ON THE BOOK BY CHESLEY BONESTELL AND WILLY LEY

"OKLAHOMA" IN TODD-AO HIGH, WIDE AND HANDSOME

HOLLYWOOD: On the same MGM sound stage where experimental Todd-AO equipment was installed, developed, rectified and finally demonstrated June 22, 1954, the \$4,000,000 motion picture production-presentation process Tuesday abundantly fulfilled the brightest promises made for it by projecting Rodgers and Hammerstein's \$6,800,000 production of their perpetual hit musical, "Oklahoma," to three audiences composed of the professions and press, who expressed their approval in explosive applause.

On June 23 of last year this publication reported comments at a demonstration such as "Cinerama without seams" and "Cinema-Scope ceiling-high." It also reported that temporary projectors were in use, until Philips of Holland could construct new ones to American Optical Co. specifications, and it gave the screen dimensions: 51 feet wide, 25 feet high, curved back to 13 feet center depth.

These dimensions are unchanged now, and evoked equivalent comments as to visual effect, but something new was added. There was comment like, "I kept looking down to where the orchestra pit should be, to see how many musicians it took to produce that magnificent accompaniment," in telling tribute to the six-channel orthosonic sound tracks that carried whispers as clearly as

thunderstorms, asides as clearly as oral renditions.

To all good things that have been said about the Todd-AO system, now may be added the fact that its sound system is second to none known in existence. Todd-AO statistics are unchanged. The film still is 70mm wide, coming down to the image area after allowing for six tracks, and still pulls down 30 frames per second instead of 24. Projectors are declared to be convertible to all sizes of film and other extra-dimensional systems in a few seconds.

Reviews of "Oklahoma" are not to be published until the world premiere date, which is October 11, at the New York Rivoli theatre, and October 19 at the Egyptian, Hollywood. The Egyptian screen will be 60 feet wide.

A policy announcement by the Magna Theatre Corp. says that other key city openings will follow immediately, with 50 cities expected to have the film running within a year here and abroad. The film will be distributed on a roadshow basis, with two or three performances daily, and with an intermission interrupting the two-and-a-half-hour running time.

Oklahoma's governor, Raymond Gary, attended Tuesday's first screening here.

—William R. Weaver.

Four-City Texas Opening For RKO's "Pancho Villa"

A four-city Texas premiere, starting Sept. 27 at the Majestic Theatre in San Antonio, will mark the world debut of "The Treasure Of Pancho Villa," the Edmund Grainger production which RKO is distributing. Following the San Antonio opening, the picture will open Sept. 28 at the Majestic, Houston; the 29th at the Majestic, Dallas, and the 30th at the Worth, Fort Worth. Film stars will accompany producer Grainger on the four-city flight from Hollywood to Texas.

Kupferman to Europe For Cinerama Stories

Theodore R. Kupferman, newly-appointed director of Cinerama Productions' reactivated production unit, left for Europe this week on possible properties for a picture in the Cinerama process. While in Europe, he plans to visit London, Paris, Rome, Milan and Madrid, visiting Cinerama theatres also.

Big D Starts Work On "Dallas" Film

DALLAS: Big D Pictures, Inc., a newly-organized film company, has begun filming exterior shots of "The Dallas Story," the first of 39 commercial films dealing with in-

teresting cities. Officers of the new company are Harold Schwartz, president; Charles Edwards, executive vice-president, and Charles Marcus, vice-president and general counsel. The feature length color films will be distributed to a "guaranteed" viewing audience of 30,000,000, according to Mr. Edwards, by United World Films, a releasing division of Universal Pictures; Ideal Pictures of Chicago, Modern Talking Picture Service and Associated Films, both of New York.

Aldrich to Make Four

Robert Aldrich has completed negotiations with United Artists for a new releasing deal for his Associates and Aldrich Company, under which he will make four independent productions for U. A. within the next 12 months. The scheduled films are "Tyranny," "Kinderspiel," "Potluck for Pomeroy" and "Machine for Chuparosa." He recently completed "The Big Knife" for U. A. release.

Young "Crockett" Film

HOLLYWOOD: Marshall Neilan will begin shooting "Adventures of Davy Crockett, Boy Pioneer," in October at Crystal Springs, Tenn., it was announced last week. Chad Kendall will play the title role and Mr. Neilan will direct.

SAG Strike Ends; Terms Are Ratified

HOLLYWOOD: The Screen Actors Guild's 12-day strike against television film producers ended Tuesday with the ratification of terms of a five-year contract with the Association of Television Film Producers and the Association of Motion Picture Producers-member telefilm producers. It provides for residual payments to actors on second-to-sixth runs of films in which they appear, and for increases in scales right along the line.

The principal issue at stake was whether telefilm producers should begin making residual payments to actors on second run, which was not done under the expired contract. The approved contract provides that actors shall be paid not less than 35 per cent of the contract minimum on second run; 30 per cent on third run and 25 per cent on fourth run, 25 per cent on fifth and 25 per cent on sixth, with this last payment covering all subsequent runs.

Salary increases in all divisions were compromises worked out by negotiators. Typical are terms for day players, whose original contract salary, \$70, is raised to \$80. The former contract provided for payment of \$35 on third run, \$17.50 on fifth run and the same on sixth run.

The new contract provides for payment of \$28 on second run, \$24 on third, \$20 on fourth, the same on fifth and on sixth.

The total under the old contract was \$140. Under the new contract the total is \$192.

Buena Vista Sales Meeting October 24

The first sales convention of Buena Vista Film Distribution Co. will be held in California starting October 24, Leo F. Samuels, president and general sales manager of the company, announced last week. The conferences will continue for a week, and the principal business sessions will be held at the Walt Disney Studios in Burbank. The Disney releasing organization now has 22 branch offices covering the country, with plans under way at present to open nine more. The entire national sales and exploitation personnel of Buena Vista will attend the convention.

Paramount Wins "Sunset" Plagiarism Complaint

Judge Edmond Palmieri, of the United States District Court for the Southern District of New York, last week dismissed the \$2,000,000 plagiarism complaint of Edna Buckler against Paramount Pictures and granted the company's motion for summary judgment. The complaint alleged that Paramount's "Sunset Boulevard" was a "complete steal" from her play "The Fifth Freedom."

STUDIOS ZOOM, SHOOTING SCHEDULE TO 33 FILMS

Burst of Activity Carries Total to Highest Point Reached Since June 17

by WILLIAM R. WEAVER

HOLLYWOOD: Six major companies and two independents participated in a production spurt that lifted the shooting total, as of last weekend, to the highest point it has reached since June 17.

As on that occasion, the upsurge did not appear to be related to any single circumstance, such as a tax date or labor problem, but seemed to be the happy result of everybody's preparations maturing at about the same time. Whatever the cause, the increase does relate, very directly, to the product shortage that still is, Hollywood hears, the commanding factor in the industry's economic condition at this time.

Eleven Pictures Placed in Production in a Week

The June 17 peak, with 40 pictures in camera stage on that date, was reached on a burst of activity which saw nine new pictures placed in production in one week.

The present peak, with 33 pictures in photography, is reached on the strength of 11 new pictures, most of them substantial undertakings.

A standout among the beginnings is Michael Todd's "Around the World in 80 Days," being shot in the Todd-AO process, with David Niven, Cantinflas, Luis Dominguin and a great many other players under the direction of John Farrow, who is down as producer-director, and with William Cameron Menzies as associate producer. The company is shooting in Spain.

Frank Ross, producer, and Jean Negulesco, director, started "Rains of Ranchipur," in CinemaScope and color, with Lana Turner, Richard Burton, Fred MacMurray, Joan Caulfield, Michael Rennie and Paul H. Frees in the cast. It is for 20th Century-Fox.

The same distributing company will handle "Mohawk," an Edward L. Alperson production in Eastman color, which has Scott Brady, Rita Gam, Neville Brand, Lori Nelson, Allison Hayes and Vera Vague. Charles FitzSimmons is associate producer and Kurt Neumann is directing.

"Spirit of St. Louis" Is Started by Hayward

Leland Hayward began producing "The Spirit of St. Louis," starring James Stewart in the Lindbergh role, with Billy Wilder directing. It's going in CinemaScope and WarnerColor, and for Warner release.

Warner Brothers will also distribute "Good-bye My Lady," a Batjac Production,

Hollywood Scene

THIS WEEK IN PRODUCTION:

STARTED (11)

ALLIED ARTISTS

Calculated Risk

COLUMBIA

The Uranium Story

INDEPENDENT

Summer Game (Canyon

Films; Eastman color)

Around The World In

80 Days (Michael

Todd Prods.; Todd

AO)

20TH CENTURY-FOX

Rains Of Ranchipur

(CinemaScope;

Color)

Mohawk (Edward L. Al-

person; Eastman
color)

UNITED ARTISTS

The Killer Is Loose

(Crown Prods.)

Frontier Scout (Bel-Air

Prod.; De Luxe color)

UNIVERSAL-

INTERNATIONAL

Law Man (Technicolor)

WARNER BROS.

Good-bye, My Lady

(Batjac Prods.)

The Spirit Of St. Louis

(CinemaScope; War-

nerColor)

The Gamma People
(Warwick)

Tambourine (Welsch;

CinemaScope; Tech-

nicolor)

INDEPENDENT

The Burglar (Samson

Prods.)

METRO-GOLDWYN-

MAYER

Meet Me In Las Vegas

(CinemaScope; Ans-

co color) (formerly—

Viva Las Vegas)

Lust For Life (Cinema-

Scope; Eastman

color)

The Last Hunt (Cinema-

Scope; Eastman

color)

I'll Cry Tomorrow

PARAMOUNT

The Birds And The Bees

(Gomalco Prods.;

VistaVision; Techni-

color) (formerly—

The Lady Eve)

War and Peace (Pon-

—de Laurentiis; Vis-

taVision; Technicolor)

The Proud and Profane

(VistaVision)

The Man Who Knew

Too Much (Vista-

Vision; Technicolor)

The Ten Commandments
(VistaVision; Techni-
color)

20TH CENTURY-FOX

Good Morning Miss

Dove (CinemaScope;

color)

UNITED ARTISTS

Trapeze (Hecht-Lancas-

ter; Eastman color)

Foreign Intrigue (S.

Reynolds; Eastman

color)

UNIVERSAL-

INTERNATIONAL

Benny Goodman Story

(Technicolor)

A Day of Fury

(Technicolor)

WARNER BROS.

The Lone Ranger (War-

nerColor)

Our Miss Brooks

Court-Martial of Billy

Mitchell (U.S. Pics.;

CinemaScope; War-

nerColor)

The Searchers (C. V.

Whitney; VistaVision;

color)

Giant (George Stevens;

WarnerColor)

COMPLETED (4)

ALLIED ARTISTS

World Without End

(CinemaScope;

Color)

Locations Prod.)

1984 (Holiday Prods.)

INDEPENDENT

Six Gun Lady (Lyon &

Bartlett Prods.)

COLUMBIA

44 Soho Square (Film

SHOOTING (26)

ALLIED ARTISTS

Girl on 101 (formerly

—Shack Up On 101)

(CinemaScope; Tech-

nicolor)

Safari (Warwick Prods.;

CinemaScope; Tech-

nicolor)

COLUMBIA

The Eddy Duchin Story

Jubal Troop (Cinema-

Scope; Technicolor)

which has Walter Brenman, Brandon de Wilde, Phil Harris, William Hopper, Sidney Poitier and Louise Beavers. Robert Fellows is the producer, and William A. Wellman is directing.

"The Killer Is Loose" is a Crown Production for United Artists release. It has Joseph Cotten, Rhonda Fleming, Wendell Corey, Michael Pate, Alan Hale and John Berardino in the cast. Robert L. Jacks and Robert Goldstein are the producers, and Budd Boetticher is the director.

United Artists also will distribute "Frontier Scout," in De Luxe color, a Bel-Air production directed by Lesley Selander. It has Tony Martin, Peggie Castle, John Bromfield and John Smith heading the cast. Aubrey Schenck is executive producer; Howard W. Koch is producer.

"Law Man" is a Universal-International project, produced by Albert Zugsmith and

directed by Charles Haas, with John Agar, Mamie Van Doren, Richard Boone, Leif Erickson, Coleen Gray and color by Technicolor.

Sam Katzman launched "The Uranium Story" for Columbia, with Dannis Morgan, Patricia Medina and William Talman, directed by William Castle.

Ben Schwalb started "Calculated Risk" for Allied Artists, with Bill Elliott, Beverly Garland, Tom Drake, Helene Stanton, John Close and Lucien Littlefield. Hubert Cornfield is the director.

Canyon Films, independent, began shooting "Summer Game," in Eastman color, with Arthur Franz, Doris Dowling, Murwyn Vye, Myron Healey, Charles Delaney, Dick Reeves and others. Jack Couffer and Conrad Hall are the producers, Nicholas Rutgers, Jr., is associate, and Marvin Weinstein is the director.

A MIGHTY

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WAS
SIX-FOOT-SIX
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The song hit that is
sweeping the country
on Capitol Records
as sung by
Gordon MacRae

The **LAST**

STERLING

ANNA MARIA

HAYDEN · ALBERG

ERNEST **BORGNINE** J. CARROL **NAISH** and B

Screenplay by **WARREN DUFF** • Story by

FILM ACHIEVEMENT!



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COMMAND

RICHARD

ARTHUR

HETTI • CARLSON • HUNNICUTT

TRUCOLOR
BY CONSOLIDATED FILM INDUSTRIES

EN COOPER • JOHN RUSSELL • VIRGINIA GREY • JIM DAVIS • EDUARD FRANZ • OTTO KRUGER

SY BARTLETT • Associate Producer-Director FRANK LLOYD A REPUBLIC PRODUCTION

BRITISH FILM SECURITIES HIT

Stocks Fall Off Generally in Slow Market After Action by Government

by PETER BURNUP

LONDON: In common with most industrial equities, motion picture stock prices were heavily marked down immediately following Chancellor of the Exchequer R. A. Butler's sudden announcement of a further credit "squeeze" on the eve of the Parliamentary summer recess. Concerned about the urgent necessity of maintaining the strength of sterling, Mr. Butler then put a sharp curb not only on hire-purchase operations but on advances by banks to their customers.

Rank Securities Hit

Worst hit victims in the down-marking process were the Rank Organisation's issues, which had continued the spectacular rise originally reported February 1. At that date, Odeon ordinaries, for example, stood at 25s. 6d. but by mid-July they had risen to 29s. 3d. Following the Chancellor's announcement they fell abruptly to 25s. 0d.

The process threatens to continue, following developments late last week. The Board of Trade announced a gap between the country's imports and exports of more than £100 million comparing with an average deficit of £75 million in each of the first six months of the year.

The increase in the deficit is admittedly due to the strike of dock-workers in mid-summer. But simultaneously a fall of \$136,000,000 is announced in the gold and dollar reserves of the sterling area; at which time also the powerful engineering and shipbuilding trades union decided to present new wage claims on behalf of 3,000,000 work people and involving, it is estimated, £100 million a year.

As things stand at this moment, there can be little hope of any amelioration in the restrictions on film-hire remittances at the forthcoming discussions between British Government representatives and Eric Johnston, president of the Motion Picture Association of America.

NEW TV APPROACH

With informal talks—which it is hoped may lead to a revival of "Current Release" on BBC programmes—proceeding tentatively and with the utmost caution on each side, both programme contractors for commercial television in the London area have made their own approaches to the film trade.

Associated Rediffusion, which will run the Monday to Friday programmes on the Independent Authority's London station, contemplates what it describes as "a lively discussion programme" concerned with films. It has approached individual dis-

tributors seeking their cooperation in the provision of excerpts from selected films which would be used as talking points in the proposed discussion programme.

The other contractor, Associated Broadcasting responsible for London's weekend programme, also has in mind a "movie magazine" and is understood to have sought the assistance of the major circuits in that regard.

Referred to KRS

In both cases the requests have been referred to KRS, as a preliminary to the whole industry arriving at a common policy agreement. The discussion between the various branches of the industry will be entered upon with many misgivings and certainly the utmost caution.

Most likely outcome of the talks—certainly for the time being—will be a decision to pursue the negotiations with the BBC over the suggested revival of "Current Release." The viewing potential at the outset of the London Independent transmitter is very much among the imponderables.

Results of a "test sample" poll just conducted are claimed to show that the transmitter will have an initial audience of 3,000,000. But the estimate is treated with considerable scepticism in many quarters. It is pointed out, for example, that the estimate was made on the results of a canvass of 1,000 householders only.

Cautious film executives hold to the view that the industry will be better off to trade with the BBC and be assured of nationwide coverage and certainly of a far greater audience than the Independent London transmitter can currently offer it.

EDINBURGH FESTIVAL OPEN

Films from no fewer than 38 nations have been entered for this year's Edinburgh Festival which opens this week. That is taken as an indication of the increasing importance producers generally attach to the Festival.

Features from the United States will include Elia Kazan's Warner Brothers film, "East of Eden." There is a possibility also that Allied Artists' "The Phenix City Story" will be seen. So far, one print only of the picture has reached this country. Norton V. Ritchey, president of Allied Artists International Corporation, promptly submitted the print to the Edinburgh authorities and is hopeful that it will be accepted.

Other nations submitting films include, besides Britain, Argentina, Algeria, Austria, Belgium, Brazil, Czechoslovakia, Denmark, France, French Morocco, Finland, Germany, Ireland, Israel, Italy, Malaya, Morocco, The Netherlands, Norway, Poland, Puerto Rico, Rumania, Spain, Sweden, Switzerland, Yugoslavia and the U. S. S. R.

In connection with the aforementioned "Phenix City Story," Mr. Ritchey is here to set up British distribution of the picture. It will go out, like all Allied Artists product, under the banner of Associated British-Pathe and is assured a circuit deal in the powerful ABC group with its 420 theatres, and with all independents who play first and second "split" runs with the circuit. On his arrival, Mr. Ritchey promised the trade that Allied Artists was definitely committed to an impressive co-production programme in Britain and that his company is "in the business to meet the demand of the double feature programme."

▽

Associated British circuit executives have planned an experiment which will be closely watched by other groups. In November they start a circuit-wide release of a double feature programme, both of whose pictures, "The Quatermass Experiment" and "Riffi," carry an "X" censors' certificate. "Riffi," moreover, is a French speaking subject with English subtitles.

All circuit officials hitherto have set their faces against "X" bookings on the theory that the great bulk of their theatres, particularly in the provinces, cater to families.

It has been generally accepted that a booking which automatically bars admission to children under the age of 16 would be resented by parents who regularly take their children to the show. French-speaking subjects, moreover, hitherto haven't found favour with bookers.

▽

Warm tributes and felicitations were extended to Max Thorpe, chairman of Columbia's British organization, on his return to duty last week following a serious illness. Mr. Thorpe was host at a Dorchester Hotel cocktail party held officially to introduce to the trade Mike Frankovich, who now becomes Columbia's managing director in succession to Mr. Thorpe. The latter asked to be relieved of his operational duties due to his recent ill-health.

20th-Fox Will Release U. A. Films in India

Twentieth Century-Fox of India now will release United Artists product there and in Burma. The agreement is for three years, and the fee is 30 per cent of film rental. The company acquired assets of the Western India Theatres, Ltd., which formerly released U. A. films.

Korda Film Ready

The first British production in Cinema-Scope, Sir Alexander Korda's "The Deep Blue Sea" will open at the Carlton theatre, London, August 25, before a celebrity audience, and this Fall will come to this country. Twentieth Century-Fox is releasing.

Columbia Has Jap Film

Columbia has acquired a Japanese film, its first. It is "Seven Samurai," made by Toho and directed by Akira Kurosawa, who did "Rashomon." It won an award at last year's Venice Film Festival.

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SCHOOLROOM MURDER!**

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today's juvenile
delinquents are
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AMBOY
DUKES**

Screenplay by
Maxwell Shane and Dennis Cooper
Produced and Directed
by MAXWELL SHANE

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plus

**STARK,
STARTLING
DRAMA
OF TODAY'S
DELINQUENT
DAUGHTERS!**

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Wide awake
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attractions
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* **BOX-OFFICE-HOT** in all types
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your U-I Exchange!**



Open New Red Probe On Theatre

The week-long hearings by the House Un-American Activities Committee on alleged Communist infiltration into show business began Monday in New York with many hostile witnesses refusing to answer any questions relating to Communism or their membership in the Communist party.

Several of the witnesses accused the committee of aiding "blacklisting" in the entertainment field and challenged its right to investigate the theatre and impose conformity and thought control upon it.

Representative Francis E. Walter (D., Pa.), head of the committee, said it is concerned with only one problem—"the extent to which the Communist party is active in the entertainment media." He added, "This hearing is not an investigation of the field of entertainment, nor of any of the great trade unions which represent actors, actresses and writers and allied workers in radio, television or the legitimate theatre." He said he hoped theatrical employers would be "traditionally American and withhold judgment until they know what all the facts are."

The uncommunicative witnesses face potential trouble from their membership in Actors Equity and the American Federation of Television and Radio Artists. The latter recently voted to give its locals disciplinary power—including suspension—over members who refuse to answer questions before Congressional committees.

The committee asked every witness about an alleged Communist caucus within the radio and television union, but was unable to get an answer. Rep. Walter indicated more details on this matter would be forthcoming in later evidence.

Roy M. Brewer, manager of branch operations for Allied Artists and former West Coast representative of IATSE, addressed a rally Monday evening in the Hotel New Yorker for Rep. Walter under the sponsorship of The Alliance, Inc. Meanwhile some 70 persons, prominent in the entertainment industry, signed a statement calling for wide public support of the committee's current hearings.

"Camera" Appeal Denied

Directors of the Motion Picture Association at a meeting in New York Monday unanimously upheld the Production Code Administration in its denial of a Code seal for "I Am a Camera," British picture being distributed here by Distributors Corp. of America.

The Legion of Decency last Friday announced that it had placed "I Am a Camera" in its "C" or Condemned classification as "wholly unsuitable on moral grounds for all persons."

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ending August 13 were:

Albany: FOXFIRE (U-I); THE MAN FROM LARAMIE (Col.).

Baltimore: THE MAN FROM LARAMIE (Col.); MISTER ROBERTS (W.B.) 5th week.

Boston: THE COBWEB (MGM); MARTY (U.A.); MISTER ROBERTS (W.B.) 3rd week; THE SHRIKE (U-I).

Buffalo: THE KENTUCKIAN (U.A.); LADY AND THE TRAMP (B.V.) 4th week; THE MAN FROM LARAMIE (Col.); MISTER ROBERTS (W.B.) 5th week; PETE KELLY'S BLUES (W.B.).

Chicago: HOUSE OF BAMBOO (20th-Fox) 2nd week; LADY AND THE TRAMP (B.V.) 9th week; LOVE ME OR LEAVE ME (MGM) 6th week; PETE KELLY'S BLUES (W.B.) 2nd week; THE PHENIX CITY STORY (A.A.) 4th week; SUMMERTIME (U.A.) 4th week; WICHITA (A.A.); THE WIZARD OF OZ (Reissue) (MGM) 3rd week.

Cleveland: THE MAN FROM LARAMIE (Col.) 2nd week; MISTER ROBERTS (W.B.) 3rd week; NOT AS A STRANGER (U.A.) 7th week; SUMMERTIME (U.A.); VIRGIN QUEEN (20th-Fox); YOU'RE NEVER TOO YOUNG (Par.) 3rd week.

Denver: THE KENTUCKIAN (U.A.) 2nd week; LADY AND THE TRAMP (B.V.) 3rd week; THE MAN FROM LARAMIE (Col.) 2nd week; MISTER ROBERTS (W.B.) 2nd week; WE'RE NO ANGELS (Par.); WICHITA (A.A.) 2nd week.

Des Moines: MISTER ROBERTS (W.B.) 2nd week; WE'RE NO ANGELS (Par.).

Detroit: INTERRUPTED MELODY (MGM); SEVEN LITTLE FOYS (Par.); THE SHRIKE (U-I).

Hartford: THE MAN FROM LARAMIE (Col.); MISTER ROBERTS (W.B.) 2nd week; PRIVATE WAR OF MAJOR BENSON (U-I); SUMMERTIME (U.A.); TO CATCH A THIEF (Par.).

Indianapolis: IT CAME FROM BENEATH THE SEA (Col.); MISTER ROBERTS (W.B.) 3rd week.

Jacksonville: MISTER ROBERTS (W.B.) 4th week; NOT AS A STRANGER (U.A.) 5th week; WE'RE NO ANGELS (Par.); THE WIZARD OF OZ (Reissue) (MGM).

Kansas City: THE COBWEB (MGM); FRANCIS IN THE NAVY (U-I); LADY AND THE TRAMP (B.V.) 4th week; MISTER ROBERTS (W.B.) 3rd week; SEVEN LITTLE FOYS (Par.).

Memphis: THE MAN FROM LARAMIE (Col.); MISTER ROBERTS (W.B.) 3rd week; NOT AS A STRANGER (U.A.) 3rd week; WE'RE NO ANGELS (Par.).

Miami: THE MAN FROM LARAMIE (Col.); PETE KELLY'S BLUES (W.B.).

Milwaukee: HOW TO BE VERY, VERY POPULAR (20th-Fox); MISTER ROBERTS (W.B.) 3rd week; SEVEN LITTLE FOYS (Par.) 3rd week.

Minneapolis: LADY AND THE TRAMP (B.V.) 4th week; THE MAN FROM LARAMIE (Col.); MISTER ROBERTS (W.B.) 2nd week; NOT AS A STRANGER (U.A.) 4th week.

New Orleans: THE COBWEB (MGM); CULT OF THE COBRA (U-I); LADY AND THE TRAMP (B.V.) 3rd week; MAN FROM BITTER RIDGE (U-I); THE MARAUDERS (MGM); PETE KELLY'S BLUES (W.B.); SOLDIER OF FORTUNE (20th-Fox) 2nd week.

Oklahoma City: HOUSE OF BAMBOO (20th-Fox) 2nd week; HOW TO BE VERY, VERY POPULAR (20th-Fox) 4th week; MISTER ROBERTS (W.B.) 3rd week; YOU'RE NEVER TOO YOUNG (Par.).

Pittsburgh: MISTER ROBERTS (W.B.) 2nd week; PRIVATE WAR OF MAJOR BENSON (U-I); YOU'RE NEVER TOO YOUNG (Par.).

Portland: LADY AND THE TRAMP (B.V.) 4th week; MISTER ROBERTS (W.B.) 2nd week; SEVEN LITTLE FOYS (Par.) 2nd week.

Vancouver: THE COBWEB (MGM) 2nd week; GATE OF HELL (S-R); THE MAN FROM LARAMIE (Col.) 2nd week; SEVEN LITTLE FOYS (Par.) 3rd week.

Washington: HOW TO BE VERY, VERY POPULAR (20th-Fox); LADY AND THE TRAMP (B.V.) 4th week; THE MAN FROM LARAMIE (Col.) 3rd week; MISTER ROBERTS (W.B.) 3rd week; NOT AS A STRANGER (U.A.) 2nd week; SEVEN LITTLE FOYS (Par.) 6th week.

O'Dwyer Forms Film Firm; Two Pictures Scheduled

MEXICO CITY: William O'Dwyer, former mayor of New York and former U. S. ambassador to Mexico, has announced a partnership to produce films in Mexico with General Juan Azcarate, newsreel and documentary producer here. Two pictures have been announced, one, "Daniel Boone," scheduled to start this week. It will star

Bruce Bennett and Lon Chaney, Jr., and be made in English. The other, "The Man Eater," will have English and Spanish versions.

"Maddalena" in San Francisco

"Maddalena," a Titanus Film production, will have its American premiere at the Larkin theatre, San Francisco, August 26, it was announced by I. F. E. Releasing Corp., distributors of the film in this country.

TESMA and TOA Plan Trade Fair

Initial plans for an all-industry exposition and fair in 1956 were described last week by Walter Reade, Jr., Theatre Owners of America board chairman, to a committee of the Theatre Equipment and Supply Manufacturers' Association. The TESMA committee consisted of Fred C. Matthews, president; J. Robert Hoff, past president; L. W. Davee, vice-president, and Merlin Lewis, executive secretary.

An All-Industry Fair would encompass a trade show to be conducted by TESMA, and an exhibition of step-by-step processes in the production of a motion picture, in which all of the producer-distributor organizations would take part. Participation of International Popcorn Association and Theatre Equipment Dealers Association would also be important to the project and all of these, Mr. Reade and Mr. Matthews believed, could present a picture of the film industry as it exists now, to the trade and to the general film audience.

The first all-industry Fair would take place at the New York Coliseum, now under construction. Two floors of the Coliseum have been reserved for the event. However, the plans discussed not only concerned 1956 but the possibility of an annual fair.

Mr. Reade said he had had exploratory discussions with Jerry Pickman and Howard Dietz, advertising, publicity and exploitation heads of Paramount and MGM, respectively, and both had shown enthusiastic response to the general plans.

It was also expected that the boards of TESMA and TOA would endorse the project even though the TESMA board must grant approval before submission to the general membership, and a comparable approval must be granted by the membership and board of TOA.

Invitations for participation in the event were also expected to go to the Council of Motion Picture Organizations and to Allied States Association.

189 Booths Rented for Chicago Trade Show

A total of 189 booths have been rented for the trade show November 6-11, at the Morrison Hotel, Chicago, according to officials of the Theatre Equipment and Supply Manufacturers Association, Allied States Association, the Theatre Equipment Dealers Association, and the International Popcorn Association. Some features of the show have been disclosed. Todd-AO's "Oklahoma!" will be screened in a theatre to be fully equipped for such an event. Projection machines for the process will be shown at the fair. Also to be shown will be the Vista-Vision double frame projection, from Century. Its operation will be demonstrated at the State Lake theatre.

People in The News

SPYROS P. SKOURAS, 20th-Fox president, has arrived in London and further talks on the acquisition by the company of Schlesinger's African Theatres, Ltd., are under way.

ISABELLE AUSTIN has announced her resignation as publicity director of the Roxy theatre, New York. She will announce her future plans shortly. Her successor has not been named.

GEORGE DORSEY, JR., has become Universal's Washington representative, succeeding JOHN HORTON, who recently was transferred to an executive production position at the studio. Mr. Dorsey had been with the National Broadcasting Company in Washington since 1947.

MELVIN EDELSTEIN has been promoted to manager for RKO in Cuba with headquarters in Havana. He had been manager in Colombia since 1953. FRANCISCO ROSSI had been supervising the Cuba office in addition to being Panama manager.

PHILIP HODES has joined I.F.E. Releasing Corp. in a special capacity to initiate and conduct an extensive research campaign aimed at surveying the field of specialized distribution. He was formerly an RKO sales executive.

HERB BUSHMAN, a salesman in United Artists' Denver exchange, has been promoted to branch manager of the Minneapolis exchange, succeeding ABBOTT SWARTZ, who has resigned.

"Tall Men" to Be Given Special Handling

"The Tall Men," 20th Century-Fox film starring Clark Gable, Jane Russell, Robert Ryan and Cameron Mitchell, will be launched in the same playoff pattern as "The Robe," the company has announced. The picture has been taken off the company's regular release schedule for September in order to institute the special distribution handling. It is scheduled to open slowly in a few pre-release situations starting late in September, according to the company and will be given general release later in the fall. A promotional budget commensurate to "The Robe" has been set to pre-sell the picture to the widest possible audiences, it was added. The picture was produced by William A. Bacher and William B. Hawks in CinemaScope and color. It was directed by Raoul Walsh.

Poe Meets With IFE Eastern Division

Seymour Poe, new executive vice-president of IFE Releasing, met with members of the eastern division Tuesday and Wednesday in New York. Mr. Poe worked out with them his plans for cooperation and joint showmanship with exhibitors, and his Workshop Plan, a series of key city seminars which will show exhibitors time tested methods of selling foreign pictures. The men also went over the Fall release program. The meeting was part of a study by Mr. Poe of the company's sales system.

Oscar Morgan Tribute

A special tribute will be paid by Paramount this year to Oscar A. Morgan, general sales manager in charge of short subjects, Paramount News and special features. "Oscar Morgan Month" has been set for October 2 through October 29. At the same time Mr. Morgan will be celebrating his 41st anniversary with Paramount Pictures.

SMPTE to Talk Color

Color—in motion pictures and television, as well as in the surrounding countryside—will be the theme of the 78th semi-annual convention of the Society of Motion Picture and Television Engineers October 2-7 at the Lake Placid Club, Essex County, New York.

In keeping with the theme, all shorts that start technical sessions will be in color. The first day of the convention, Sunday, will be given over to registration, followed by five days of technical meetings.

Among the sessions scheduled are one on color materials and their uses, studio practice, projection and viewing, a symposium on laboratory practice, television practice, general sessions, and a session on educational television. In addition there will be about 10 engineering committee meetings, with the entire program supplemented by social activities.

AB-PT Wins Fanchon & Marco Stock Dispute Suit

A dispute over exercise of stock rights and alleged injury to business ended in victory in New York Federal Court last week for American Broadcasting-Paramount Theatres over the Fanchon and Marco circuit. The latter had asked \$2,979,318 in damages, alleging its Paramount theatre, Hollywood, had been injured by unlawful restraint in bidding for features. Federal Judge Archie O. Dawson instead granted a counter-claim, that F & M recognize AB-PT as proper owner of 50 per cent of the stock in the theatre, and an injunction prohibiting interference with exercise of rights as such stock owners. He found nothing AB-PT had done violated anti-trust laws or injured the Paramount Hollywood Theatre Corporation.

The National Spotlight

ALBANY

"The World's Most Beautiful Drive-in Under Construction Here—Another Fabian Theatre," reads a sign on the plot under excavation for a 1,500-car drive-in diagonally across Albany-Saratoga Rd. from the circuit's present 475-capacity Saratoga drive-in. Fabian construction engineer Fred Haas has charge of the job. . . . Walter Reade's Community in Saratoga will open "Female on the Beach" Aug. 21, the first Universal release it has recently played. Circuit obtained the film via bidding. . . . Hudson River drive-in, between Mechanicville and Stillwater, is a bid situation. . . . The 20th Century-Fox exchange is pushing hard on the Bill Gehring Birthday Party Drive—Sept. 4-10—because he was office manager for the first Fox branch here 35 years ago. . . . A Variety Club delegation attended the dedication of a new boathouse donated by Albany County Restaurant & Liquor Dealers' Association to Variety-Albany Boys Club Camp Thacher. . . . News of Jack Berkowitz's death was received with sorrow. He was a partner with the late Bernard Mills in operating the old Monogram and Republic branches at Albany, Buffalo and Detroit. A younger brother, Harry Berkson, is current Allied Artists franchise holder for Albany and Buffalo.

ATLANTA

Lorraine Jackson has decided to remain as manager of the Victoria theatre, New Smyrna, Fla. . . . W. Perry Neel has resigned as manager of the Florida and State theatre, Tallahassee, to take over the advertising directorship of the Tallahassee *Capital Post*. . . . Dave Prince, southern manager of RKO Radio Pictures, is back at his Atlanta office after a visit to the Jacksonville branch. . . . The City Commission of Tuscaloosa, Ala., has issued a permit for the construction of a drive-in in that city after voting favorably. Residents had protested. . . . The West Hialeah (Fla.) Civic Association has protested the building of a drive-in theatre there. The prospective builder is George Wilby. . . . Max Polston, manager of the Hartee theatre and Starlite theatre in Wauchula, Fla., has discontinued midnight shows at the request of the juvenile guidance committee. . . . Al Morgan and James Greer have purchased the Luverne theatre, Luverne, Ala., from the Fred T. McLendon Theatre Circuit of Alabama and Florida. Mr. Greer will manage and Mr. Morgan will book.

BALTIMORE

Donald A. Mettee, manager of the Edgewood, has returned from Ocean City, Md. . . . Wilbur Brizendine, general manager of the Schwaber theatres, and his wife will leave next week for a vacation in Mexico. . . . Sam Tabor, Republic's representative in this territory, is sporting a new two-tone auto. . . . Ben Alexander is the manager of the new Timonium drive-in just outside Baltimore. He comes from New Jersey. . . . Caryl Hamburger, manager of the Film

Centre, will leave next week for New York City and then on a trip through New England. . . . Willard Shaffer, assistant at the Film Centre, has returned from a vacation in New Jersey. . . . Irving Cantor, manager of the Hippodrome, left on a vacation in Florida. . . . George Duncan is the new assistant manager at the Town. . . . Ted Kirvan, manager of the New, will spend the next two weeks in New York seeing new shows along Broadway. . . . Howard A. Smith, former assistant at the Edgewood, has been sentenced to 18 months in prison after being convicted of taking off with a day's receipts from the theatre.

BOSTON

Jim Dempsey, district manager for American Theatres Corporation, called the first of what is planned to be a monthly series of drive-in managers' conferences for exchange of helpful ideas. . . . Joel McCrea met the press at a Statler luncheon and was seen and heard on leading radio and TV stations as his "Wichita" opened at the Paramount and Fenway. . . . Max Cohen of Cinema Theatre Corporation, New York, has bought the Starlite drive-in, Stamford, Conn. from co-owners William Sobel and Arnold Berger, former district manager for Smith Management Company of Boston. Larry Jasper continues as manager. . . . Louis Sternburg, son of Robert Sternburg, New England Theatres, Inc. district manager, and a former salesman for Motion Picture Advertising, is in Massachusetts General Hospital with polio. . . . Mrs. Edward Redstone, wife of the vice-president of Redstone Drive-In Theatres, is showing steady recovery from an attack of polio, in the New England Center Hospital. . . . Irving Saver, district manager in New England for Alexander Film Company, and Glenn Faucett, Chuck Bouchard, Harry Green, George Cohen, Sam Ruttenberg and Emil Bournival, salesmen, spent two weeks at the home office in Colorado Springs. . . . Joseph E. Levine, Embassy Pictures president, made his second flight to the Coast in three weeks, this time to sign contracts for more pictures which Embassy will distribute in New England.

BUFFALO

Charles E. Kurtzman, division manager, Loew Theatres, has added Buffalo to the cities over which he now has supervision. Kurtzman succeeds Frank Murphy, also a Loew division manager, who headquarters in Cleveland and who, since the death of Vincent R. McFaul, has been supervising the Shea theatres in Buffalo and Niagara Falls, all of which are Loew-controlled. . . . J. Gordon Baldwin, who at one time was organist at Loew's Rochester, was a Kodak Town visitor the other day, back after a 16 years' absence. Baldwin now is engaged in traffic work in Wadsworth, Ohio. . . . Triangle Publications, Inc. of Philadelphia has applied to the FCC for TV channel 18 in Elmira. . . . Frank McGrade, Paramount's Long Island Laboratories head, was in Buffalo the other day looking over the local

exchange's storage vaults and projection equipment. . . . Helen Huber, Paramount branch cashier and 25-Year Club member is vacationing in Florida. . . . Bill Colson, manager of the Niagara theatre, is back on the job following a several-week hospital visit. Bill underwent minor surgery. . . . Arthur Krolick, district manager, UPT, Buffalo and Rochester will be back on the job Monday following a week's vacation with his family at Bemus Point on Lake Chautauqua. . . . A big crowd was on hand at the Buffalo airport on Saturday, Aug. 23 to welcome Jack Webb to town. Webb also appeared in person on the Paramount stage and appeared on radio and TV stations.

CHICAGO

Vacations continue to be news. Jerry Sullivan, manager of the Grand, is relaxing in Michigan. As soon as he returns, assistant manager Nick Stevens begins his holiday. . . . Sam Levin, manager of the State Lake, spent two weeks at National Guard camp, but returned to help set up the opening of "Mr. Roberts." . . . Edward Kutok, of Wolk Supply Company, spent a month in California. . . . Dave Arlen, of B&K's publicity staff, took his family to Hollywood, where his parents reside. . . . Abe Teitel, of the World Playhouse, is going to California to spend most of his time there with his son, Dr. Bernard Teitel. . . . Harry Walders, Columbia sales manager here, and Mrs. Walders went to Hollywood to visit their daughter. . . . Ed Harris, manager of the Shakespeare, is enjoying New York City. Phil Higgins, formerly manager of the Half-field which is closed for the summer months, is taking over at the Shakespeare. Higgins will later go to the Harper as manager. . . . H. Odendahl, manager of the Roosevelt, left his duties in the hands of Edward Conrad, Will Rogers manager, for two weeks. Larry Laws succeeds Ben Levi as co-manager at the Roosevelt. Levi was transferred to the State Lake as an assistant manager. . . . Another transfer concerns Al Smith, who was assistant manager at the Belmont. Smith is now splitting his time between the Biltmore and Congress. William Rioridon is temporarily assistant at the Belmont.

CLEVELAND

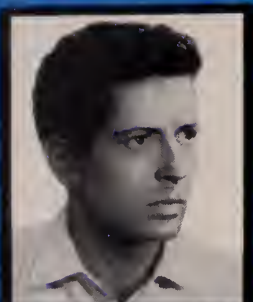
Continued downtown runs indicate the high popular favor of the new screen product. "Not As a Stranger" is in its seventh week at Loew's Stillman. "The Seven Little Foys" moved out of Loew's Ohio after five big weeks. "The Man from Laramie" that had the biggest Saturday business at the RKO Palace since Disney's "20,000 Leagues Under the Sea," is strong in its second week. "Mr. Roberts" is doing sensational business in its third week at the SW Allen and a third week for "You're Never Too Young." . . . Meyer Fine, Associated Circuit president, his wife and son, Bruce, returned from a four-week West Coast tour. . . . Annual Variety Club golf tournament is set to take place Friday, Sept. 9 at the Lake Forest Country Club. Chief barker Jack

(Continued on page 30)

THERE'S *Violent Action!*
AND *Dishonored Love!*

IN EVERY
JUNGLE-ALLEY ALONG...

THE NAKED STREET



FARLEY GRANGER
star of "The Girl In The Red Velvet
Swing", as the young hoodlum!



ANTHONY QUINN
star of "The Magnificent Matador",
as the underworld's "big fixer"!



ANNE BANCROFT
star of "New York Confidential",
who paid the bitter price
of dishonor!

EDWARD SMALL PRESENTS

"THE NAKED STREET"

STARRING

FARLEY GRANGER · ANTHONY QUINN · ANNE BANCROFT

WITH PETER GRAVES · ELSE NEFT · SARA BERNER · JERRY PARIS · MARIO SILETTI

Directed by MAXWELL SHANE • Screen Play by MAXWELL SHANE and LEO KATCHER • From a Story by LEO KATCHER

thru
UA

(Continued from page 28)

Silverthorne. Danny Rosenthal and Leonard Greenberger, are in charge of program arrangements. . . . Leonard Steffens, Columbia salesman and Marjory Maurus were married Saturday in St. Boniface Church and are honeymooning in New England. . . . Ben L. Ogron, head of Ohio Theatre Supply Co., and family are vacationing in Michigan. . . . Frances Bolton, with National Screen Service for 13 years, has been dismissed from Lakeside Hospital after heart surgery and is convalescing at home. . . . Millard Ochs, manager of the Strand theatre, Akron, and Mrs. Ochs are in Havana. . . . The Akron Beacon Journal has announced an advance in amusement advertising rates of approximately 8 per cent, from \$3.22 per inch to \$3.50 per inch.

DENVER

Because of a petition asking that he be enabled to collect \$40,000 put into the theatre, Max Weinstein caused the closing of the Wadsworth drive-in. A hearing was set for this week and the theatre will be sold at public auction Aug. 29. Built in 1954, the theatre is said to have cost \$348,000. . . . The Inter-Mountain Buying and Booking office has moved back to the Monaco after a brief stay on Film Row. . . . Paul Campbell, recently city manager for Knox Theatres, Durango, Colo., has bought the Ernie Pyle, Albuquerque, N. M., from Lester Dollison. Clarence Batter is the book-buyer. . . . Variety Club has set its golf tournament, picnic and dinner dance for Aug. 23 at the Park Hill country club, at \$5 a person. . . . F. A. Bateman, Republic district manager, is in for conferences with Gene Gerbase, branch manager. . . . Otto W. Barthersch, 53, manager of the Oriental, died at his home following a heart attack.

DES MOINES

The Mars theatre at La Port City has been closed. Owner Marvin Fosse said he shuttered the house due to demands on his time by outside interests. Fosse is employed by the Nashua Tile Co. in Nashua. Plans for the theatre are indefinite. . . . "Naughty New Orleans" was cancelled after a one-night run at the Skylark drive-in at Creston. Cancellation was ordered by County Attorney Arnold Kenyon after a complaint was filed with him by the sheriff and the police chief. The two saw the picture at a private screening and asked the picture not to be shown. Manager of the drive-in is Cecil Johnson. . . . The Princess theatre at Sanborn, closed for the past eight months, has been reopened by the owner, Dr. J. S. Sanders. At present, the house is open Friday and Saturday nights only. . . . The Valley theatre building, at Eddyville, was damaged by smoke when fire broke out in an upstairs room. Some film ignited, causing the blaze. Damage was confined to the upstairs and the lobby. Owner is Frank Reed. . . . Warner booker Kenneth Claypool and Mrs. Claypool are the parents of a son, Melvin Curtis, born this month. . . . On vacation, all from Warners, are Clara Henkel, Helen Windsor and Verne Stevens. . . . A. H. Blank, Tri-States Theatres president, observed his 76th birthday recently.

DETROIT

The Flint, Michigan centennial celebration will feature the "Flintorama Spectacle Show," September 9-11. First film character selected for personal appearance, George

Montgomery. . . . Pete Rosian, of Cleveland, district manager for Universal International, was honored at the Film Exchange Building here. . . . They got a surprise at the Michigan when Cary Grant stepped onto the stage to chat with patrons after a pre-run of "To Catch a Thief." . . . United Theatres' "Search for a Star" amateur contest went into finals with winners from the neighborhoods competing downtown at the Michigan for a 13-week radio-TV contract. . . . The Krim art house installed a 75-ton air conditioning unit to replace the old cooler. . . . Junior Citizen award for the greatest heroic act of the year by a Detroit youngster was presented by Jack Webb as part of his exploitation visit. . . . Sept. 25 to Oct. 1 will be George Sampson week at RKO. Salesman Sampson celebrates his 35th year with the company. . . . Warner Bros. booker, Robert Parsons, has returned from a month back home in England. . . . David Gonda, U-I booker, is looking for a place to land following a southern honeymoon trip. . . . Norman Wright, Admiral projectionist, died following a heart attack.

HARTFORD

A Connecticut city—Waterbury—hosted the world premiere of Paramount's "The Girl Rush" Thursday night, with the film company hosting press and celebrities from New York and key New England cities at the Stanley Warner State, that city. A Waterbury native, Rosalind Russell, heads cast of the VistaVision color musical. Arnold Van Leer, New England exploitation manager for Paramount, worked on advance promotion with Julia Smith of the Stanley Warner house. . . . Peter LeRoy of the Blue Hills Drive-In Theatre Corp., Hartford, has returned from a surgical stay in Boston. . . . A. J. Barone, has been named manager of Community Amusement Corp.'s Star theatre, Hartford. . . . Ben Simon, formerly 20th-Fox branch manager in New Haven, is planning an early visit to Los Angeles. . . . Arthur Alperin, independent operator of the Colonial theatre, Southington, Conn., is following regional drive-in theatre habit of admitting children under 12 free, accompanied by parents, after 6 p.m. A similar move was started by the Hartford Theatres Circuit for its neighborhood Lyric, Hartford, some weeks ago.

INDIANAPOLIS

Charles Miller opened the new Holiday drive-in at Rockport Aug. 9. . . . Ralph Boice reopened the old Centennial at Warsaw as the Boice Aug. 4 after an estimated \$100,000 rebuilding program. . . . Herschell Spencer has been named manager of the Y & W Strand at Muncie. He formerly managed the Circle at Hagerstown. . . . "It Came From Beneath the Sea" is doing a great matinee business at Loew's, manager Howard Rutherford reports. . . . The ladies auxiliary of the Variety Club sponsored a picnic for local barkers at Northern Beach Saturday. . . . Dale McFarland, general manager of Greater Indianapolis, and Wm. A. Carroll, secretary of Indiana Allied, are working on a motion picture industry exhibit at the Indiana State Fair. . . . Rush Williams, formerly United Artists office manager, has joined Allied Artists as salesman.

JACKSONVILLE

Carroll Ogburn, Warner branch manager, and Sol Kravitz, executive from Warner's

New York home office, were back from an inspection trip to Key West and Miami. . . . A large percentage of all theatres in the area are now equipped for CinemaScope, reported Thomas P. Tidwell, 20th-Fox branch manager. He said this includes installations at 266 indoor houses and 135 drive-ins. . . . Walt Woodward, Wil-Kin Theatre Supply salesman, left with Mrs. Woodward for a cruise through the Caribbean. . . . Celebrating their 35th wedding anniversary at Ponte Vedra Beach were Leon D. Netter, Sr., who recently retired as president of Florida State Theatres, and Mrs. Netter. . . . B. B. Garner, head of the Talgar Theatre Company, was here on business from his Lakeland home office. . . . Sunny Greenwood has replaced Anita McDaniel on the OMPI board of directors. . . . The reopening of Variety's clubroom in the Roosevelt Hotel was marked by a Saturday night party for members and friends. . . . Pamela Wright has joined the FST advertising staff, replacing Joyce Williams, who returned to her home in Beckley, W. Va.

KANSAS CITY

The RKO Missouri will show the Marciano-Moore theatre TV bout September 20. . . . Jack Webb was to be on the RKO Missouri stage afternoon and evening August 20. . . . "Mr. Hulot's Holiday" is in its third week at the Vogue; "Gate of Hell" in its fourth at the Kimo and "Too Young to Love" is in its second at the Glen. . . . Four drive-in theatres showed four features last Saturday; eight had three features, two had two. During the week, all had two features but one, which one evening had three. . . . Two ordinances regulating commercial places of recreation have been introduced in the Kansas City, Mo., city council. One would require special permission for such a place (including motion picture theatres) to remain open after 1:30 a.m. Another would strengthen the existing regulations on showing of indecent or obscene films or performances.

LOS ANGELES

Jerry Sheftel, who recently resigned as office manager of the I.F.E. office here, has joined 20th Century-Fox as booker. . . . Sally Green, RKO booker, took off with her husband for a Mexico holiday. . . . Fire destroyed a storage vault in the Film Exchange building, wiping out hundreds of reels of old Mexican films, dating back to the year 1912, owned by Frank Fouce, who operates the Million Dollar and Mason theatres here. . . . Everett Cummings departed for a fishing trip accompanied by his wife. Cummings owns theatres in Downey, Norwalk and Ridgecrest. . . . After conferences at the local branch and the studio, Oscar A. Morgan, Paramount short subjects, newsreel and special features sales manager, left with H. Neal East, western division sales chief, to stage branch meetings in San Francisco and Seattle. . . . Reported resting comfortably was Ida Schreiber, executive secretary of the Southern California Theatre Owners Association, after being hospitalized for surgery. . . . Michael Havas, Latin American supervisor for RKO, is here from Mexico City for business conferences. . . . Off to Honolulu was Morrie Sudmin, 20th Century branch manager, and Mrs. Sudmin. . . . Glimpsed along the Row was Don Torador, Panorama theatre, Van Nuys, who recently returned from a vacation in his home-town.

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Minneapolis. . . Up from San Diego was Leo Hamecher to buy and book for his Ramona and Hillcrest Theatres

MEMPHIS

Gov. Frank Clement of Tennessee will speak before the Tri-State Theatre Owners 1955 convention which will be held in Hotel Gayoso at Memphis Oct. 24-25, the committee announced. A clinic on exploitation, featuring ideas for more business, has been arranged. Invitations to exhibitors all over the Memphis trade territory are going out. . . . "Not As a Stranger," at Loew's Palace and "Mister Roberts" at Warner have gone into a fourth week. The last time the Palace held a film for a fourth week was about this time last year and the film was "Three Coins in the Fountain." Warner's was "Battle Cry" in February. . . . Lamar theatre, a Memphis neighborhood, has been turned over to teen-agers every Friday night by Joe and Mike Maceri, owners. There is dancing in the aisles, in the lobby and in front of the screen for 45 minutes before showtime and for 45 minutes after the feature. "Youthful high spirits," has created bedlam, the owners said, "and if you can't lick them, join them." . . . Bill Sawyer, film auditor for Malco Theatres, Inc., and his family have returned from a motor trip in New England. . . . Jack Hogan, manager of Avon and Crittenden theatres in West Memphis, Ark., is at National Guard camp for two weeks' active duty. . . . Loew's State opened "The Kentuckian," with a square dance in front of the theatre and in the lobby. Six couples performed. The patrons joined in.

MIAMI

New seats, air conditioning, sound and projection, sound proofing, snack bar, and a wide screen have been given to the Florida State house which will now be known as the New Regent after rededication ceremonies. Improvements have been taking place with business going on as usual for evening shows and all day weekends. . . . Herman Berlin, former Wometco employee, stopped by to reminisce with former fellow workers while down from Montgomery, Ala. for a visit. . . . Vacationers include Gordon Spradley, manager Lincoln; Harry Botwick, southeast district supervisor F.S.T.; Coral manager Al Panetz. . . . Wometco will have five theatres offering the Moore-Marciano heavyweight title bout via theatre TV Sept. 20, with the Gateway in Ft. Lauderdale and the Park in Tampa making their maiden showing. Miami houses are Carib, Miami and Capitol. . . . Edgar Pearce, of Pearce Theatre Equipment, reports he has installed seats for the soon to be opened Cinemarada, in Islamorada, Fla. which is being built by Major and Mrs. Robert Duncan. . . . John S. Allen, vice-president and general sales manager of WTVJ, announces the appointment of Jon E. Arden to the post of merchandising director for the television station.

MILWAUKEE

The Shara drive-in at Wautoma has changed hands. Effective August 21 Vic Manhardt will take over operations. Joe Woodward will do the booking and buying for the drive-in. . . . The Door and Donna theatres, Sturgeon Bay, have a new booking

agent—Jack Richards. . . . United Artists exchange here is still going full speed with their bookings. On August 12 they had two of their pictures playing across the street from one another. At the Fox-Palace was "The Kentuckian" and at the Fox-Wisconsin "Summertime" was playing. . . . Fred Calvin, field man for United Artists from Los Angeles, was in town last week to help with promotions for "Summertime." . . . Bruce Freck, Spring Green, Wis., was on Film Row to do his booking. . . . By special invitation, H. Olshan, branch manager of Columbia, held a sneak preview of "My Sister Eileen" at the Variety theatre August 16. . . . Bob Gross returned from the Smith Management's district managers' meeting at the Marrot Hotel in Indianapolis, Ind.

MINNEAPOLIS

Gordon and Lowell Spiess opened the Red Wing drive-in at Red Wing, Minn., July 28. . . . The Royal at Gonvick, Minn., had installed a new wide screen and CinemaScope. . . . The Scenic at Holdingford, Minn., has installed a new wide screen, CinemaScope and projection equipment. . . . Herbert J. Buschman of Albuquerque, N. M., who is assigned to the UA office in Denver, Colo., has been named new UA branch manager replacing Abbott Swartz, resigned. . . . Earl Perkins, salesman at Independent Film Distributors, is celebrating his 40th year in the business. . . . Bill Soper, of Northwest Theatre Service, is moving back to Los Angeles. . . . A tornado demolished the Corral drive-in at Bismarck, N. D. Owner Otto Fink has announced that he will rebuild the stand immediately with CinemaScope and the latest equipment. . . . Matilda Kneip is the new secretary to Charlie Weiner at Buena Vista. . . . Fay Dressell, RKO branch manager, vacationed in the Detroit Lakes, Minn., area. . . . Don Levy is the new booker at Columbia replacing Elaine Norby, resigned. . . . Ivan Fuldauer, MGM Midwest press representative, is vacationing in California.

NEW ORLEANS

The newly formed Independent Exhibitor's Service will also handle buying and booking for Southern Amusement's Delta and Harold H. Comeau's Rose, both in Opelousas, La. . . . The local booking quarters of Independent Exhibitor's Service is at 502 Warwick instead of in the Claiborne Towers as previously reported. . . . Russell Bovin, Loew's southern district manager, is holding down the managerial post at Loew's State while manager Rodney Toups and his wife are vacationing in Mexico. . . . Johnnie Harrell, Martin Theatres booker, returned to home base in Atlanta after a three-day booking trip here. . . . Harold and Sarah Cohen motored to Nashville, Tenn. and Mobile, Ala. on business. . . . James Boulet is the new manager at the Joy, LaRose, La. . . . Mildred Barr, Theatres Service Company, is back after vacationing in Houston where she spent an hour or so visiting with manager John Winnberry and personnel of the new Columbia exchange. . . . The Kay, Farmersville, La., reopened after being a dark house for more than a year. The new owners are Edward Goss and C. L. Jones. . . . Joyce Freeling, NTS secretary, is on her vacation. . . . Mary James, secretary-booker, M. A. Connett Theatres, Newton, Miss., was here on a two day booking trip.

OKLAHOMA CITY

Business has been very good, especially at the drive-in theatres, according to Bob Barton, booker for the Barton Theatres. This, he says, is due in part to better pictures, and also to the fact that this is the season for drive-ins. . . . "Seven Year Itch" drew record crowds at the Knob Hill theatre last week and was doing the same at the Redskin theatre this week. . . . The box office at the Del City theatre was blown away during a wind storm at Del City last week. It didn't stop the show, but it did cause some commotion. . . . "Mister Roberts," now in its third week at the Midwest theatre, has won praise from everyone who has seen it and is still drawing in the crowds. . . . "This Island Earth" is now playing at five suburban theatres in Oklahoma City. . . . At Ponca City, Okla., both drive-in theatres, the Skyvue drive-in and the Airline drive-in admitted children under 12 free August 9. The Airline drive-in is said to have the largest screen in northern Oklahoma.

PHILADELPHIA

Gimbels department store is presenting a "behind the scenes" film industry exhibition, sponsored by the Costume Designers' Guild of Hollywood and including 90 actual working sketches in color of the industry's leading designers. . . . Wax's Fans, West Philadelphia neighborhood house, is the latest house in the area to file an anti-trust suit against the major film distributors, seeking unspecified damages and neighborhood first runs. . . . Herman Comer has resigned as manager of Sley's Viking, first run center city house. . . . "To Catch a Thief," for its world premiere at the Trans-Lux, set an opening day house record with \$3,000—topping by \$300 the previous opening day's record set earlier by "Moulin Rouge." . . . Max Miller, mid-eastern state public relations and advertising chief for United Artists here, underwent minor surgery. . . . Ted Schlanger, Stanley Warner Theatres zone manager here, moved his home to center city. . . . Judy Felt, daughter of veteran exhibitor and former Variety Club's Chief Barker, Mike Felt, was named "Miss Algiers" in a beauty contest at the Algiers Hotel in Miami Beach, Fla. . . . Chalfonte-Haddon Hall is the first hotel in Atlantic City, N. J., to put in CinemaScope. It was installed in the hostelry's 13th floor theatre which seats over 400 persons and is air-conditioned. . . . Lew Black, manager of the Warner, Wilmington, Del., was the first winner of the Movie Festival Month promotion staged by the Stanley Warner Theatres in the area, receiving a \$100 savings bond.

PITTSBURGH

"The Girl Rush" will play the Penn as that theatre's tribute to Paramount Week, starting Sept. 2. . . . "Court Martial" and "Gate of Hell" added to the Squirrel Hill booking chart following "Marty." . . . The State American Legion convention which met in Pittsburgh for four days didn't help the downtown theatres much, although 3,000 delegates were here, plus their wives and families. "Cinerama Holiday" was the only house that really benefited. . . . "Female on the Beach" and "My Sister Eileen" will be September bookings in the J. P.

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Harris. . . . Local entertainer Frankie Gorshin, just out of service, has a role in Paramount's "Proud and the Profane" shooting in the Virgin Islands. . . . Stanley Warner telephone operators were flooded with calls from hysterical women after newspaper reports that Liberace would appear in person on the Stanley stage Nov. 8. . . . Phil Katz, Stanley Warner publicity-advertising head, is vacationing at home. . . . Bill Zeilor, Penn and Harris manager, back from a West Virginia sojourn.

PORTLAND

Evergreen's New Fox theatre celebrated its first anniversary Aug. 12. New manager Dean Mathews had a big celebration set for the occasion. . . . "Marty" played nine days at the Hamrick Liberty Theatre and only did modest biz. The Guild theatre's Marty Foster, a specialist in special handling product, has set a deal with United Artists giving him exclusive second run on "Marty" at his 400-seat house starting Aug. 26. . . . The town was loaded with exhibitors from all over the state for annual Oregon film men's golf tourney held Aug. 9-10. It was a big success. . . . George G. Goss, 91-year-old London, Ky., resident, was in town to help Paramount manager Dick Newton promote "The Kentuckian." . . . Wil Hudson, Hamrick city manager, has set the TV showing of the Marciano-Moore bout for his Roxy and Liberty theatres at \$6 per seat.

ST. LOUIS

Prof. C. Walter Stone of the Library School at the University of Illinois, Champaign, Ill., has been named chairman of the University Film Council committee which has been reconstituted on the recommendation of a special committee. . . . The Labor Temple at Staunton, Ill., is the only theatre in its area equipped with four-track magnetic stereophonic sound. It also is electri-

cally air-conditioned. . . . Fifty boys and girls from the Children's Home at Danville, Ill., recently were the guests of the Skyway theatre of that city to see "Davy Crockett, King of the Wild Frontier," and "Pinocchio." . . . The 61 drive-in theatre, Festus, Mo., has just installed a new CinemaScope screen. . . . The Lindina theatre, Edina, Mo., now is showing pictures five nights a week, being closed Monday and Tuesday nights. . . . Mr. and Mrs. Oscar Miller have purchased the Gem theatre building at Dexter, Mo. from Mrs. Charles Weeks, Sr., and son, Charles, and the theatre equipment has been moved out. . . . Charles H. Barkalow, 76 years old, operator of the first motion picture show in Eldon, Mo. and manager of the telephone company for 28 years, died recently at Eldon.

VANCOUVER

More bad news for exhibitors: the local pro-football season opened this week with 23,000 in attendance at the first game. . . . Ted Ross, of Myers Enterprises, and his wife Nora, of 20th-Fox, are on vacation in the Okanagan fruit belt. . . . Jean Parker, of Empire-Universal, is in St. John, N. B., visiting her parents. . . . Larry Katz, JARO office manager, is on a California holiday. . . . August closure of the Odeon-Hastings, 1000-seater, marks the end of a theatrical era that goes back to 1906 when the first Pantages house was opened. The Hastings succeeded the Royal as the city's Pan house. It was renamed the Beacon and then the Odeon-Hastings. . . . Guy Walker, in charge of visual education films and radio equipment at the Essondale Mental Hospital and Woodlands School at New Westminster, is installing the latest in wide screen for the nurses and patients at both spots. . . . George Brewerton, owner of the east-side Rex, is on vacation visiting his two brothers, Lee and Gordon, who are operators of four theatres and a drive-in at Cardston and Raymond in southern Alberta. . . . Walter Duperrier was promoted from salesman to branch manager of the Calgary branch of

International Film Distributors. . . . L. M. Bleakley, general manager of Perkins, was here from Montreal conferring with Shirl Wilson, his district manager here.

WASHINGTON

Irving Martin, manager of Loew's Columbia theatre, will pinch-hit at Loew's Aldine in Wilmington, Delaware for three weeks, relieving Edgar Doob. Charles Redden will take over at Loew's Columbia in Martin's absence. . . . George Dorsey, Jr. has joined Universal-International as Washington representative, replacing John Horton who has been transferred to Hollywood. . . . Sidney Lust, Washington theatre owner who died July 9, left an estate of \$947,000. Under the terms of the will, the bulk of the estate goes to his widow, Celia C. Lust. . . . "Summer-time" will have a double showing in Washington at the Playhouse and Dupont theatres, opening August 24. . . . The Rockville and the Queens Chapel drive-ins will have a first run booking—"Son of Sinbad." . . . "Cinerama Holiday" is due to open at the Warner theatre September 28. "This is Cinerama" has already played to 700,000 people locally. . . . The Plaza theatre will have a new CinemaScope screen for its showing of "The Virgin Queen" September 20. . . . The Variety Club was to have its Welfare Awards Drive kick-off luncheon for the ladies August 20 at the Shoreham.

Record Six-Month TV Set Sales Recorded

WASHINGTON: More than 3,200,000 television receivers were sold at retail during the first six months of this year, establishing a new sales record for the period, the Radio-Electronics-Television Manufacturers Association announced this week. During this period 3,202,995 sets were sold compared with 2,805,760 sets sold in the comparable period last year, the previous high mark. In June, a five-week reporting month for RETMA, 430,347 sets were sold while in the same period last year only 351,885 sets were sold. In May, 1955, a four-week month, 416,908 receivers had been sold.

New Orleans Tent Adopts Cerebral Palsy Project

NEW ORLEANS: The local Variety Club, Tent 45, whose membership now covers a five-state area, has announced the Louisiana state cerebral palsy project as its charity. The club will conduct campaigns to raise funds for the establishment of what is to be known as the Variety State Cerebral Palsy Center, for the treatment of cerebral palsied children outside the areas providing present treatment. Announcement of the project was made jointly by the Variety Club and the United Cerebral Palsy Association of Louisiana.

Hartford Drive-In Opens

HARTFORD: Smith Management Co. of Boston has opened the Meadows Drive-In theatre here. The 2,070-car capacity theatre is the initial outdoor project in Hartford city limits. The resident manager is Harold Cummings.

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Today more theatres use Altec Lansing stereophonic speakers and amplifiers than all other makes combined. Proof enough that Altec "Voice of the Theatre" speaker systems and Altec amplifiers and controls are the best for quality, dependability and economical operation. More films than ever have stereo sound. See your theatre supply dealer now for early delivery of the finest stereophonic equipment, Altec Lansing.

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ALTEC
LANSING CORPORATION



Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

This "Letter From a Nice Guy" Is No Longer News

THE following letter was sent by John Balaban, to all managers of the Balaban & Katz theatres, in the Chicago area. It is not news in these pages—for we printed it, several years ago, and have seen it reappear in recent Allied bulletins from around the country. But it should be memorized by theatre managers:

"I am a nice guy. I am one of those nice patrons who never complain about anything. For instance, when I telephone a theatre to find out what's playing, or when the feature starts, I don't get mad when I'm answered by a grouchy voice.

"If the cashier is surly, or accidentally gives me the wrong change . . . it doesn't rile me, because I'm a nice patron. And when an usher doesn't offer to show me a seat, I don't mind. I just wait until my eyes get accustomed to the darkness, and find my own seat. It's the same way when I go to the concession stand. If the attendant takes her own sweet time, then serves me with an air of utter boredom, I always smile cheerfully, because I'm easy-going. If there are some rowdy kids, or grown-ups, sitting near me, I don't ssshhh them indignantly. I just sit and suffer.

"If the sound is not loud enough, or it's too loud, I never raise a stink about it. I figure somebody will get around to adjusting it soon. If the show isn't as colossal as advertised, I don't mind. I like movies. When I go to the rest-rooms and find dirt all over the place . . . lights burned out . . . no towels, I don't say anything to the manager. I wouldn't want to hurt his feelings, or create an unpleasant situation. That's the way I am. No, I never complain about bad service. I never argue, or criticize. I'm just a 'nice' patron.

"But I'll tell you what else I am. I'M THE PATRON WHO NEVER COMES BACK! In other words, I'm a dissatisfied patron. And, I'm not alone. There's a mob of us. Maybe we're that 'lost audience.' Sometimes I wonder why theatres spend so much money trying to get patrons back, when they could have kept us, in the first place—with just a little courtesy. Courtesy and hospitality is the first requirement in

THE PUBLIC IS SHOPPING

Film industry doesn't have any monopoly on troubles in the business of merchandising. Matter of fact, perhaps we are somewhat luckier than others, along Main Street. Just, for instance, consider some related branches of the automotive field.

There's a gasoline price war on in New Jersey. Some twelve major oil companies are fighting each other, and there's no product shortage. On the other hand, there's just too much gasoline, and so they cut prices against their competitors. One gas station proprietor is reported to be working 70 to 80 hours a week, without a helper, so he can earn as much as \$65 in take-home pay, after his costs of operation, investment and taxes. He's his own boss—but look what it gets him! He couldn't find a buyer for his station, nor any other.

Automobile dealers are in as bad a fix. There are just too many cars—on quota—and they have to sell each monthly allocation to make room for next month's new cars. Profits are down to a slim fraction of former times. Customers decide what make and model and color they want, and with the cash in hand, go shopping for the best price. It is said that within a radius of fifty miles, there are plenty of dealers who will sell cheaper to move the surplus.

a theatre. A clean, orderly house is comforting. Let's make our patrons feel wanted—and welcome."

There have been reports, from Hollywood, the studio experts who also go to theatres; and from columnists, who profess to "like movies" but have a legitimate complaint—that there is less than satisfactory service in theatres, less than perfect operating standards, less than what the public pay for, when they buy tickets to "go to the movies." You can't keep an audience, or find a "lost audience" by such tactics. If anything is less than what is expected—the public will stay home with their own air-conditioning, and even their own popcorn.

OUR INDUSTRY is always talking about an "exposition" or trade-fair, something that would appeal to the public, but we never get to the point of doing anything but talk about it. Now, there is talk about an all-industry show to be staged at the new Colosseum in New York City.

It should be a permanent exhibit in Rockefeller Center, where they have a steady stream of something like 2,000,000 visitors a year who pay for "Guided Tours" to see radio and television operations and tour the public corridors of Rockefeller Center's fifteen fine buildings. Every hour, one of these groups of twenty or more, who have paid several dollars for the privilege, start on their rounds, under the supervision of a cute girl who tells them the story. The Center has made big business of conducting the tourists around.

If we had a permanent exhibit or an actual studio set in practical use, or a combination of exhibit and demonstration of studio practice, it would be the best show of all. We remember when the great exhibit space now occupied by RCA-Victor on 49th Street stood idle and empty for several years. Now—try to get in. And every guided tour brings a new lot of tourists, agape with the wonders of the world.



AIR-CONDITIONING is expected in theatres, because that's where the public found it first—but today, they have air-conditioning in their homes, in stores, restaurants, and as *Motion Picture Daily* comments, "You can't sell what is being given away." It isn't quite that tough, but it does mean that we have to sell our cooling systems with more tact, and we have to be more certain that they are working perfectly, to obtain a maximum good result with a majority of patrons. A manager's job includes regular checking on temperature, which is nothing to be delegated to pre-occupied ushers who may not care too much. The public is more apt to take it for granted, and they are less impressed with your costly equipment. —Walter Brooks



Father A. Taillon, of St. Mary Magdelene Church, and Rev. O. W. Nickle, of St. James Episcopal Church, offer blessing as the five-day trek from Brackettville to San Antonio begins a celebration in honor of Republic Pictures' world premiere of "The Last Command." The wagon train started with four wagons and 107 people, and wound up with 239 people, fourteen wagons and 140 riders. The cavalcade of civic and circuit officials, including the Hollywood contingent, was lead by Ben Cooper, Republic star, and James T. "Happy" Shahan, trail boss.



At Uvalde, the wagon train stopped to call on John Nance Garner, former Vice-President of the United States, where Ben Cooper introduces some direct descendents of the heroes of the Alamo, to the distinguished guests.

Republic Makes Trek to Texas



Herbert J. Yates, president of Republic Pictures, presents Mrs. Barclay Megarity, president of the Daughters of the Republic of Texas, with a contribution for their fund to perpetuate historical shrines of the Lone Star State.

At Brackettville, a group of those who made the trek visit the Louis Hobbs Ranch, where the picture was filmed.



Before the premiere, associate producer Frank Lloyd, Hollywood stars Sterling Hayden and Richard Carlson, and Mr. Yates were presented with an official proclamation of "Heritage of Freedom Day" and other gifts by Mayor Kuykendall of San Antonio, and Mrs. Megarity, acting for Texas citizens and pioneer patriots.

Showmen in Action

News from Pierce McCoy, who is operating the Hill-Top Drive-In Theatre, just outside of Augusta, where his kids are happy, and so is he. Pierce has been working as a field man for Columbia, and for Weis Theatres in Savannah, but there's something about the fresh air assignment that appeals to him, and he says, business is very good, and will be even better.

Adam G. Goelz, manager of the Frankfort Outdoor theatre at Frankfort, Indiana, not only sold a two-page cooperative ad for his theatre, sponsored by 25 merchants in the town, but also got his own picture on the page, with credit for the good result. It pays off, when a theatre manager gives himself a build-up, at home.

Early August is election time in Tennessee, so manager Ray G. McCulloch, of the Princess theatre, Cookeville, is running for office, and using typical political advertising, to tell his folks that he is a candidate for their future business. Polls open at the Princess theatre, matinee and evening. He solicits the votes of the entire family, and promises "to keep a cool head on the TV issue"—plank No. 5 in his platform.

Noticing that American Airlines had featured Jimmy Stewart in large scale ads, Warren Patton, publicist for the Orpheum theatre in Tulsa, Okla., arranged for the local AA office to devote window space and other promotion for "The Man From Laramie."

George Stevens, manager of the RKO Orpheum in St. Paul, Minn., erected a hitching post in front of the theatre, just to be ready for the arrival of "The Man From Laramie."

Frank Manente, manager of Loew's Stillman theatre, Cleveland, Ohio, had three big boys as street ballyhoo for "Wizard of Oz"—wearing costumes as "The Tin Man"—"The Cowardly Lion" and "The Scarecrow." The teen-agers enjoys their stint.

Albert Szabo, manager of the State theatre, Pasadena, California, says his engagement of "Mr. Hulot's Holiday" and other art pictures have broken the run-record for any theatre in the U. S. and he gets his picture in the paper to prove it. The combination bill ran 15 weeks, from April 20th to August 2nd.

In Bridgeport, Conn., manager Don Felix, of the Beverly theatre, promoted a contest on a local radio station to imitate Jimmy Stewart's voice (as heard in "Calling Jimmy Stewart" on local phones) and had a sponsored wire-recorder as a prize for best entry, as advertising for "The Man From Laramie."

Lew Carroll, well known in this Manager's Round Table, former field representative for RKO, and recently a publicist for the Paramount Theatrical Agency in New York, has signed to handle public relations for the new Dunes Hotel in Las Vegas, where Alfred Gottesman, general manager, is Lew's old boss, and knows a good man.

H. M. Johnson, manager of the Majestic and Ritz theatres in Centerville, Iowa, took advantage of the Governor's Proclamation on safe driving, and built an effective tieup with the local Safety Committee, for the benefit of RKO's short subject, "Devil Take Us"—which made a proper reason for editorial comment.

Brooks LeWitt, manager of Arch St. theatre, New Britain, Conn., tied in his talent quest with a nearby night club with winners invited to sing at the club.

Frank Lynch, manager of the Salem Playhouse, Naugatuck, Conn., advertises his air conditioning "As Cool and Refreshing as the Northwest Woods."

Sal Adorno, Jr., general manager of the Middletown, Conn., Drive-In, finds that young parents appreciate the extra service of his new "Diaper Den."

Frank McQueeney, manager of the Pine Drive-In, Waterbury, Conn., advertises his theatre as the coolest spot in town, "Air Conditioned by Mother Nature."

Jack Sanson, manager of the Stanley Warner Strand theatre, Hartford, promoted a four-column newspaper story with art on the Connecticut premiere of "Not as a Stranger."



Manager Ben Simon, of Loew's Metropolitan theatre, Brooklyn, awards happy winners of a letter writing contest for youngsters, as to why they would like to bring their mothers to see "The Wizard of Oz" as guests of the management.



She won the contest for the best letter on "How to be Very, Very Popular"—and here William Moclair, managing director of the Roxy theatre on Broadway, congratulates the winner in his competition for the benefit of the 20th Century-Fox picture.

Dick Empey, manager of the Granada theatre, Duluth, Minn., had the cooperation of Norm Levinson in making a fine window tieup for "Interrupted Melody"—which shows you what these MGM field men do all the day (and night) long.

Bill Brereton, manager of the Lafayette theatre, Buffalo, took his cue from a stunt Columbia worked in Texas, and had an "Outdoor Girl" contest for "The Man From Laramie"—hooked up with a television show, and a newspaper tie-up.

Mary Hennessy, publicity director for the Paramount theatre in San Francisco, incorporated the special newsreel material from the Texas premiere of Columbia's "Man From Laramie" in the regular newsreel, before her own theatre playdates.

Spurred by the well-publicized success of Columbia's "Call Jimmy Stewart" campaign—Round Table for July 30th—manager John Denham of the Denver theatre, in Denver, Colorado, arranged for the installation of five of the telephone playback devices—which worked so well, he installed three more.

Joe Miklos, acting manager of the Stanley Warner Strand in Hartford, Conn., distributed recordings of the "Not As a Stranger" ballad to the first 100 women in line at the opening performance.

Joe Boyle, manager of Loew's Poli, Norwich, Conn., offered cash prizes and guest tickets for those creating the most words from the title, "The Purple Mask," and the local paper publicized his offer.

Matt L. Saunders, manager of Loew's Poli, Bridgeport, Conn., promoted a four column newspaper coloring contest for his return engagement of "The Wizard of Oz."

J. I. Jellico, manager of the Center theatre, Salisbury, N. C., played Walt Disney's "Davy Crockett"—and had great cooperation from local merchants. There were fifty contenders in a "Davy Crockett" contest, and the winner, in costume, brought along a (stuffed) bear.

"Stranger" Welcomed "Animal" Is Popular In Art Theatres



Showmen generally have thrown out the welcome-mat for "Not As a Stranger"—and discovered that the title lends itself to some by-play that rings with hospitality and good-will. It is okay to play-up the doctor-and-hospital motif of the best-selling book, but the idea of coming as a patron and friend, and "Not As a Stranger" is quickly caught by the casual passer-by.

In the upper corner, Sam Gilman of Loew's theatre in Syracuse, used a good example of the rolling book, chaperoned by an attractive "nurse" and an "interne" to carry out the medical theme. The campaign prescription also included store co-ops and music tie-ups (there are song promotions in this picture?). Below, another "nurse" in Houston, Texas, wheels a book replica through downtown streets to remind passers-by of the picture at Loew's. The baby carriage was NOT hijacked from the toddler in the foreground.

Above, at right, a toothsome stunt arranged for the run of the picture at Loew's, Indianapolis. It seems that if you are seated at the counter, actually eating "Not As a Stranger" sundae when the alarm clock rings, you get both the sundae and guest

tickets to the theatre. Thus, if you eat five of them at 27c each, you won't need any supper anyway, and you can go right into the theatre. By that time, you've earned your reward. In the corner at lower right, Harry Boesel, manager of the Palace theatre, Milwaukee, parts amicably with a pair of touring "nurses" who are about to go up and down the streets welcoming all and sundry, "Not As a Stranger" but as potential patrons for the Fox-National theatre in downtown Milwaukee. Meeting this pair, head-on, you would feel gratified, and you can read the welcome sign on their backs. In bidding them Godspeed, Harry gets a free pulse reading as part of the service rendered.

Mighty Fine Display

Paramount will release "Ulysses" in September—and that is weeks ahead of any Round Table meetings on the subject, but even now they have a set of four very handsome, brilliant-color, art panels at National Screen, which you can display in advance, as lobby pre-selling for an exceptional picture. The deluxe 14 x 17 cards will dignify your theatre—and the attraction.

Walter Klements, manager of Wometco's Mayfair theatre in Miami, is reported for his exceptional business with "Animal Farm"—a picture which was conceded in advance to be difficult. The Wometco circuit officials thought differently, if it was on an "art theatre" basis and with special handling. So they started an extensive campaign, well in advance of ultimate playdates.

The first step was a series of five screenings for public officials, opinion makers, press, radio and TV personalities in the Miami area. The public schools and the University of Miami were alerted to an unusual picture, of public interest. Letters were followed up, and if no reply was forthcoming, a telephone call was made to make sure of attendance. Early in the transaction, a controversy developed between two radio commentators who were on opposite sides of a political fence. Was that bad?

Screenings were followed by a panel discussion, all of which made copy, long in advance of the opening of the picture. For Ralph Renick's TV show, direct shots were made from the film as it was shown in the projection room.

All this built up to surprising dimensions. The American Legion, the Ministerial Association, the American Jewish Committee, turned up what was by far the biggest pre-selling campaign ever put on by the Mayfair theatre or by Wometco circuit for any "art" house. It proved correct on all counts, and the picture was the talk of the town.

Mark Keller, district manager for United California Theatres in Monterey, Calif., reports the extraordinary success of their special matinee for children, on the opening day of "Davy Crockett." The State theatre seats 1500 and is one of seven of their houses serving a population of 18,000. The line was two blocks long, and it took four extra city police to handle the kids and the traffic. More than 200 children came in "Davy Crockett" costumes, and the editor of the *Monterey Peninsula Herald* was so pleased with the picture his photographer took that he ran it across the top of page one, above the newspaper's own heading.

Ted Davidson, manager of the Walter Reade Majestic theatre in Perth Amboy, N. J., tied-in with local merchants and had pages of cooperative advertising and free publicity, plus added revenue from two special kiddied shows which they sponsored. "Perth Amboy Days" were part of a local sales drive, and another "Baby Sitter Show" was created so shoppers could park their small-fry at the theatre, to see a cartoon show, under the supervision of a trained nurse and attendants.

Selling Approach

HOW TO BE VERY, VERY POPULAR—20th Century-Fox. CinemaScope in color by DeLuxe. "It's the picture that separates the men from the boys"—that's a selling line that has little or nothing to do with the picture, but it does arouse curiosity. Get ready to rock 'n roll as Betty Grable, Sheree North and Company hit the screen in a tornado of laughter. They worked their way through college, and brother, how they worked! College was never so instructive. These gals graduate with the highest entertainment honors. 24-sheet and all posters designed to provide you with pictorial art for lobby and marquee display. A lot of people have seen Sheree and Co. on the cover of LIFE and in the national magazines. Two-color herald from Cato Show Print tells you the lessons by number. Newspapers ad mats have those two gals in their most interesting costumes. The pose is your advertising trademark for the picture, and it comes in all sizes and styles. The complete campaign mat is well selected, and supplies six ad mats and two publicity mats, sufficient for small situations. Charlie Coburn is outstanding in this comedy, in his 62nd acting year on stage and screen. Music and song tieups are in line with Teresa Brewer's Coral recording which gives a big push to the title song.

NOT AS A STRANGER—United Artists. Stands alone! First, as a best-selling novel. Now, as a motion picture. Stanley Kramer presents Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame, Broderick Crawford and Charles Bickford, as the greatest all-star cast, in an all-star picture. 24-sheet introduces the seven stars in costume pictorial art that you can use to great advantage, in setting the advertising theme for your campaign. All posters, the folder herald, window card and a set of six door panels, follow this style. You have a new product, properly trademarked for public understanding, based on a book which has been read by millions of readers. Make your own campaign as new and different as this pressbook shows you. Some very-large newspaper ads are very unusual in amusement page advertising. A set of large teasers—each three columns wide, introduces the leads separately, and an eight column ad combines all of them in similar arrangement. The composite newspaper ad-mat, for only 35¢, provides seven assorted ad mats and two publicity stills, in one and two-column width, suitable for all small situations. Always have this composite mat on standing order, so you can take it to your newspaper in planning your budget. You'll get more and better variety without spending more money, and the newspaper man will get interested in helping you to plan it. Enormous pre-selling for the picture has been seen by millions in the national magazines.

SUMMERTIME—United Artists. In color by Technicolor. It happened to Katharine Hepburn. It happened in Venice. It happened in "Summertime"—and you have to see this picture of love and dreams in romantic settings and wonderful color, to appreciate its charm. What "Three Coins in the Fountain" did for Rome, this fine picture will do for Venice. Bittersweet love story, with Rossano Brazzi. 24-sheet has great pictorial art, to sell both Venice and the atmosphere of love. A similar herald keys the campaign for many showmen, with all the best selling approach. You can do a lot with the poster art that is available for your use. Newspaper ad mats in the same theme, and they sell an idea to women, and men. One style, with the fireworks, will start the lines at your box office. "Katy" has a role here that is really made to order for her great professional talent. The combination ad mat, costing 35c at National Screen, has six ad mats and two publicity stills, all for the price of one ordinary job.

MISTER ROBERTS — Warner Brothers — CinemaScope, in Warnercolor. Welcome to the screen! The best-liked, most-loughed-with play of our day. The story of the hilarious U. S. S. "Reluctant"—a funny little non-fighting ship better known as "the bucket." Henry Fonda, is "Mister Roberts"—who stood up to the Captain, always covered for the ever-goofing crew, and finally, got them a slam-bang shore leave that shook a whole island loose from its ocean. They have laughed at "Mister Roberts" in the stage version, for six successful seasons. 24-sheet, a brilliant color flash, for stunts as well as display. All posters will supply cut-outs for lobby and marquee use. No herald listed, but you can create your own from oversized newspaper ad mats, which are plentiful. You need some flash display, for you have something to advertise that the public has been waiting for. Teaser ads, in several styles, will set the stage and serve in some situations as newspaper style. You can copy some of the "endorsement" ads with the names of your own critics and opinion-makers.



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Better Refreshment Merchandising

... Timely news supplementing the special monthly department covering all phases of refreshment service.

Pepsi-Cola Appointments

Alfred N. Steele, president of the Pepsi-Cola Company since 1950, was recently elected chairman of the Board of Directors of the firm. Succeeding him as president is Herbert L. Barnet, who is also a member of the company's Board of Directors. Mr. Steele, who will continue as chief executive



Herbert L. Barnet



Alfred N. Steele

officer, succeeded James W. Carkner, who was elected honorary chairman of the Board of Directors. Mr. Barnet has been executive vice-president of Pepsi-Cola since February, 1954, and prior to that was vice-president in charge of domestic operations.

Three New Clark Candies

Three new candy items will be introduced this Fall in the line of the D. L. Clark Company, Pittsburgh, according to an announcement by Jack Phelan, sales manager. They include a newly formulated candy called "Coconut Frosted Creams," cream centers frosted with shreds of desiccated macaroon coconut; the "Zag Nut Package," miniature bars in a new overwrap designed to attract year 'round sales; and the "Butter Cream Delites" package.

New Bags for Bunte Candies

Several candy products in the line of Bunte Brothers Chase Candy Company, Chicago, are now being packaged in completely restyled cellophane bags. Trade-named "Tiffany," the bags are of duplex construction with 450-gauge moisture-proof cellophane over a 300-gauge moisture-proof inner bag. The design is reverse printed on the outer bag in metallic inks, which are said to reflect light and command attention. The complete line, covering 22 Bunte candy items, is printed in five colors, plus white. The bags are 5¾ inches wide by an average 10 inches long.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

DRIVE-IN THEATRE MANAGER WANTED FOR the Los Angeles area. Excellent opportunity for top calibre man. All replies will be treated in strict confidence. Write **DON GUTTMAN**, Pacific Drive-in Theatres, 141 South Robertson Boulevard, Los Angeles 48, California.

EXPERIENCED FILM OPERATORS WANTED in Southern New York State, Simplex Machines. Top salary, vacation pay. State age, experience, send photo, and full information in letter C/O Box 2866, MOTION PICTURE HERALD.

CONCESSION SUPERVISOR FOR DRIVE-IN and conventional theatres. Permanent. Experienced only. Write **WALTER READE THEATRES**, Mayfair House, Deal Road, Oakhurst, N. J.

WANTED—MANAGERS WITH EXPLOITATION and promotional experience by Eastern theatre chain. Top salaries paid, vacations, group insurance and hospitalization available. If interested submit complete background and if available for New York City interview. BOX 2859, MOTION PICTURE HERALD.

SEATING

VACATING OUR IRVINGTON, N. J. warehouse. All chairs sacrificed—prices start @ \$2.95. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

THEATRES

NORTHEAST OHIO. 600-seat exclusive second run. Excellent condition, wide screen and CinemaScope, air-conditioned. Very profitable operation. Fastest growing city, present population 25,000. BOX 2868, MOTION PICTURE HERALD.

FLORIDA. 600-SEAT THEATRE, INCLUDING brick building. Operating full time, in good college town. Sacrifice for quick sale, \$35,000. 1/3 cash, balance \$2,400 annually. BOX 251, DeLand, Fla.

STUDIO EQUIPMENT

MAGNECORDER STEREOPHONIC BINAURAL Outfit. \$800 value, like new \$495; Berndt-Maurer 16mm Camera Outfit. 3 lenses. 3/400" magazines, Mitchell Tripod, 3 motors, etc. \$6,000 value, \$2,495; Art Reeves 35mm recording outfit, \$5,000 value — \$495; Moviola 35mm composite sound/picture \$495; Escalator Tripod for heaviest TV or Movie Cameras on 3 wheel dolly. \$295; Motorized Dolly with 2 seats, takes heaviest cameras, \$195. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

VALUE UNSURPASSED! SEAMLESS METAL- lic Screens, 75c sq. ft.; Beaded Screens 15'6" x 20'6" — \$75. All sizes Projection Lenses at lowest prices. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

SEND PROJECTION THROW-SCREEN SIZE. we'll compute your CinemaScope requirements. Combination pair Cinematic IV adjustable anamorphic lenses and pair Snaplite Series II prime projection lenses, all for \$595. Buy on Time with \$200 down. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

WANTED TO BUY

WANTED: WURLITZER ORCHESTRA ELEC- tric piano with music rolls, suitable for small motion picture theatre. **PATRICK O'REILLY**, 712 South Pacific, Glendale, Calif.

DRIVE-IN EQUIPMENT

YOUR BEST CINEMASCOPE BUY! CINEMATIC IV adjustable prismatic Anamorphic Lenses plus Snaplite Series II prime lenses, all for \$595 (with used prime lenses \$495). Available on Time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMA- nac—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today, \$5.00 postage included. Send remittance to **QUIGLEY BOOKSHOP**, 1270 Sixth Avenue, New York 20, N. Y.

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Rogers Fund Drive Good

First field reports indicate theatre collections for the Will Rogers Memorial Hospital, the industry's own charity, are doing well.

S. H. Fabian, national chairman, this week said Broadway houses are 100 per cent enlisted. Some, he added, will make collections two, three days and perhaps a week. He added the latest chain at midweek to give support was the Century Circuit. According to Mr. Fabian at this time 5,378 houses are in the drive.

In Pittsburgh, and environs, collections for three days at 100 houses garnered more than \$10,000. Meanwhile, more than 200 other theatres pledged support. Expectations in the area will net \$25,000.

At Albany, distributor chairman Ray Smith predicted excellent results. Following collection of \$881 at the Stanley Warner Strand, more pledges from showmen were received. Theatre collections in the territory may be for one day or the entire week.

South Carolina Houses File \$3,000,000 Anti-Trust Suit

ATLANTA: Ellis Blumenthal of Charlotte, who is representing independent theatres in four South Carolina cities, has filed a \$3,000,000 anti-trust suit in U. S. District Court here against Wilby-Kincey Service Corp. and eight national distributors with offices here. The suit charges the defendants with three counts of restraint of trade and monopoly practices under the Sherman and Clayton Anti-Trust Acts. The four theatres are seeking triple damages, attorney fees and court costs in the suit, which alleges they were forced out of business as a result of the defendants' refusal to supply them with product in a manner that would allow competition to theatres managed by Wilby-Kincey in the area. The suit also charges a conspiracy among the defendants.

Two Trust Suits Are Filed in Atlanta

ATLANTA: Exhibitors and distributors are under fire in two anti-trust suits filed in U. S. District Court here. The second anti-trust suit to be filed in two days against

theatre operators and film distributors was put on court record there August 11. William Greene, a former Atlanta area theatre operator, asked \$500,000 against Lam Amusement Company, Newman Theatres Company, Oscar C. Lam, East Point Amusement Company and eight distributors. He charged they engaged in monopolistic practices which forced him to close the Palmetto theatre last year. A \$3,000,000 suit by Ellis Blumenthal, Charlotte, N. C., filed August 10 charged Wilby-Kincey Service Corporation, Atlanta exhibitors, and the eight film distributors with restraint of trade and monopoly under the Sherman and Clayton Anti-Trust Acts.

Fox Intermountain Has Its Own "Festival"

Fox Intermountain Theatres, at its Aladdin and Esquire theatres, Denver, will stage an "Italian Film Festival" September 18 to 26. In conjunction there will be on a local estate a display of \$400,000 worth of Italian art and fashions. The film shows will cover 50 years of Italian cinema, and will include such classics as "Paizan," "Bicycle Thief" and "Open City."

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 113 attractions, 4,432 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions, published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Kops (U-I)	—	2	23	26	9
A & C Meet the Mummy (U-I)	—	2	8	5	1
Ain't Misbehavin' (U-I)	—	1	23	4	1
*Americano (RKO)	5	10	34	16	20
Annapolis Story (A.A.)	—	2	8	10	2
*Bad Day at Black Rock (MGM)	4	26	30	20	2
*Bamboo Prison (Col.)	—	14	18	8	1
Battle Cry (W.B.)	45	48	25	2	1
Bedevilled (MGM)	—	—	8	6	14
Big Combo (A.A.)	—	—	8	5	16
Big House, U.S.A. (U.A.)	—	2	3	2	1
*Black Tuesday (U.A.)	—	5	7	13	8
Blackboard Jungle (MGM)	20	28	5	—	—
*Bridges at Toko-Ri (Par.)	30	57	46	1	1
*Camille (Reissue) (MGM)	2	1	1	3	8
Captain Lightfoot (U-I)	—	3	15	17	6
*Carmen Jones (20th-Fox)	13	35	17	10	2
*Carolina Cannonball (Rep.)	—	—	3	2	4
Cell 2455, Death Row (Col.)	—	3	11	8	—
Chicago Syndicate (Col.)	—	—	—	1	4
Chief Crazy Horse (U-I)	1	13	25	13	3
Conquest of Space (Par.)	—	—	10	18	8
Country Girl (Par.)	42	50	22	7	3
Crashout (Filmmakers)	—	—	4	6	1
Creature with the Atom Brain (Col.)	—	1	3	1	1
Cult of the Cobra (U-I)	1	—	2	2	2
Daddy Long Legs (20th-Fox)	—	14	21	4	2
Davy Crockett (B.V.)	7	25	19	5	—
*Destry (U-I)	3	35	43	8	8
Detective (Col.)	—	3	8	9	3
Doctor in the House (Rep.)	5	2	—	—	—
East of Eden (W.B.)	3	11	11	14	6
End of the Affair (Col.)	—	—	3	14	11
Escape to Burma (RKO)	—	3	17	16	7
Eternal Sea, The (Rep.)	—	1	12	10	3
Far Country (U-I)	10	21	55	32	5
Far Horizons (Par.)	—	1	24	9	6
Five Against the House (Col.)	—	—	10	2	1
Foxfire (Univ.)	—	11	5	2	—
†Francis in the Navy (U-I)	—	—	4	1	—
Glass Slipper (MGM)	1	22	14	11	16
*Green Fire (MGM)	1	9	37	25	7
Hell's Island (Par.)	—	—	13	5	2
Hit the Deck (MGM)	—	11	34	18	2
House of Bamboo (20th-Fox)	—	3	4	4	—
†How to Be Very, Very Popular (20th-Fox)	—	2	2	1	—
Interrupted Melody (MGM)	—	4	2	13	1
It Came from Beneath the Sea (Col.)	—	1	2	3	1
Julius Caesar (MGM)	13	22	22	11	4
Jump Into Hell (W.B.)	—	1	3	5	—
Jupiter's Darling (MGM)	—	7	31	32	18

	EX	AA	AV	BA	PR
Kiss Me Deadly (U.A.)	—	—	3	1	7
Lady and the Tramp (B.V.)	2	3	1	—	—
Land of the Pharaohs (W.B.)	—	—	7	7	—
Long Gray Line (Col.)	33	20	20	27	6
Long John Silver (DCA)	—	—	3	8	4
Looters, The (U-I)	—	—	4	9	7
Love Me or Leave Me (MGM)	5	20	11	—	1
Ma and Pa Kettle at Waikiki (U-I)	4	21	16	11	1
Magnificent Matador (20th-Fox)	2	—	13	9	7
Mambo (Par.)	—	1	2	8	10
Man Called Peter, A (20th-Fox)	39	40	1	13	—
Man from Bitter Ridge (U-I)	2	—	8	5	6
†Man from Laramie (Col.)	2	2	—	—	—
Man Without a Star (U-I)	—	9	28	13	2
Many Rivers to Cross (MGM)	9	37	30	8	7
Marauders, The (MGM)	—	3	5	4	—
Marty (U.A.)	3	1	4	3	3
*Masterson of Kansas (Col.)	2	10	32	8	1
†Moonfleet (MGM)	—	2	1	1	2
New Orleans Uncensored (Col.)	—	—	2	3	—
New York Confidential (W.B.)	—	1	6	14	9
Not as a Stranger (U.A.)	4	5	—	—	—
†Pearl of the South Pacific (RKO)	—	—	2	2	1
Prize of Gold, A (Col.)	—	2	5	5	—
Prodigal, The (MGM)	4	17	25	23	5
†Purple Mask (U-I)	—	1	4	4	—
Purple Plain, The (U.A.)	—	—	8	11	6
Racers, The (20th-Fox)	5	7	29	24	15
Rage at Dawn (RKO)	—	—	6	6	2
Revenge of the Creature (U-I)	2	16	22	4	1
Run for Cover (Par.)	—	—	18	18	6
Santa Fe Passage (Rep.)	—	1	7	3	—
Sea Chase, The (W.B.)	—	7	47	3	—
Seminole Uprising (Col.)	—	—	4	1	2
Seven Little Foys (Par.)	23	14	5	—	3
Seven Year Itch (20th-Fox)	11	13	—	—	—
Shotgun (A.A.)	—	8	8	—	—
Silver Chalice (W.B.)	2	35	50	15	7
Six Bridges to Cross (U-I)	4	19	32	40	2
Smoke Signal (U-I)	—	3	15	22	12
*So This Is Paris (U-I)	2	16	38	25	13
Soldier of Fortune (20th-Fox)	—	21	14	4	1
Son of Sinbad (RKO)	—	2	8	10	3
Strange Lady in Town (W.B.)	—	10	13	10	1
Stranger on Horseback (U.A.)	—	7	1	1	1
Strategic Air Command (Par.)	29	14	2	—	—
Tarzan's Hidden Jungle (RKO)	1	9	3	10	4
†Tall Man Riding (W.B.)	—	7	2	—	—
Ten Wanted Men (Col.)	2	12	25	9	3
That Lady (20th-Fox)	—	—	—	—	8
This Island Earth (U-I)	1	8	24	3	—
Three for the Show (Col.)	—	—	13	18	17
*Three Ring Circus (Par.)	18	50	31	11	6
Tight Spot (Col.)	—	4	6	3	3
Timberjack (Rep.)	—	1	8	9	12
Unchained (W.B.)	—	—	—	6	12
Underwater! (RKO)	4	39	43	10	2
Untamed (20th-Fox)	2	17	39	10	4
Violent Saturday (20th-Fox)	—	1	6	14	28
†We're No Angels (Par.)	—	2	—	—	4
*West of Zanzibar (U-I)	—	—	8	4	13
Wyoming Renegades (Col.)	—	—	1	4	3

WATCH THAT MAN!

INTER-OFFICE



COMMUNICATION

MEMO TO: ALL COLUMBIA OFFICES
FROM: A. Montague

and to our Exhibitor friends!

WANT TO GIVE YOU MOST EXCITING NEWS ON FULL WEEK ENGAGEMENTS AND NEW OPENINGS ON 'MAN FROM LARAMIE'. SAN ANTONIO (7 DAYS) \$23,000. HOUSTON (7 DAYS) \$21,000. DALLAS (7 DAYS) \$17,000. FT. WORTH (7 DAYS) \$12,000. WASHINGTON (7 DAYS) \$12,000. ALBUQUERQUE (5 DAYS) \$9,100. PHOENIX, ARIZ. (5 DAYS) \$9,300. LONG BEACH, CALIF. 2 THEATRES DAY AND DATE (5 DAYS) \$15,000. PHILADELPHIA (5 DAYS) \$23,000. READING, PA. (5 DAYS) \$4,700. DETROIT (5 DAYS) \$30,000. ERIE, PA. (4 DAYS) \$5,000. TULSA, OKLA. (4 DAYS) \$8,000. OKLAHOMA CITY (4 DAYS) \$7,000. LUBBOCK, TEXAS (3 DAYS) \$3,400. ATLANTIC CITY (3 DAYS) \$5,700. DECATUR, ILL. (3 DAYS) \$3,500. SHARON, PA. (3 DAYS) \$6,200. DENVER (2 DAYS) \$9,000. JACKSONVILLE (2 DAYS) \$5,000. THESE FIGURES GIVE YOU A CROSSCOUNTRY CONCEPTION OF WHAT 'LARAMIE' IS DOING AT THE BOXOFFICE. WE HAVE A DEFINITE SMASH IN 'LARAMIE'!

JAMES STEWART

THE MAN FROM LARAMIE

One of the most powerful stories ever printed by The Saturday Evening Post!

Co-Starring ARTHUR KENNEDY • DONALD CRISP • CATHY O'DONNELL • ALEX NICOL • ALINE MACMAHON with WALLACE FORD

A WILLIAM GOETZ PRODUCTION • **CINEMASCOPE** • Color by TECHNICOLOR

Screen Play by PHILIP YORDAN and FRANK BURT • Based upon the SATURDAY EVENING POST story by Thomas T. Flynn • Directed by ANTHONY MANN • A COLUMBIA PICTURE

MOTION PICTURE HERALD

TV vs. The Majors:

*Jockeying for Position
In the Production Field*

—A HERALD Feature

**THEATRES SUFFER HEAVY
DAMAGE IN STORM AREAS**

REVIEWS [In Product Digest]: ITS ALWAYS FAIR WEATHER, THE LEFT HAND OF GOD, FOOTSTEPS IN THE FOG, THE BAR SINISTER, THE TECKMAN MYSTERY, KISS OF FIRE, SHEEP HAS FIVE LEGS

REVIEW:

It's Always Fair Weather

M-G-M—CinemaScope

HOLLYWOOD, AUG. 21

PREVIEW PATRONS of the Panorama Theatre, Van Nuys, Calif., would mob us if we reported Arthur Freed's newest musical treat as anything but a great piece of screen entertainment—"production-wise, cast-wise, color-wise, dancing-wise, music-wise and otherwise."

The applause that followed nearly all of a dozen song and dance specialties was enough to convince any reviewer that "It's Always Fair Weather" has a halo of sunshine surrounding its record-breaking destiny.

From its montage main title, musical opener, "March, March," establishing the G.I.-buddy background of Gene Kelly, Dan Dailey and Michael Kidd, to the "Time for Parting" end title number, audiences will be thrilled with its special photographic effects, new camera techniques, outstanding dancing novelties created by Kelly and Stanley Donen, and a simple, heart-warming story filled with good, clean fun.

Freed had keen foresight in delegating the direction of the film, as well, to Kelly and Donen, resulting notably in an ingratiating Kelly, who underplays his part; a much warmer, more human Cyd Charisse; a lovely Kidd; and a great emotional comedian in Dailey.

The dependability of Betty Comden and Adolph Green, who formerly delivered scripts for some of the producer's greatest hits, has paid off again with clever lyrics for Andre Previn's music added to their story and screen-play credit.

The reviewer can still hear echoes of the applause for Kelly's roller-skating specialty; the hilarious song and dance production number in Stillman's Gym, with "mugs" and "pugs" participating in a bright routine delivered by the vibrant Charisse; Dailey's hysterical rendition of "Situation-Wise," and his liquor-soaked antics parodied to the William Tell Overture; Dolores Gray's satirical role, drawn as the female counterpart of some of the nation's top TV shows emcees, and her show-stopping "Thanks a Lot, But No Thanks." The cleft reaction shots, and the strange-interlude treatment of special lyrics to the tune of the "Blue Danube" by Kelly, Dailey and Kidd, and the effect of their sensational tri-split screen dance routine, will bring customers back to see this show again and again.

□ □ □

As though this were not enough for the "when good fellows get together" film, the early casting of Hal March, now known to millions of TV viewers as the emcee of the "\$64,000 Question" program, will prove added weight to the daily take. His portrayal of a small-time prize fighter, a little on the punchy side, slated to win on a "fix," is a priceless bit. Seasoned players like David Burns and Jay C. Flippen also earn spotlight attention.

All of the entertainment is tailored to a story line that provides a great exploitation gimmick in tracking down some ex-G.I. buddies for a get-together and a helping hand, if needed.

The story deals with three such pals who go their separate ways after being discharged, but make a wager with bar owner Burns that they will return in 10 years to toast their remembrances and friendship. They make good their pledge, but each discovers a resentment for the other's lot in life.

The friendship is about to fall apart when an emergency need of candidates for Kleenzrite's big TV show unwittingly brings them together again in an action-packed TV studio fight climax that has the trio flattening a bunch of "hoods" out to get Kelly for double-crossing them on the "fix."

Program co-ordinator Charisse winds up with the once love-disappointed Kelly. Misunderstood husband Dailey, as a successful cartoonist for Kleenzrite, wins back his wife's affection after catching the action on the TV show; and the happily married father-of-five kids decides to continue being proud of his just plain hamburger joint career.

SAMUEL D. BERNIS

YES, IT'S

The review above, from M. P. Daily is typical of the rave trade notices on M-G-M's new musical. It's great news to the industry that, while "Love Me Or Leave Me" continues to pack theatres, M-G-M delivers an equally sensational box-office attraction.

ALWAYS FAIR WEATHER

when M-G-M assembles a brilliant cast of talents and pours its resources into a great screen musical. Next attraction at Radio City Music Hall. Nationwide delight for Labor Day.



M-G-M presents in CinemaScope • "IT'S ALWAYS FAIR WEATHER" starring GENE KELLY • DAN DAILEY • CYD CHARISSE • DOLORES GRAY • MICHAEL KIDD • Story and Screen Play by Betty Comden and Adolph Green • Music by André Previn • Lyrics by Betty Comden and Adolph Green • Photographed in Eastman Color • Directed by Gene Kelly and Stanley Donen • Produced by Arthur Freed

P. S. Plus Hal March, M. C. of TV's famed "\$64,000 Question" program

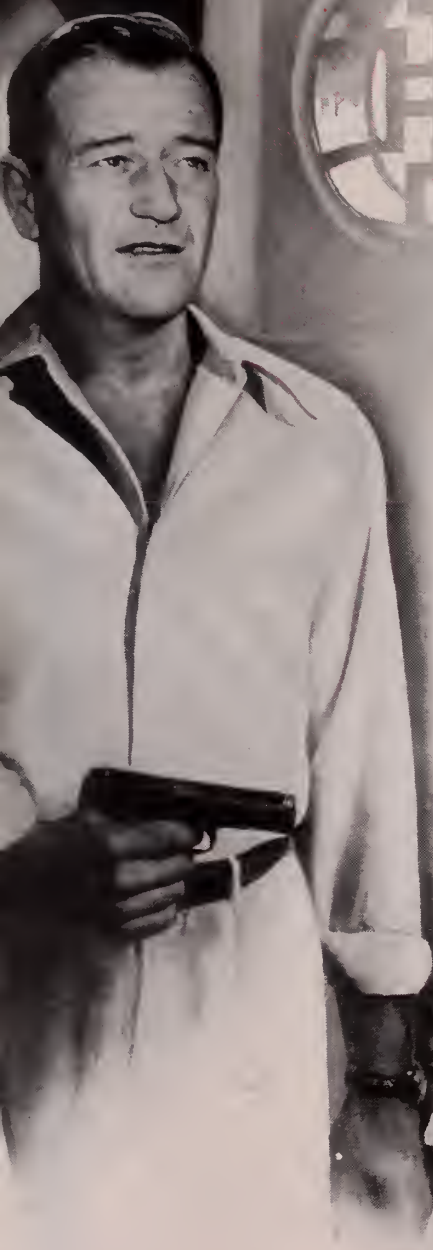
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**JOHN
WAYNE**
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BACALL**

**"BLOOD
ALLEY"**



POWERFULLY PRESENTED BY WARNER BROS. IN CINEMASCOPE WARNERCOLOR AND STEREOPHONIC SOUND • with PAUL FIX • JOY KIM • BERRY KROG



IT HAPPENS IN CHIKU SHAN, CHINA . . .

Unexpectedly an American sees
another American!

Just the slightest signal. Later, a tense
rendezvous. And then the strange
bargain, sealed with a desperate kiss...

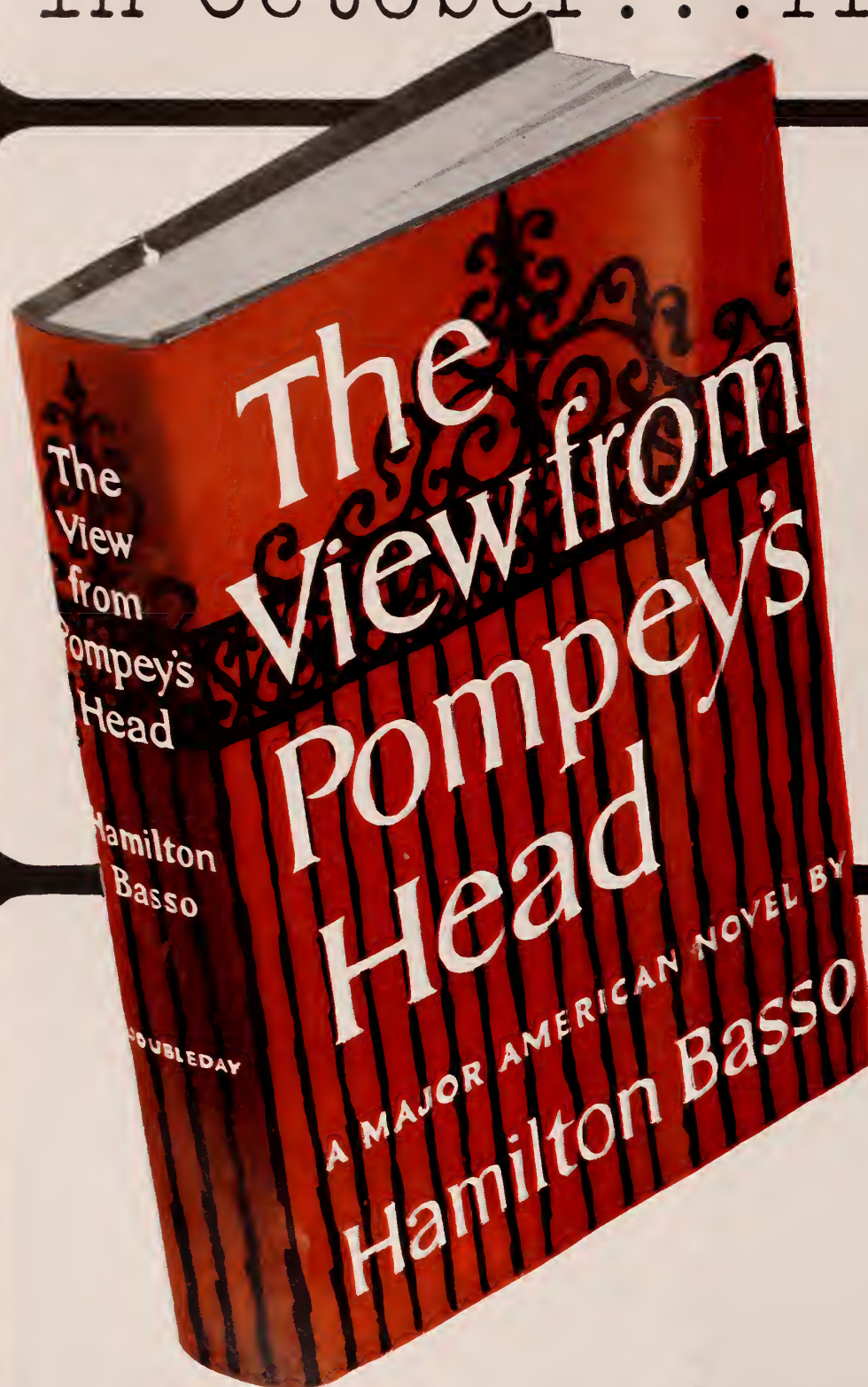
Two people, with their backs to the
ancient wall. And the only way out —
through the dead-end of the Formosa Straits —
Blood Alley!



CASTING BY MICHAEL CURTIZ • MICHAEL CURTIZ • MIKE MAZURKI • ANITA EKBERG • STORY AND SCREEN PLAY BY A. S. FLEISCHMAN • A BATJAC PRODUCTION • DIRECTED BY WILLIAM A. WELLMAN



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AND YOU'LL PLAY IT WHILE IT'S STILL
TOPPING THE BEST-SELLER LISTS!



* Watch this space for more facts about
"The View from Pompey's Head"!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 200, No. 9

August 27, 1955



Paramount Relief

EXHIBITORS generally will be encouraged by the announcement that Paramount will establish in September special machinery directed at alleviating "problems affecting exhibition, particularly theatres on the borderline of continued operation."

George Weltner, head of world-wide sales, pointed out that, "each case is, by the nature of our business, separate and unique and can only be fairly evaluated on an individual basis." Charles Boasberg, who is joining Paramount after Labor Day, will have as his primary duty the handling of "exhibitor borderline problems." Mr. Weltner has assured exhibitors that such problems channeled to the home office through the branch managers will be handled by Mr. Boasberg with "honesty, friendliness and expedition."

The degree of the success of this new Paramount approach to a particularly difficult field of trade practice will depend on interpretations given to what constitutes "borderline operation." In the long run the prosperity of a distributor of any product must depend on the continued well-being of an adequate number of retail outlets. In the motion picture industry that means no area which can reasonably support a theatre should be without an active one.

All-Industry Exposition

THAT TESMA and TOA jointly will sponsor in 1956 an all-industry exposition at the New York Coliseum, now under construction, is welcome news. The new convention hall with its great exhibit areas will be a proper showcase for the many types of material and services needed to equip and run theatres in the modern manner. The cooperation of production and distribution will be invited to make the exposition also of interest to the general public. This should be a good way of building ticket sales not only in the New York metropolitan market but throughout the country as New York has long held top position as a visitor's mecca.

For years, the "Better Theatres" department of The HERALD has been advocating just such an all-industry exhibit. In 1946 "Better Theatres" supported the first giant equipment exposition sponsored by TESMA and has continued the support each year since. In 1952 George Schutz, "Better Theatres" editor, wrote—"Now as to the idea of a Motion Picture Industry Exposition: Would 1953 be too soon to give it a whirl? To the pattern established this year by TESMA might be added exhibits, rather demonstrations, representative of the technical marvels that go into the making of a motion

picture. There could be an evening open to the public. And some event on the program might well bring some good Hollywood names into the act."

A year later another "Better Theatres" editorial said, "... Some day (one can dream you know) there will be an all-industry exposition in which every branch of the business would participate. ..."

Eventually both Allied and TOA should hold conventions simultaneously with the TESMA exposition so that the greatest number of exhibitors possible can keep up with the latest in equipment, services and refreshment merchandising.

Poll the Delegation

ALLIED's campaign of harassment against COMPO shows no signs of abating. Apparently it is a matter of the exhibitor organization not being able at the moment to apply effective pressure against distributors so instead pressure is applied against COMPO. How handicapping or terminating COMPO will help any exhibitor solve his trade relations problems has not been made clear.

The time has come for COMPO to take the matter directly to the exhibitors of the country and determine by a poll whether COMPO is to be supported or not. If a significant part of exhibition wants to liquidate COMPO, let it be liquidated. On the other hand if the ends for which COMPO was founded—combatting restrictive legislation and discriminatory taxation, improving industry public relations and building box office attendance—are still goals to campaign for within the framework of an all-industry organization, COMPO should go forward.

Now is the time to find out how the "grass roots" feel about COMPO. That can be determined by a survey. Without such a survey some may make fallacious judgments and take hasty action which will be regretted at a later date.

Q Raised Eyebrow Dept.—The Dick Tracy comic strip published in the *Daily News* August 3 and syndicated by *The Chicago Tribune* featured an explicit method of improving "the squeeze" to perfect pistol shooting. Whatever happened to self-regulation and voluntary control of contents of the comics? Instructions in pistol shooting are appropriate in a journal for law-enforcement officers and possibly in a hunting magazine but certainly not in newspapers of general circulation. Dick Tracy should take little satisfaction from knowing that he has taught some actual or potential juvenile delinquents how to shoot to kill.

—Martin Quigley, Jr.

Letters to the Herald

Movie-Going

TO THE EDITOR:

It is my opinion that the industry has lost the regular movie-going patron. In an effort to combat the many other forms of entertainment and recreation that have captured so many of our former patrons, I believe that too much stress has put on selling the public on a few big productions rather than on the idea of attending the movies regularly. In other words, they will make an effort only to see the movies that are the most talked about, or the so-called Movie of the Month, as picked by a well known critic. At the same time, our patrons miss seeing just as many or more movies that are just as entertaining, and in my opinion, just as good as the few they have been sold on seeing. No theatre can survive on a few big productions a year. The people must be made to think of entertainment instead of a place to go 10 times a year to see 10 super productions. Wish I knew the answer.—**CHARLES PROCTER**, *Ritz Theatre, Muskogee, Okla.*

Public Relations

TO THE EDITOR:

With the present excellent product available, theatre patronage is improving, but these people can be held only as long as a high standard of service can be maintained. Some form of public relations campaign is necessary—through coordinated efforts of distributors and both circuit theatre corporations and independent exhibitors—to "sell" theatre employment to parents and their children as excellent job training with inexhaustible tangent opportunities. This would counteract much present ill feeling that theatre employees are an underpaid, exploited group. (This would be especially timely in view of the wage minimum increase.)

We need a higher caliber of teen-age employees—but are still limited by budget as to the wage scale that can be paid. This is a national condition in which theatres across the country would find it impossible to meet such a wage minimum.

The Government realizes this; hence, the exclusion of theatre employees from this legislation, but the public doesn't. A more favorable state of mind can only be attained through an emphasis on the advantages of theatre employment which compensate substantially for any deficiency in cents-per-hour wage.

Through such a public relations program, our theatres would be better-staffed, service to customers would be top-level, and a large, continued attendance would be that much more assured. (This program could feature, for instance, newspaper and radio advertising, feature stories planted in leading papers, "charm courses" for employees, emphasis on

the "career program"—opportunities for advancement into company offices, managerial positions, placement with the film studios, and theatre employment as good training for allied fields—publicity and public relations, journalism, business management, sales, TV, radio, etc.—all these things would be effective, and many more.

Enjoy your magazine very much and especially appreciated your recent anniversary issue. Keep up the good work.—**JAMES R. SELVIDGE**, *Acting Manager, Uptown Theatre, Seattle, Wash.*

Art in Theatres

TO WALTER BROOKS:

Further on your article in The Herald of August 13 on art exhibitors in theatres. I thought you might be interested in the following information.

The International Cinema in Toronto, which is an art theatre, was the first theatre to display exhibits of local artists in the city of Toronto. These exhibits were started some eight years ago and have continued without exception. The Towne Cinema, which has been in existence for six years also has exhibits of paintings, sculpture and ceramics. Altogether, our art directress, Beatrice Fischer, has had some 300 displays. These are changed every month and have always created a lot of comment by the patrons. Both of these houses are small and therefore the atmosphere is certainly conducive to enjoyment of our art shows.—**BARNEY SIMMONS**, *Towne Cinema, International Cinema, Toronto, Canada.*

Press Books

TO THE EDITOR:

Press books seem to be aimed at large city locations where emphasis on violence and sex draws crowds. Why not a special section aimed at small town audiences with emphasis on family, children, scenery. A different approach is needed in small towns. Sex and violence are a detriment rather than an asset in small locations.—**HAROLD LARSON**, *State Theatre, Mendota, Ill.*

More Musicals

We need more musicals, top Westerns and less sex in all product and advertising. We also need a "series" picture along the line of Andy Hardy and a new child star series.—**JACK D. BRAXTON**, *Senator Theatre, Chico, Calif.*

More

TO THE EDITOR:

We are getting better pictures and better acting, but how about more? We need it! —**BOB BRU**, *Yale Theatre, Houston, Tex.*

MOTION PICTURE HERALD

August 27, 1955

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On the Horizon

GIVEAWAYS

National Theatres managers attending the circuit's convention at Colorado Springs will be asked to give their views on the possibility of using premiums to boost attendance. An article in the circuit house organ by Stan Brown points out the wide and successful use of premiums in food and other merchandising today and urges that a return to a modernized version of "Wednesday Dish Night" might prove helpful to theatres.

ONE ROOF

According to reports in Houston last week Warner Brothers, MGM, Paramount, Universal and Allied Artists have reached an agreement to build a cooperative exchange to serve exhibitors in that area.

"COMMANDMENT" RELEASE

Paramount distribution executives, faced with the problem of a new and special release plan for Cecil B. DeMille's costly "The Ten Commandments" are reported considering a super-road show policy. This would include the leasing of theatres in key cities and long runs at special prices. The plan would require Department of Justice approval because of the consent decree. The production is not expected to be ready until late in 1956.

CANCELLATION

Todd-AO has requested cancellation of its contract to demonstrate its all-purpose projector, designed to show the company's wide film as well as standard 35mm prints, at the TESMA trade show at the Morrison Hotel, Chicago, November 6 to 9. L. D. Netter, Jr., sales executive of Todd-AO, explained that the company would not have enough trained personnel to man the booth since it expects to be fully occupied with completing its theatre installations by that time.

BIG GUN

Tom O'Brien, general secretary of the British National Association of Theatrical and Kine Employees, has been named

chairman of London Tent's world convention organizing committee by Chief Barker James Carreras. Mr. O'Brien is a member of Parliament and a possibility for Prime Minister if the Labor Party ever unseats the Anthony Eden Conservative Government.

WANTED

Benny Goodman is looking for a clarinet, the one he played for recordings of his theme "Let's Dance" and 1935-36 numbers such as "One O'Clock Jump." The hunt, nationally promoted and offering a new \$500 Selmer clarinet, is allegedly because Mr. Goodman needs his old instrument to record the sound track for Universal - International's "The Benny Goodman Story."

DECLINE

There would seem to be a lessening of exhibitor emphasis on air conditioning. The show again becomes the thing, even during summer. There are so many other types of enterprise these days which offer that commonplace, a cool refuge from the heat.

PROMOTIONS

Add drive-in theatre promotions "off-screen"--the radio broadcast which uses the popular local entertainer. In Watertown, Conn., the theatre run by Fred Quatrano and John Sirica uses "Wild Man Steve", known to natives as the state's "Favorite Son of Fun". From the patio and over Waterbury station WWCO, on Friday evenings he gives the fans a solid hour's "fun".

NEW ENTRY

Add another facet to the many in the "new look": Russian films will be in the Venice International Film Festival, which begins August 25. The films are "Boris Godunov," "Toward a New Shore," and "The Harvest Fly." The Russians also will enter the children's film and documentaries categories.

TECHNICOLOR

So much production in Italy has been in color, and so much delay has occurred in shipping and in business arrangements

WHEN AND WHERE

September 9: Deadline for the filing with the Federal Communications Commission of answering comments on toll television briefs, Washington, D. C.

September 19: Annual golf outing of the Motion Picture Association of Kansas City, Mo., Hillcrest Country Club, Kansas City.

September 30 - October 2: Second annual convention of the Women of the Motion Picture Industry, New Orleans.

October 3-7: Seventy-eighth semi-annual convention of the Society of Motion Picture and Television Engineers, Lake Placid, New York.

October 6-9: Annual convention and trade show of Theatre Owners of America, Biltmore Hotel, Los Angeles.

October 24-25: Annual convention of the Theatre Owners of Arkansas, Mississippi & Tennessee, Hotel Gayoso, Memphis, Tenn.

October 26: Annual convention of the Motion Picture Theatres Association of Ontario, Toronto.

October 31: Annual convention of the national committee of the Motion Picture Exhibitor Associations of Canada, Toronto.

November 1-2: Annual convention of the Motion Picture Industry Council of Canada, Toronto.

November 2: Annual award dinner of the Canadian Motion Picture Pioneers, Toronto.

November 4: 17th annual dinner of the Motion Picture Pioneers, honoring Herman Robbins as "Pioneer of the Year," Waldorf Astoria Hotel, New York City.

November 6-8: Annual convention of the Motion Picture Exhibitors of Florida, Jacksonville.

November 6-9: Allied States Association, annual convention, in conjunction with the annual TESMA - TEDA - IPA trade show, Morrison Hotel, Chicago.

November 17-27: Final balloting in the first annual Audience Awards Poll sponsored by the Council of Motion Picture Organizations.

that what was expected, and then reported, now becomes a fact: Technicolor will create an Italian company. Meanwhile, it has opened its affiliate at Joinville-le-Pont, France with an annual capacity of 70,000,000 feet of release prints.

Vincent Canby-Peter Burnup-
Floyd Stone-James D. Ivers

This week in pictures

The British Royal Navy, in its own splendid fashion, said thank you last week to the film industry for its endeavors in behalf of the Royal Naval Film Corporation, which supplies entertainment to the ships at sea. The Board of Admiralty invited 80 leaders of the trade to dine with them in the classic Painted Hall of the Royal Navy College at Greenwich, transporting them there by water from the Tower of London. At right Admiral Earl Mountbatten of Burma, First Sea Lord, who received the guests, addresses the great assembly of the Queen's Admirals and Sea Captains. Flanking him are Sir David Griffiths, KRS president, left, and Sam Eckman, Jr., MGM of Britain.

Below, Herman Levy, third from left, of America's TOA, meets Admiral Mountbatten. At left are Captain Sir Arthur Jarratt and Dr. Eric Fletcher, director of ABPC.



DONALD McMASTER, Honorary Master of Photography, received that title last week from the Photographers Association of America. He is vice-president and general manager of Eastman Kodak Company.



THE PREMIERE, below, of Stanley Kramer's UA picture, "Not As a Stranger," at the Odeon Leicester Square, London, drew a crowd of 12,000 persons to see the social contingent, headed by Princess Alice, Countess of Athlone, and the stars, including Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame, Broderick Crawford and Charles Bickford. Below are John Davis, managing director of the J. Arthur Rank Organization; Mrs. Davis; Montague Morton, managing director for U.A. in Great Britain, and Mrs. Morton.



THE MAN ON HORSEBACK is Audie Murphy, Grand Marshal of the Frontier Festival parade in San Antonio which coincided with the opening of the story of his life, Universal's "To Hell and Back." The picture was opened with similar ceremonies in Houston, Dallas and Fort Worth to record-breaking business.

TODD-AO DEBUT, below. At the first press showing of Rodgers and Hammerstein's "Oklahoma!", produced in the wide film process called Todd-AO, last week in Hollywood are: Governor Raymond Gary of Oklahoma, who is touring the country on behalf of the picture; Shirley Jones, star of the production; Oscar Hammerstein II; Charlotte Greenwood, who portrays "Aunt Eller," and Will Rogers, Jr.



ON HER WAY to top stardom by virtue of the campaign Columbia is staging for new young players, Kim Novak, above, looks at an array of magazine covers featuring her charms. With her is Howard LeSieur, director of advertising, publicity and exploitation.



LEON NETTER, left, retired president of Florida State Theatres, holds a scroll presented him by circuit employees memorializing his "guidance, counsel and good fellowship" and wishing him well in his retirement. He and Mrs. Netter will reside in Coral Gables.

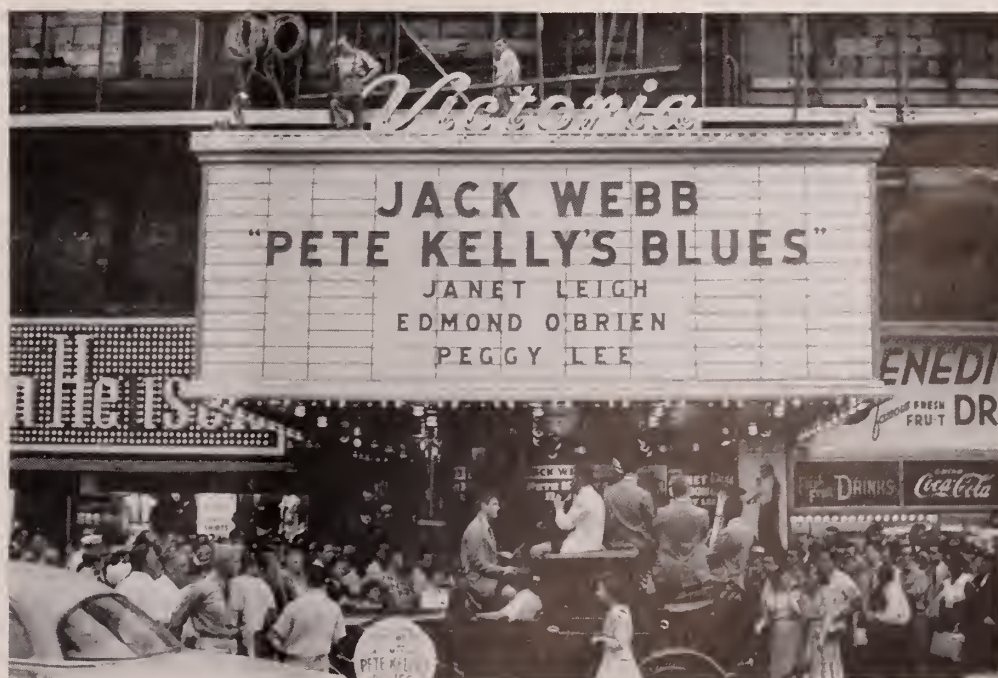


UNIVERSAL executives and stars at the opening of the company's new Los Angeles exchange: F. T. Murray, branch operations manager; Morris Weiner; George Nader; Edward Muhl, vice-president in charge of production; Barbara Rush; Abe Swerdlow, branch manager; Milton R. Rackmil, president; Charles J. Feldman, sales chief; Kathleen Case; Barney Rose, and N. J. Blumberg, chairman.



ILYA LOPERT talks about his plans for "Richard III." See page 13.

WARNERS' "Pete Kelly's Blues," starring producer, director and now jazzophile Jack Webb, opened at the New York Victoria last week to the beat of an afternoon jazz concert and the attendance of jazz greats, including Duke Ellington.



"WHITE PAPER" ON MEETINGS

TOA Preparing Record of Distributor Parleys for October Board Meet

There was no evidence this week that any efforts were being made to bridge the policy gap between Theatre Owners of America and Allied States Association on the trade practice situation.

TOA announced that it has in preparation an official "white paper" on the joint TOA-Allied meetings with distribution in May and June—which "white paper" is to be presented to the TOA board of directors at its meeting in Los Angeles immediately prior to the organization's annual convention October 6-9.

At the same time, it was learned that Allied's Emergency Defense Committee, under Benjamin Berger as chairman and whose members sat in on the joint talks with distribution, will meet some time in the near future to investigate further the feasibility of the Allied plan to seek Federal regulation of the industry.

Mr. Berger, meanwhile, issued a communique from Minneapolis commenting on Paramount's announcement last week that it was setting up a "grievance department" to alleviate the problems of borderline theatres. As perhaps might have been expected, Mr. Berger called the plan, formulated by Paramount's world wide sales chief, George Weltner, "a step in the right direction, but it falls far short of the independent exhibitors' demands."

Plan Not Answer

"I am very happy that Mr. Weltner recognizes that problems exist for the small exhibitor," Mr. Berger said, "but his plan is still not the answer. Charles Boasberg (who is to administer the Paramount department) is a very fair personality and there is no question that he understands the problems that confront us but there are thousands of cases to handle and he could not possibly give his full attention to all of them."

Mr. Berger reiterated what he declared was the joint Allied-TOA requirement: arbitration of film rentals on the local level for all theatres grossing under \$1,000 per week. "The film companies are offering flat rentals to those houses, but what good are they if they are so high that they are practically percentage terms?" he asked.

Mr. Berger added that there was no hope that national Allied would accept the TOA invitation extended by Walter Reade to join with TOA in a new round of meetings with distributors.

Another exhibition leader, Harry Brandt, president of the Independent Theatre Own-

ers Association of New York, however, called the Paramount plan "the first sincere step by a major company to keep the industry out of the muck and mud." He added that the appointment of Mr. Boasberg was an excellent move and his experience will be an important factor in the company's plan to solve exhibitor problems.

Paper in Preparation

The TOA "white paper" is being prepared by Walter Reade, Jr., chairman of the board of TOA, and E. D. Martin, TOA president. Initial drafts, which may recommend to the TOA board a future course of action in the organization's dealings with the distributors, shortly will be distributed to TOA members who participated in the talks with the sales heads for approval, recommendations and suggestions.

Incidentally, trade practices and film rentals will be of prime importance at two forums—one for drive-ins and one for conventional theatres—which will be conducted during the annual TOA convention. The two forums will be held October 8 with Horace Denning, president of Motion Picture Exhibitors of Florida, conducting the outdoor theatre seminar, and R. M. Kennedy, president of Alabama Theatres Association, conducting the "four-wall" forum.

TOA members and convention delegates attending these forums will hear experts and speakers on the various aspects of theatre operation, concessions, advertising and promotion. Detailed data on trade practices and film rentals for both types of theatres will be presented also by prominent exhibitor spokesmen. Thornton Sargent of Fox West Coast Theatres is chairman of the convention liaison committee.

Einfeld to Hollywood

Charles Einfeld, 20th Century-Fox vice-president, was to fly to Hollywood Friday for conferences with Darryl F. Zanuck, production head; Harry Brand, studio publicity director, and other studio executives covering plans for the company's forthcoming CinemaScope releases. Some of the pictures on the agenda are "The Rains of Ranchipur," "The Tall Men," "Carousel," "Good Morning Miss Dove," "The View from Pompey's Head" and "The Lieutenant Wore Skirts."

Film Booklet Out

The summer edition of "The Cinema Collector," booklet published by the Society of Cinema Collectors and Historians is out now. The organization is active in preserving the history, material and equipment of the motion picture industry. Membership is composed of authors, collectors, students, librarians and technicians.

SUSPEND SELLING "SON OF SINBAD"

The selling of "Son of Sinbad" has been suspended pending examination of the Superscope-Technicolor film, it was announced Tuesday by Daniel T. O'Shea, president of RKO Radio Pictures. Theatre bookings of "Sinbad" which have been contracted for will be played off, the RKO president said, but no new contracts will be signed.

Kansas Law Attacked in High Court

WASHINGTON: The Kansas censorship law was challenged in the U.S. Supreme Court this week when Holmby Productions and United Artists filed a brief asking a review of a Kansas Supreme Court ruling upholding a ban on "The Moon Is Blue." The distributors asked for an outright ruling to the effect that censorship of films is unconstitutional on the face of it. The highest court has failed to go this far in previous rulings.

The picture had been banned because it was "obscene, indecent and immoral" and "... tends to debase or corrupt morals," and the brief asked that this ban be set aside because the terms are "broad, vague and indefinite" and therefore violate constitutional guarantees. Ohio and New York censorship statutes were hit on these grounds in Supreme Court rulings on "M" and "La Ronde," respectively. Another ground for the appeal was the fact that the Kansas Supreme Court had upheld the local censors without viewing the film.

The District Court of Wyandotte County, in which the film was banned, followed the U.S. Supreme Court "M" and "La Ronde" decisions and found the Kansas law was "so broad and vague as to render it unconstitutional as a basis for censorship." The court issued an injunction preventing interference with exhibition on "The Moon Is Blue."

However, the Kansas Supreme Court overturned this decision, finding that such words as obscene, indecent and immoral are defined with sufficient clarity in dictionaries and therefore are not vague and indefinite as described.

Levy Handles Cinema-Vue

Charles Levy has been retained as special consultant to direct all advertising, publicity and sales promotion for the Cinema-Vue Corporation, it was announced this week by Joseph P. Smith, president of the company. The Cinema-Vue Corporation has been set up for the exclusive distribution of films for television.

TV EYES PRODUCTION- OBJECT: MATRIMONY

Broadcasters Restless in Developing Field, May Aim at Theatre Films

The appearance of television in the entertainment scene wrought many changes—physical, economic and social, none of which, however, may have as far-reaching and significant an effect as what now seems the inevitable entry of television interests into the production of theatrical motion pictures. This is a switch.

For the past several years the news spotlight has been occupied with the rumors, speculation and eventually with the concrete plans concerning the entrance of the major motion picture production companies into the television field. Now it's television's turn. This week it seemed quite probable that the National Broadcasting Company and the Columbia Broadcasting System, among others, may soon have an interest in keeping the nation's theatres in a solvent state.

NBC-TV, for instance, next month will present the pre-theatrical release, television premiere of Sir Alexander Korda's "The Constant Husband," in color by Technicolor and starring Rex Harrison. The network, which has reportedly paid the distributor in the neighborhood of \$200,000 for this "one-shot," has an arrangement whereby it stands to recoup some of that "rental" from any profits forthcoming from the subsequent theatrical release.

On an even more grandiose scale, the network has paid \$500,000 for a similar "one-shot" of Sir Alexander's multi-million dollar production of Shakespeare's "Richard III," photographed in VistaVision and color by Technicolor. This one, which has an all-star cast headed by Sir Laurence Olivier, also will be televised before its theatrical debut in January at the Astor in New York.

Equally Ambitious Plans Are Afoot at CBS Too

Plans at CBS are equally ambitious. The network already has announced that it will participate in the financing of a feature-length UPA cartoon designed primarily for theatrical release. It also has a contract with Orson Welles for the production of a series of 90-minute color films which would have their first showings on television and then be released theatrically.

Last week, CBS officials were in conference with Louis de Rochemont concerning the production of one or two features, to cost between \$500,000 and \$1,000,000, also to be released first to television and subsequently to the theatres.

Television interests, for years starved for major Hollywood product because of the

COLUMBIA TO USE TV AS FILM SALESMAN

Columbia Pictures, one of the first majors to become thoroughly and financially engrossed in the making of television films (through its subsidiary Screen Gems), now is contemplating a weekly television show in which it would join with the show's sponsor in selling new Columbia product to the public. This is the format of the soon-to-be-seen "Warner Brothers Presents." Abe Montague, Columbia vice-president and general sales manager, in New York Monday referred to the Warner show and said that Columbia was seeking to come up with a format along the same lines.

profit factor, seem at long last to have taken the freely offered advice of the major producers: make your own movies. The consequences are certain to be as varied as they are interesting.

This new activity, conceivably, could firm up into a good source of product for the product-hungry exhibitor. Unlike some exhibitor attempts to ease the shortage, which have turned up features not particularly suitable for general patronage, most of these TV-produced films would undoubtedly be designed with the widest kind of market in mind. Whether or not they will draw in the theatres will depend completely upon their quality, and if they happen to be duds and unsuitable for theatrical presentation, they won't represent any loss to an exhibitor who has not been dependent on that source of supply.

Matter of Technique for Two Different Media

There is, too, an "artistic" aspect to consider as long as the television screen stays small and the theatrical screen gets bigger and bigger.

Until the electron manipulators come up with the so-called "wall TV screen," films made primarily for television will have to be so framed and photographed that most of the story is told in terms of medium shots and closeups. Wide vistas still are washouts on TV and demand that the viewer compromise with his best entertainment judgment.

Also to be considered is how the talent and craft unions will view the theatrical release of films intended for television showing. Just last week the Screen Actors Guild won from producers of television entertainment films the right of payment for the second-through-sixth television re-run. This

promises to add substantially to production budgets, which will go even higher when, and if, the other unions are successful in winning the same kind of repayment rights.

Guilds May Want Another Look at Their Contracts

If, by any chance, NBC or CBS or any other television film producer, should come up with a series of theatrical smashes, it's quite likely that the various guilds will want another look at their contracts, not only with the TV entertainment film producers, but with the Hollywood majors who so far have not given in on the repayment or re-run issue. A successful invasion of the theatrical market by TV interests, quite likely would force the Hollywood theatrical producers to come across on re-run money. This in turn would mean higher budgets and—perish the thought—higher rentals on general theatrical releases.

Typical of the invasion of the theatrical field by TV interests of smaller than network proportions is the announcement last week from Emanuel Demby, president of Demby Productions, producers of live and filmed TV programs. Mr. Demby has two theatrical features in active preparation, one would star Kirk Douglas (if current negotiations are successful) and the other Kevin McCarthy and Jocelyn Brando. The latter would star in "Half the World's Bride," seen originally on the Kraft Television Theatre last March.

It's a Whole Series of Individual Marriages

This filming for theatrical release of previously televised "live" shows (as in "Marty" and "Patterns," to name two), is significant in Mr. Demby's case since he is principally a product supplier for TV. Of principal concern to exhibitors is the single property released to both TV and the theatre.

The ever-widening field of mutual interest between television and motion pictures often is spoken of as the marriage of TV and Hollywood. In actual fact, it's a whole series of individual marriages, the future courses of which not even the principals can predict.

When General Teleradio took control of RKO Radio, its main goal was the film company's vast backlog of old product. The marriage was intended to supply films for television. Recent pronouncements by the new RKO heads, however, now show them to be primarily concerned with the business of theatrical motion pictures. This is a reverse twist on all of the foregoing. A comparable—and highly unlikely—situation could only exist if one of the major film companies, now dabbling in television for the first time, should suddenly go over to television production, hook, line and sinker.

WATERBURY SALUTES "GIRL RUSH" ON EVE OF FLOOD



The rains that precipitated the tragic floods of the next day did not keep the citizens of Waterbury, Conn., away from the gala opening of Paramount's "The Girl Rush" at the State theatre and the personal appearance of the star, Rosalind Russell.

A rampaging nature gone wild descended with brutal force upon much of southern New England last Friday night, and the attractive and busy city of Waterbury, Conn., was not spared. It is bitterly ironic that only the day before the city participated whole-heartedly in welcoming native-born Rosalind Russell in an all-day celebration of the world premiere of her Paramount picture, "The Girl Rush." In attendance were representatives of the press, radio and television from New York, Boston and Washington.

Accompanying Miss Russell on her return to her native city and participating in the various activities with her were her husband, Frederick Brisson, who was the producer of the film; Gloria DeHaven, a co-star, and Hugh Martin and Ralph Blane, composers of the musical score.

Citizens Brave Weather

The drenching rains and winds of Thursday failed to dampen the enthusiasm of Waterbury's citizens for the homecoming events. They first braved the inclement weather early in the morning to gather outside the Hotel Elton to watch preparations for Miss Russell's appearance on the Dave Garroway television program, "Today." Many of them joined her later for a luncheon at the hotel sponsored by the Chamber of Commerce and also for further welcoming ceremonies at City Hall, where she was appointed "Honorary Mayor."

In the evening, even though the rains had increased in intensity, Waterbury's citizens lined the streets in their raincoats and umbrellas to watch the parade of celebrities by car to the State theatre for the premiere of the film.

Theatre Named for Star

In brief ceremonies in front of the theatre the celebrities were introduced by Broadway Columnist Earl Wilson and the theatre was renamed the "Rosalind Russell State." A plaque commemorating the homecoming and the world premiere of the film was unveiled. Inside, the celebrities appeared on stage, where they were joined by "Miss Girl Rush," a local beauty who won the title in a contest held on the Garroway show. The capacity audience then saw the film, for which many of them had paid up to \$10 a seat for the benefit of Federated Funds, an organization combining all the private welfare agencies of the city.

In spite of the difficulties presented by the weather, which forced several activities indoors, the entire proceedings came off with ease and dispatch, for which credit is due Jerome Pickman's Paramount publicity and exploitation staff, headed by Herb Steinberg, and including Burt Champion, Bob Montgomery, Charles Franke, Gabe Sumner and Howard Haines of the home office and Arnold Van Leer of the New England office, who worked closely with Julia Smith, manager of the State theatre.

Levy Sees Liaison with British CEA

by WILLIAM PAY

LONDON: Following preliminary talks with Cinematograph Exhibitors Association officials, Herman M. Levy, general counsel for Theatre Owners of America, forecast that a closer liaison between British and American exhibitors is at hand.

It is likely that for the first time ever the CEA will be represented at TOA's annual convention in Los Angeles October 6-9. The prominent Scottish exhibitor, George Singleton, is expected to be in America at that time and will be CEA's accredited representative at the convention.

Mr. Singleton's address to the convention will bring an even closer relationship with the CEA, Mr. Levy said here, adding that the establishment of an international group of exhibitors was the primary object of his trip to Britain.

"We have many common problems," he said. "Taxation, rentals and product supply. This growing shortage of pictures in America is the main issue for exhibitors there. It is a vital problem to exhibitors throughout the world and although this situation has not yet arisen in Britain the signs are here."

This is Mr. Levy's third visit to Britain in two years. He addressed the CEA's Birmingham branch Wednesday and is to speak to Scottish exhibitors August 31. September 8 he has a meeting with Monsieur Trichet of the Union Internationale de l'Exploitation Cinematographique. He will then open talks on TOA joining the international exhibitors union.

O'Neil and O'Shea of RKO Meet Eric Johnston

Thomas F. O'Neil, chairman of the board of RKO Radio Pictures, Inc., and Daniel T. O'Shea, RKO president, met with Eric Johnston of the Motion Picture Association of America, for the first time last Friday. The occasion was an informal luncheon at the Harvard Club, New York. Friday night Mr. Johnston left for the Near East on a three-week mission as President Eisenhower's personal representative and then to London where he will negotiate a new Anglo-American film pact with British film leaders September 15-16.

"Girl Rush" on "Town"

Ed Sullivan's "Toast of the Town" television show devoted the entire program Sunday to a tribute to Rosalind Russell and her new Paramount film, "The Girl Rush." Other members of the cast who appeared on the show were Eddie Albert, Gloria De Haven and Marion Lorne. Sequences from the film were shown on the program which was broadcast over the CBS network, 8:00-9:00 P.M., EDT.

RAMPAGING NATURE HAS TRAGIC FIRST RUN DATE



THE TORRENTIAL rains which left tragic death and widespread ruin in their wake across six northeastern states late last week, wrought havoc with the exhibition plant in the devastated areas. Theatres in central Connecticut, where the ruin was greatest, eastern Pennsylvania, western New Jersey, Rhode Island and parts of Massachusetts and New York, suffered everything from total loss to minor damage.

The highlights of the situation in each state:

Connecticut: Theatre business, especially in the north and west, was dealt a severe blow. More than 30 theatres, including drive-ins, were not operating at the weekend. Largest city in the disaster area, Waterbury, was expected to have a restoration of electrical power by Wednesday night.

Stanley Warner and independent theatres in Torrington and Winsted were in the midst of the worst flood sector and it could not be learned when operations could be resumed.

New Hartford Drive-in Is Closed for Season

The Strand in Winsted, Conn., had water over the orchestra seats and its airconditioning and heating units were ruined. It cannot reopen for several months. The Torrington drive-in cannot reopen this season but its projection equipment was saved. Both these are Lockwood and Gordon theatres.

The Smith Management Co. lost its new Meadows drive-in in Hartford probably for the rest of the season. It had opened only a week before the storm. Water was four feet high in the projection room but the circuit believes some of the equipment can be salvaged.

Business in major cities—Hartford, New Haven, Bridgeport—was not hit and held

up well. At least one theatre, the Watertown drive-in, Watertown, was destroyed.

Massachusetts: Several drive-ins were put out of commission and it is not known when they will reopen. They include Quaker, Uxbridge, which was totally destroyed; Skyview, Brockton; Sturbridge, Sturbridge; Sutton, Sutton, and Oxford, Oxford. Several AB-PT theatres have been closed here and in other states. Two theatres outside of Worcester were damaged, the Rialto and Park, the latter having water marks as high as the marquee. Boston theatres escaped any but minor damage.

Pennsylvania: Governor Leader declared Eastern Pennsylvania a disaster area. Six disaster command posts were set up at State Police headquarters in Stroudsburg, Blakely, Bethlehem, Fairless Hills and Milford.

The Comerford circuit reported all theatres in Scranton closed by order of the mayor, with the possibility they may have reopened late this week. Several drive-ins were reported under water, including Boulevard, near Philadelphia. Theatres in several of the flood-stricken areas were used to house the homeless. All theatres in Easton closed because of a power failure.

New York: Damage to theatres in the Albany exchange district was not extensive. The hard-hit Catskill mountain resort area reported damage to a few theatres. Overlook drive-in, Poughkeepsie, was flooded, with the water reaching its projection booth.

New Jersey: Many power failures reported. Two Reade drive-ins in Trenton area escaped damage, but patrons could not reach them. Burlington Drive-In, Burlington, reported under water.

Rhode Island: Theatres here escaped serious damage for the most part. Woonsocket,

Typical of the destruction wrought in the business areas of New England cities are these scenes from News of the Day. Above left is North River Street in Waterbury, Conn., and at right an aerial view of Southbridge, Mass., where the American Optical Company plant suffered a \$10,000,000 loss. All newsreels devoted full issues to the story this week. Paramount, especially, had exceptional coverage because two camera crews were in Waterbury the night before the storm to cover "The Girl Rush" opening. (See opposite page).

community hardest hit by the storm, reported no damage to its theatres.

One of the problems resulting from the floods was the recovery of prints from theatres involved. In some situations, attempts were made to engage helicopters to land in areas adjacent to the theatres but the planes were utilized for more essential service. The Film Exchange Transfer Company, largest of the New England film delivery companies, worked around the clock during the emergency. Except for disaster areas, drivers were able to get through to present the programs.

On an over-all basis, it appeared that the drive-ins in New England were the most severely hurt. Those drive-ins which operate on a short season schedule are probably closed for the year now as it will take many weeks to repair ground damage and to replace equipment destroyed.

However, many of the theatres affected by the flood resumed operations by Tuesday, while others remained shuttered. Circuit officials and exhibitors said that damage was not only to physical property but also to box office receipts. The damage, in most instances, will have to be borne by the affected exhibitor because flood damage insurance is too costly, according to circuit spokesmen.

EXPECT 8,000 Hits Allied TO JOIN POLL Attack on COMPO

Second Nominations Unit Announced Sept. 7, to Cover April-June

The second group of exhibitors' Audience Awards nominations will be announced September 7. Robert W. Coyne, COMPO special counsel, said this week. Moreover, he predicts a minimum of 8,000 theatres, located in every state, will participate in the poll.

The second nominations, to be announced by Elmer C. Rhoden, national chairman, will include selections from pictures released during April, May and June. Photographs and press material about the nominations will be distributed in advance to members of COMPO's exchange area Audience Awards and press relations committees so they can insure local publication of stories about the announcement.

No Deadline Set

Mr. Coyne made his prediction as the series of Audience Awards organizational meetings in exchange areas drew to a close. He said 4,000 theatres have already indicated they would participate and although no deadline has been set, he would expect any theatre wishing to participate to act at least 15 days before November 17, the first day of nationwide balloting.

Mr. Coyne said he felt for every two theatres participating one may stay out this year. However, he added, after the first year "virtually every theatre in the country will participate," forecasting that no theatre will be "able to afford to stay out." Most of the 4,000 drive-ins, due to the season, are expected to remain outside the poll.

Theatres in the Denver exchange area, where local film polls have been conducted in the past, are going all out for the election, according to reports received by COMPO headquarters. Three of the largest circuits in the area, Fox Intermountain, Gibraltar Enterprises and Cooper Foundation, have enrolled all their theatres and have been joined by many small independents.

All Are Eligible

Last week Mr. Coyne emphasized that all theatres, regardless of whether they pay dues to COMPO, are eligible to participate in the campaign. "We want every theatre in the country to take part. . . . As a matter of fact, everything COMPO does is aimed at benefiting all branches of the industry, and not just those who have given COMPO their financial support."

A number of regional Allied States Association units have taken a stand against payment of dues to COMPO in the collection now in progress. However, in almost every instance, the same organizations have ex-

pressed support or interest in the poll. As an example, the Independent Theatre Owners of Ohio calls the campaign "an excellent thing" despite the fact it was among the first to suggest that members refrain from paying dues to help finance the campaign.

The final nominations for this poll will be announced shortly after October 15, with selections based on pictures released in July, August and September. Reproductions of nine sketches, produced as suitable designs for the trophy to be presented to the winners, were mailed by COMPO last weekend to nearly 500 members of exchange area and press relations committees. Committeemen are requested to vote for their favorites.

"Guys and Dolls" Opens In New York Nov. 4

Samuel Goldwyn's "Guys and Dolls" will have its world premiere at the Capitol theatre on Broadway, November 4, under the terms of a contract signed by Joseph R. Vogel, president of Loew's Theatres, and John P. Byrne, eastern sales manager for MGM, which is releasing the film. The Capitol deal is the second theatre contract signed for the picture, the first for the Chicago theatre in Chicago, which is slated to open November 11 with the Goldwyn production. Dave Wallerstein, Balaban & Katz executive, signed for the Chicago house, and Burtus Bishop, Jr., midwestern sales manager, for MGM. The film will open at the Los Angeles Paramount Nov. 16.

Florida Drive-in Files Anti-Trust Action

TAMPA: The Filmiland Drive-In Theatre, Inc., Lakeland, Fla., has charged in a \$100,000 damage suit filed in Federal Court here that two competing drive-in theatres got together with three distributors to force it out of business. The complaint declared the Hi-Way Amusement Company, Inc., operator of the Silver Moon drive-in theatre, and Clyde W. Murrell, operator of the Lakeland drive-in theatre, were permitted to show the same motion picture at the same time and on the same dates to the exclusion of the Filmiland. Named were: Warners, 20th Century-Fox and Universal.

Allied Artists Acquires Two Completed Films

Allied Artists has acquired for distribution two films, "Paris Follies of 1956," a musical, and "Wicked Wife," a drama, the company has announced. "Follies" stars Forrest Tucker and Margaret Whiting and was filmed under the title "Fresh from Paris." The other stars Nigel Patrick and Moira Lister and was filmed as "Grand National Night."

The revolt of various regional units of National Allied against the current dues campaign of the Council of Motion Picture Organizations was roundly scored last week by Harry Brandt, president of the Independent Theatre Owners of New York and local circuit head.

Denying that the Allied stand reflected "the opinions of independent exhibitors generally," Mr. Brandt said he found "shocking" the Allied statements that arbitration is a "mockery," that it is better to ask for Federal control of the industry and that the 9,000 theatres who secured total relief in the last tax drive would not participate in the new one.

"COMPO should be supported in its current dues drive," said Mr. Brandt, "in order that it may carry on its valuable work in behalf of the industry. COMPO has truly accomplished much for little and exhibition has benefitted in equal degree, along with production and distribution, from its efforts."

Meanwhile other exhibition leaders in the field continued to put themselves on the record either for or against the dues drive. Allied Independent Theatre Owners of Kansas-Missouri voted against the drive, while in Albany, Harry Lamont, president of Lamont Theatres, urged payment of COMPO dues and participation in a new drive.

In Washington it was understood that Representative Frank Thompson, Jr., Trenton, N. J., was prepared to add motion picture theatres to a bill he had exempting legitimate theatres from the Federal admission tax. Film admissions are not embraced in his current bill, he said, because exhibitors had not asked it. However, an amendment will be prepared if theatre operators present a case for one.

Japanese Star to Visit

Machiko Kyo, Japan's leading actress and star of "Gate of Hell," now in its eighth month at the Guild theatre, New York, will visit the United States for the first time in September. She will be accompanied from Tokyo by Matsutaro Kawaguchi, managing director of the Daiei Motion Picture Company of Japan and author of the screenplay for "Ugetsu," in which Miss Kyo also starred.

New Drive-In Opening Date

DICKSON, TENN.: Dickson's Drive-In theatre here, scheduled to open next May, is now expected to be ready soon after September 1, according to Mrs. Bruster, president of Dickson Theatre Company. The theatre will be equipped to show all the latest screen techniques, it was announced by the company.

Credit Cards Tried Out

HOLLYWOOD: Fanchon & Marco has implemented what is believed to be the first film theatre deal with a credit-card organization when it began accepting Trip-Charge Corp. members' signatures on Trip-Charge forms in lieu of cash. John Gageby, manager of the Hollywood Paramount, flagship of the F & M eight-theatre circuit, said it is too early to have definite evidence but indications so far are promising.

Under the deal with Trip-Charge, the theatre accepts the credit card at the box office, the customer signs a blank form the same way as at a gasoline station, and receives a regulation admission ticket. The theatre runs a short trailer on the screen, calling attention to the system, and carries a notice on the box office window stating that Trip-Charge credit cards are honored.

F & M pays Trip-Charge 10 per cent commission for the collection.

West Virginia Allied Elects Shultz, Supports Poll

CHARLESTON, W. VA.: Delegates to the annual convention of West Virginia Allied here Tuesday and Wednesday elected Don Shultz president. Other officers elected were first vice-president, Don Keesling; second vice-president, H. J. Gilbert, Sr.; secretary-treasurer, Hal Gilbert; chairman of the board, Max Matz; national director, Rubin Shor, and alternate national director, H. J. Gilbert, Sr. Directors named are Joe Buffa, Albert Aaron, G. C. Porter, Ross Filson, Roy Letsinger, John Goodnoe, Joe Raad, L. E. Rogers, Jr., Lester Rosenfeld, Louis E. Short and Woodrow Thomas. The convention passed a resolution condemning the current COMPO dues drive, but supporting the Audience Awards poll.

August 29 Hearing Is Set For Loew's Florida Bid

WASHINGTON: The New York Statutory Court hearing on Loew's Theatres bid for permission to acquire a new theatre in Coral Gables, Fla., will be held August 29, according to Justice Department sources. Judge Walsh will preside at the hearing, which is open to appearances by anybody wishing to favor or oppose the application. The theatre, now under construction, will seat 1,300 and be called the Riviera. It will be leased to Loew's, which probably will try to get first run films for it, according to the Justice Department.

Baumgarten Forms New Distribution Company

HOLLYWOOD: E. J. Baumgarten, president of Lippert Pictures, Inc., this week announced the formation of his own production-distribution company, Associated Film Releasing Corporation. The new company has plans for eight to ten outdoor action

People in The News

DARRYL F. ZANUCK, 20th Century-Fox production head, will fly to London next week to meet with SPYROS P. SKOURAS, president, and for discussions on foreign production deals currently pending. Accompanying him will be JOSEPH H. MOSCOWITZ, vice-president and Eastern studio representative.

WALT DISNEY has been awarded a citation by the Photographers Association of America for his furtherance of professional photography.

C. S. PERKINS, Atlec Service Corp. operating manager, left New York last week on an extended tour which will embrace 20 cities throughout the country. A series of meetings will be held with division managers, branch managers and field engineering personnel in the various cities.

DICK PITTS, former TOA public relations director and more recently with Filmack

in Chicago, has been appointed director of civic affairs for the Carolina Motor Club in Charlotte, N. C.

ELIE COSTA has been appointed acting MGM general manager for the Middle East by SEMOUR MEYER, supervisor of the Near and Far East. Mr. COSTA has been with MGM for 15 years.

WILLIAM H. GREEN, divisional director of exploitation for Cinerama in Detroit, has been appointed a Kentucky Colonel by Governor Lawrence W. Wetherby.

NATHAN E. GOLDSTEIN, president and treasurer of Nathan E. Goldstein, Inc., Springfield, Mass., owner of the Arcade Theatre, and former president of Western Massachusetts Theatres, Inc., is leaving September 7 for a two-month trip to Europe and Israel.

pictures to be released one every six weeks starting in October. The first picture will be "Two Gun Lady" starring Peggy Castle. The second, now shooting, is "Last of the Desperadoes," with James Craig, Jim Davis and Margia Dean.

Mr. Baumgarten said the distribution side of the new company would comprise all but two or three of the currently franchised Lippert distributors.

Robert L. Lippert will confine most of his future activity to the financing and development of films in the \$600,000 or better budget class, he told trade press representatives at a luncheon meeting Tuesday. The meeting was preceded by a screening of "Simba," J. Arthur Rank film in Eastman Color which Mr. Lippert acquired for distribution in the United States. "Simba," he said, would be the last release under the name of Lippert Pictures.

Reade Award Winners

Ralph Lanterman, manager of Reade's Community theatre in Morristown, N. J., has won top honors and the main cash award in the circuit's Jack Harris Drive, while Ted Davidson, Majestic theatre, Perth Amboy, N. J., took second prize. A special award was given to Mike Dorso, Community theatre, Kingston, N. Y., for achievement in the fields of exploitation and advertising.

New Fabian Division Head

ALBANY: Sonny Schlanger, district manager for Fabian Theatres in Staten Island, New York, will assume the duties of Albany division manager, replacing Saul J. Ullman, who has taken a six-month leave. Adrian Ettleson, district manager for Clifton, N. J., will replace Mr. Schlanger in the Staten Island post.

National Screen to Honor Dembow with Sales Drive

National Screen Service will honor its new president, George F. Dembow, with a nationwide sales drive to be known as the "George F. Dembow Tribute." It was announced by Burton Robbins, vice-president. The drive will run from September 5 to December 15. Mr. Robbins said the regional meetings held this month prepared the ground work for the drive and added that special accessory materials have been designed for National Screen Service branches throughout the country in support of the tribute. "All our regional sales meetings have been highly successful, and the competition between the men in the field will be intense," Mr. Robbins said. "The sales force is eager for the privilege of establishing unprecedented results in honoring Mr. Dembow, who for the past 23 years prior to his elevation to the presidency of National Screen Service, was the company's sales chief," he added.

Takes Over Theatre

ARABI, LA.: Edgar Doerr, local contractor, is now sole owner of the Arabi theatre here by purchase of his partner's interest. Extensive remodeling has been announced. Dominick Olistier is the manager and the J. G. Broggi agency handles the buying and booking.

Blairs Building Drive-In

Mr. and Mrs. William Blair, owners of the Blair Theatre, Cloverdale, Cal., will build a drive-in on six and one half acres on Highway 101. It will hold 500 cars, its screen will be of metal, 55 by 120 feet, and the Blairs hope to operate it year-round. They expect to complete it by Spring.

MAY ASK U. S. FUND WAIVER

Report British to Request Voluntary Eady Action on Extra Remittances

by PETER BURNUP

LONDON: Britain's representatives in the forthcoming monetary agreement talks may seek a voluntary waiver on the part of the Americans to their right to remit the "extra earnings" accruing to them under the Eady Plan, it is reported by authoritative sources here.

Under the present agreement these "extra earnings" are permitted up to £2,250,000 (\$6,300,000) annually. It is pointed out that this permission was agreed to have regard to the then improving balance of payments position of the United Kingdom. That position, however, has considerably deteriorated in the last five months.

"Striking Recovery"

However, the Board of Trade Monday said a "striking recovery" in Britain's dollar earning exports had been made in July, when dollar exports totaled \$103,600,000 or 16 per cent more than the average monthly rate in the first half of the year. However, the excess of imports from the dollar area over exports rose to nearly \$120,400,000.

The negotiations for renewal of the Anglo-American film remittance agreement are scheduled to be held here September 15-16. Indications are that the American team will ask for a one-year extension of the present agreement with, perhaps, minor modifications.

Scheduled to attend the sessions are Eric Johnston, president of the Motion Picture Association of America and Motion Picture Export Association; F. W. Allport, MPAA British representative; Ellis Arnall, president of the Society of Independent Motion Picture Producers, Hollywood, and John Lamont, head of the Independent Film Producers Export Corporation.

RAISE STUDIO WAGES

On the heels of a significant, one-day token strike, the studio unions Tuesday accepted a revised offer to increase wages of the workers by an undisclosed amount retroactive to August 1st. The offer was made by the negotiating committee representing the British Film Producers Association.

The token strike last week at Metro's Elstree Studio is seen here not only as part of a deliberate pattern but as a move as much—if not more—against union leaders, particularly NATKE's Tom O'Brien, as against the employers.

Simultaneously with the Elstree stoppage, NATKE and Electrical Union shop stewards organised so-called token stoppages for

separate hours at Pinewood and Shepperton. A strike leader at Elstree declared the strike had been called as a protest against "the continued delay in finalising our wage claim for a substantial increase." Another of the "leaders" went further and with certainly greater significance when he claimed that the stoppages were organised "on a tactical basis" and would continue.

Similar action at workshop level has been taken in a number of other industries here during the last 12 months and in putative defiance of the leaders of the unions concerned. In spite thereof, Mr. O'Brien, who was last year's chairman of the Trades Union Congress, lately has made great play with what he calls the new concept of industrial relations.

Part of Economy

He sees the trade union movement no longer at incessant warfare with employers but as an integral part of the country's economy. And that, as Mr. O'Brien has continually insisted, demands not only a sense of responsibility in the unions but discipline among union men at all levels. The NATKE leader is undoubtedly as embarrassed, and privately admits it, as anyone at the outbreak of wildcat strikes in the studios.

For the first time in its history, the Warner theatre has a pre-release run of a Rank picture. The film is the Pinewood production, "The Woman for Joe" made in color by Technicolor and VistaVision. The pre-release run started Thursday. The booking of an important Rank Organisation production outside its own West End theatres is taken here as an indication of the strong Quota position of the Organization.

VARIETY CLUB PLANS

London may be the venue for the 1957 international convention of Variety Clubs—the 21st anniversary of Variety International. This was disclosed at a Savoy Hotel luncheon here given by the crew of the British tent to Robert J. O'Donnell, the International Ringmaster.

Preliminary plans are already in hand and NATKE's Tom O'Brien, M.P., is chairman of a convention committee. A party of 18 members of the British tent plan to attend next year's convention in America. They will then make a pitch for the 1957 convention, it was stated.

At the Savoy luncheon, chief barker James Carreras said that the London tent was delighted to pay tribute to Mr. O'Donnell, whose unflagging drive and enthusiasm had without doubt been the major contributory factor in the rise of the organisation to its present eminence. Mr. Carreras added that the London tent "will fight for the 1957 con-

vention." Replying, Mr. O'Donnell praised the London tent for its work and its courage in seeking the 1957 convention.

The first Rank theatre likely to be equipped with the VistaVision horizontal projection system is the Gaumont in the London suburb of Hammersmith. The projectors required for the installation are now being manufactured by the Rank Organisation's British Optical and Precision Engineers. The Leicester Square Odeon is also undergoing a structural survey with a view to a horizontal installation.

Brigadier I. R. Grove, managing director of Film Transport Services and a director of several other motion picture concerns, has died. The Brigadier became the first commandant in 1941 of the Army Kinema Service, now the Army Kinema Corporation, to which for some years he has been chief technical adviser. He received the C.B.E. in the Queen's recent Birthday Honours.

J. C. Atkinson, director and sales chief of RCA Photophone here has reached the retiring age. He is not, however, leaving the company immediately and will continue for a time as sales consultant.

Mr. W. P. Rowley, formerly with the Edison Swan Company, succeeds Mr. Atkinson as RCA's general sales manager.

John Dennett, one of the trade's most successful publicists and until recently executive publicity controller of the Rank Organisation, has joined the advertising staff of Odhams Press.

"Left Hand" Premiere in New York September 21

The 20th Century-Fox CinemaScope production, "The Left Hand of God," starring Humphrey Bogart and Gene Tierney, will have an invitational world premiere September 21 at the Roxy, New York, in a benefit performance for the Boys' Towns of Italy. Mrs. George P. Skouras is chairman of a special benefit committee supervising the project. All proceeds from the opening will be turned over to the Boys' Towns of Italy, founded by Monsignor John Patrick Carroll-Abbing 11 years ago to aid the homeless and under-privileged children of Italy. "The Left Hand of God" is reviewed in Product Digest this week. See page 569.

National Wants to Acquire Seven Theatres in Utah

WASHINGTON: National Theatres has asked the Government for permission to acquire seven Utah theatres now operated by Joseph Lawrence, a Department of Justice spokesman said here this week. A hearing on the petition will be held in New York Statutory Court September 2 before Federal District Judge Noonan. The theatres are the Uptown, Rialto, Oak Hills Drive-In, Southeast and Villa, all in Salt Lake City or its suburbs; Murray, Murray, and Academy, Provo.



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Here's
MY
SISTER
EILEEN



You haven't seen anything until you've seen
"MY SISTER EILEEN"



Eileen's mad about boys!



Her sister's glad about boys!



Eileen's boy-friends are mad at each other!



The landlord's just plain mad!



CINEMASCOPE

...and you'll be mad about the funniest, freshest, Technicolor
 film musical that ever Cinemascope joyously across the screen!

MY SISTER EILEEN

STARRING

JANET JACK BETTY
LEIGH · LEMMON · GARRETT

WITH ROBERT FOSSE · KURT KASZNAR · RICHARD YORK · LUCY MARLOW
 Screen Play by BLAKE EDWARDS and RICHARD QUINE · Based upon the play, "My Sister Eileen", by Joseph Fields and Jerome Chodorov
 Produced by FRED KOHLMAR · Directed by RICHARD QUINE · A COLUMBIA PICTURE

Color by **TECHNICOLOR**

There's Nothing Like Love
 Give Me A Band And My Baby
 It's Bigger Than You And Me
 I'm Great
 As Soon As They See Eileen
 Got No Room Mr. Gloom

make a
DATE
 with
MY
SISTER
EILEEN
 from
Columbia

THIS WEEK IN PRODUCTION:

STARTED (5)

INDEPENDENT

Dan'l Boone (Gannaway-Ver Halen; CinemaScope)

RKO RADIO

Great Day in the Morning (Superscope; Technicolor)

COMPLETED (5)

MGM

I'll Cry Tomorrow

20TH-FOX

Good Morning Miss Dove (CinemaScope; Color)

U-I

A Day of Fury (Technicolor)

SHOOTING (32)

ALLIED ARTISTS

Calculated Risk
Shack Out on 101

COLUMBIA

Uranium Boom
The Eddy Duchin Story (CinemaScope; Technicolor)
Safari (Warwick Prods.; CinemaScope; Technicolor)
Jubal Troop (CinemaScope; Technicolor)
The Gamma People (Warwick)
Tambourine (Welsch; CinemaScope; Technicolor)

INDEPENDENT

Summer Game (Canyon Films; Eastman Color)
The Burglar (Samson Prods.)
Around the World in 80 Days (Michael Todd Prods.; Todd A-O)

MGM

Meet Me in Las Vegas (CinemaScope; Ansco Color)
Lust for Life (CinemaScope; Eastman Color)
The Last Hunt (CinemaScope; Eastman Color)

PARAMOUNT

The Birds and the Bees (Gomalco Prods.; VistaVision; Technicolor)
War and Peace (Ponti-de Laurentiis; VistaVision; Technicolor)

20TH-FOX

Carousel (CinemaScope; Color)
I Lost My Wife to the Army (CinemaScope; Color)

U-I

Pillars of the Sky (CinemaScope; Technicolor)

WARNER BROS.

Court Martial of Billy Mitchell (U. S. Pics.; CinemaScope; WarnerColor)

The Searchers (C. V. Whitney; VistaVision; Color)

The Proud and Profane (VistaVision)
The Man Who Knew too Much (VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

20TH-FOX

Rains of Ranchipur (CinemaScope; Color)
Mohawk (Edward L. Alperson; Eastman Color)

UNITED ARTISTS

The Killer is Loose (Crown Prods.)
Frontier Scout (Bel-Air Prods.; De Luxe Color)
Trapeze (Hecht-Lancaster; Eastman Color)
Foreign Intrigue (S. Reynolds; Eastman Color)

U-I

Law Man (Technicolor)
Benny Goodman Story (Technicolor)

WARNER BROS.

Good-bye, My Lady (Batjac Prods.)
The Spirit of St. Louis (CinemaScope; WarnerColor)
The Lone Ranger (WarnerColor)
Our Miss Brooks
Giant (George Stevens; WarnerColor)

HOLLYWOOD BUREAU

The start of five pictures combined with the completion of five others to keep the over-all production level up to the promising figure of 32 reached, in something of a jump, the week before.

Twentieth Century-Fox launched two major undertakings.

"Carousel" is a whopping musical in CinemaScope and color with Frank Sinatra and Shirley Jones (she getting big mention now as of the forthcoming "Oklahoma") heading a cast that includes Barbara Ruick, Cameron Mitchell and Audrey Christie.

"I Lost My Wife to the Army" is a CinemaScope job in color with Tom Ewell (of "Seven Year Itch") and Sheree North as the principal pair. It's a Buddy Adler project, which is the same as calling it big, and it is directed by Frank Tashlin.

"Pillars of the Sky" is a Universal-International production in CinemaScope and color by Technicolor, with Jeff Chandler, Dorothy Malone and Ward Bond among the principals. Robert Arthur is the producer, and George Marshall is directing.

RKO Radio will distribute "Great Day in the Morning," an Edmund Grainger production in SuperScope with color by Technicolor, directed by Jacques Tourneur. Robert Stack, Virginia Mayo and Ruth Roman are top players.

"Dan'l Boone" was started in Mexico as a project of Gannaway-Ver Halen Productions, with Bruce Bennett, Lon Chaney, Jr., and Faron Young in leading roles. Al Gannaway is producer-director, Bob Vreeland is associate, and the executive producers are Ben Constanten and C. J. Ver Halen, Jr.

Film on Big Bombers

HOLLYWOOD: Warner Bros. has been granted priority by the Department of Defense to produce a motion picture using the Air Force's new giant B-52 jet planes, eight-engined global ships and the largest bombers in the world, it has been announced. The film is tentatively entitled "Flight Line Chief" and will be the first assignment of Beirne Lay, Jr. as a producer and writer.

Makelim Appoints Manager

Hal R. Makelim, president of Makelim Pictures, Inc., has announced Frank Parmenter as general production manager. The first of the 12 scheduled Makelim pictures is "The Peacemaker," set to begin September 15.

Wyler Film to Start

HOLLYWOOD: William Wyler will start shooting his new film, "Mr. Birdwell Goes to Battle" for Allied Artists September 7. It stars Gary Cooper and Dorothy McGuire in color by Technicolor. Mr. Wyler is producer-director.

New Process Is Offered By Republic

HOLLYWOOD: Exchanges of Republic Pictures will be supplied with standard prints of all pictures produced by the company in its Cinepanoramic anamorphic wide screen process, according to a Republic spokesman.

The newly-developed process, Cinepanoramic, is a photographing lens which can be projected through Panavision, CinemaScope, SuperScope or other anamorphic projection lenses in general use, the Republic official said. The Republic lens was developed by Dan Bloomberg, the studio's head of research and engineering, in association with Distributeurs Nationale Cinematographique of Paris. Republic Pictures will not enter the projector-lens distribution field with Cinepanoramic, the company official said.

The lens, according to the spokesman, fits the regulation Mitchell camera and is used as a front lens in conjunction with the standard back lenses.

Republic's first Cinepanoramic picture is to be "The Maverick Queen," which will star Barry Sullivan, Scott Brady and Barbara Stanwyck. The company did not definitely state the number of pictures which will be made in the new photographing process.

Army Plugs Murphy

Universal-International's exhibitor-press showing of "To Hell and Back," its CinemaScope and Technicolor production based on the autobiography of Audie Murphy as World War II's most decorated hero, under U.S. Army auspices at Governors Island, N. Y., last month, was repeated for exhibitors and press representatives in the Chicago area this week at Fort Sheridan. The Army was host to the star and exhibitors Wednesday.

Metro to Film "Christie"

HOLLYWOOD: Eugene O'Neill's "Anna Christie" will be filmed by MGM as a dramatic musical, written especially for Ava Gardner and Howard Keel with an all-star cast, is announced by Dore Schary, studio head. Jules Schermer will produce. Dorothy Kingsley will write the screenplay.

Randolph Scott Signed

HOLLYWOOD: Randolph Scott has been signed by Wayne-Fellows to star in "Seven Men from Now," which starts shooting September 25 for Warners.

IN SEPTEMBER

FROM

20th CENTURY-FOX!

***PRE-RELEASE**

CLARK GABLE

JANE RUSSELL

ROBERT RYAN

in

***THE TALL MEN**

COLOR by DE LUXE

CINEMASCOPE

co-starring

CAMERON MITCHELL

Produced by **WILLIAM A. BACHER**

and **WILLIAM B. HAWKS**

Directed by **RAOUL WALSH**

Screen Play by

SYDNEY BOEHM and FRANK NUGENT

*The biggest picture
20th has produced
since "THE ROBE"
...Available for
a few specially
selected situations
the latter part of
September



"It's a pleasure to

**WILLIAM JENNIFER
HOLDEN • JONES**

in

**LOVE IS A
MANY-SPLENDORED
THING**

COLOR by DE LUXE

CINEMASCOPE®

Produced by BUDDY ADLER • Directed by HENRY KING • Screen Play by JOHN PATRICK



20th Century-Fox captures all the beauty and rapture of the most enchanting love story of the year! She was the fascinating Eurasian... he was the American correspondent... and in each other's arms they found a love that defied 5000 years of tradition. Every word is true!

**HUMPHREY GENE
BOGART • TIERNEY**

**THE LEFT HAND
OF GOD**

COLOR by DE LUXE

CINEMASCOPE

also starring LEE J. COBB

Produced by BUDDY ADLER • Directed by EDWARD DMYTRYK

Screen Play by ALFRED HAYES

Fresh from the pages of William E. Barrett's challenging best-seller comes the story that rocked the world with its daring—of the strangest covenant man ever made with God! It strikes across the screen with lightning and thunder.

**RICHARD ANTHONY MICHAEL
EGAN • QUINN • RENNIE**

**JEFFREY RITA
HUNTER • MORENO**

**SEVEN CITIES
OF GOLD**

COLOR by DE LUXE

CINEMASCOPE

Produced by ROBERT D. WEBB and BARBARA McLEAN

Directed by ROBERT D. WEBB

Screen Play by RICHARD L. BREEN and JOHN C. HIGGINS
Additional Dialogue by Joseph Petracca

Gala, news-making World Premiere in San Diego, historic locale of the picture, with national newspaper, radio and television on-the-spot coverage followed by California statewide saturation!



do business with 20th!"

13 Films to WCBS-TV

Thirteen motion pictures have been acquired by WCBS-TV from Hollywood Television Service, Inc., for presentation during the 1955-56 TV season. It has been announced by William C. Lacey, manager of the station's film department. The films, available to WCBS-TV January 1, increase the station's library for the coming season to 93.

Films included in the package, which is said to represent an original production cost of \$20,000,000 are: "Three Faces West," "Wyoming," "Earl Carroll's Vanities," "That's My Man," "Romance and Rhythm," "I, Jane Doe," "Wheel of Fortune," "The Flame," "Lady for a Night," "High and Happy" (formerly "Hit Parade"), "Lake Placid Serenade," "Lady from Louisiana" and "In Old California."

New Jersey to Inspect Cars at Drive-Ins

Plans for the opening of New Jersey motor vehicle inspection lanes in three drive-in theatres were announced by Governor Robert Meyner following a conference last week with a group of theatre owners. The new lanes would be opened in late August or early September, according to Frederick J. Gassert, Jr., state motor vehicle director. The governor praised the "public service" of the theatre owners in making their facilities available. The theatres are located at Route 3, Rutherford; Route 1, Woodbridge, and either a theatre in Maple Shade Township or Delaware Township, both in the Camden area.

Film Among Big Air Freight Shipments

Film was among the 10 top freight shipments carried by United Air Lines during the first half of the year, it is reported by R. L. Mangold, superintendent of cargo sales. Ranked by total weight flown, the nine other major items in the six-month period were machines and machine parts, electrical parts and equipment, cut flowers, printed matter, wearing apparel, auto parts and accessories, hardware, aircraft parts and accessories and advertising material. United's 167 Mainliners and 10 DC-4 Cargoliners have a daily available cargo lift of more than 762,000 pounds. The company operates 645,000 cargo ton miles daily.

Open New York Drive-in

ALBANY: The Route 56 drive-in, built by Peter Papayankos, operator of the Rialto in Potsdam, N. Y., has been put into operation between Potsdam and Massena. It reportedly cost about \$70,000. Don Parisian, former assistant manager of the Rialto, manages the new drive-in, which is bought and booked by Upstate Theatres, Inc., of Albany.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ending August 20 were:

Albany: MISTER ROBERTS (W.B.) 2nd week.

Atlanta: MOONFLEET (MGM); NOT AS A STRANGER (U.A.) 5th week; PRIVATE WAR OF MAJOR BENSON (U-I); TO CATCH A THIEF (Par.).

Baltimore: MAN FROM LARAMIE (Col.); MISTER ROBERTS (W.B.).

Boston: FEMALE ON THE BEACH (U-I); MARTY (U.A.) 2nd week; MISTER ROBERTS (W.B.) 4th week; ONE DESIRE (U-I); WICHITA (A.A.).

Buffalo: THE KENTUCKIAN (U.A.); MAN FROM LARAMIE (Col.); MISTER ROBERTS (W.B.) 6th week; PEARL OF THE SOUTH PACIFIC (RKO); PETE KELLY'S BLUES (W.B.) 2nd week.

Chicago: HOW TO BE VERY, VERY POPULAR (20th-Fox); THE PHENIX CITY STORY (A.A.) 5th week; SUMMERTIME (U.A.) 5th week; THE WIZARD OF OZ (reissue) (MGM) 4th week; YOU'RE NEVER TOO YOUNG (Par.).

Cleveland: HOW TO BE VERY, VERY POPULAR (20th-Fox); MISTER ROBERTS (W.B.) 4th week; TO CATCH A THIEF (Par.); WE'RE NO ANGELS (Par.).

Columbus: FOXFIRE (U-I); HOUSE OF BAMBOO (20th-Fox); MISTER ROBERTS (W.B.) 2nd week.

Denver: HOW TO BE VERY, VERY POPULAR (20th-Fox); I AM A CAMERA (DCA); MISTER ROBERTS (W.B.) 4th week; ROAD TO DENVER (Rep.); THE SHRIKE (U-I); WE'RE NO ANGELS (Par.) 2nd week.

Des Moines: MISTER ROBERTS (W.B.) 3rd week.

Detroit: INTERRUPTED MELODY (MGM) 2nd week; PETE KELLY'S BLUES (W.B.); THE SHRIKE (U-I) 3rd week.

Hartford: THE BEACHCOMBER (U.A.); FRONT PAGE STORY (Assoc. Art.); MAN FROM LARAMIE (Col.) 2nd week; MISTER ROBERTS (W.B.) 3rd week; ONE DESIRE (U-I); SUMMERTIME (U.A.) 2nd week; TO CATCH A THIEF (Par.) 2nd week; THE VIRGIN QUEEN (20th-Fox).

Indianapolis: MAN FROM LARAMIE (Col.); MISTER ROBERTS (W.B.) 3rd week; TO CATCH A THIEF (Par.).

Jacksonville: THE LAST COMMAND (Rep.); MISTER ROBERTS (W.B.) 5th week; PRIVATE WAR OF MAJOR BENSON (U-I); TO CATCH A THIEF (Par.).

Kansas City: THE COBWEB (MGM) 2nd week; HOUSE OF BAMBOO (20th-Fox); MISTER ROBERTS (W.B.) 4th week; A PRIZE OF GOLD (Col.).

Memphis: THE KENTUCKIAN (U.A.); MISTER ROBERTS (W.B.) 4th week; PRIVATE WAR OF MAJOR BENSON (U-I).

Miami: MAN FROM LARAMIE (Col.).

Milwaukee: THE KENTUCKIAN (U.A.); MISTER ROBERTS (W.B.) 4th week; SUMMERTIME (U.A.).

Minneapolis: A & C MEET THE MUMMY (U-I); THE HOUSE OF BAMBOO (20th-Fox); LADY AND THE TRAMP (B.V.) 5th week; MAN FROM LARAMIE (Col.) 2nd week; MISTER ROBERTS (W.B.) 3rd week; NOT AS A STRANGER (U.A.) 5th week.

New Orleans: THE COBWEB (MGM) 2nd week; LADY AND THE TRAMP (B.V.) 4th week; PRIVATE WAR OF MAJOR BENSON (U-I); SKABENGA (A.A.); WICHITA (A.A.); YOU'RE NEVER TOO YOUNG (Par.).

Oklahoma City: HOUSE OF BAMBOO (20th-Fox) 3rd week; MISTER ROBERTS (W.B.) 4th week; NOT AS A STRANGER (U.A.); WE'RE NO ANGELS (Par.) 4th week; YOU'RE NEVER TOO YOUNG (Par.) 2nd week.

Philadelphia: MISTER ROBERTS (W.B.) 4th week; SUMMERTIME (U.A.) 2nd week; TO CATCH A THIEF (Par.) 2nd week; THE VIRGIN QUEEN (20th-Fox); WE'RE NO ANGELS (Par.) 5th week.

Pittsburgh: THE BEACHCOMBER (U.A.); MARTY (U.A.); MISTER ROBERTS (W.B.) 2nd week; PRIVATE WAR OF MAJOR BENSON (U-I) 2nd week; YOU'RE NEVER TOO YOUNG (Par.) 2nd week.

Portland: MAN FROM LARAMIE (Col.); MISTER ROBERTS (W.B.) 3rd week.

Providence: THE KENTUCKIAN (U.A.); MISTER ROBERTS (W.B.) 3rd week; YOU'RE NEVER TOO YOUNG (Par.) 2nd week.

Vancouver: JUMP INTO HELL (W.B.); THE MARAUDERS (MGM); PRIVATE WAR OF MAJOR BENSON (U-I).

Washington: LADY AND THE TRAMP (B.V.) 5th week; MAN FROM LARAMIE (Col.) 4th week; MISTER ROBERTS (W.B.) 4th week; NOT AS A STRANGER (U.A.) 3rd week; SEVEN LITTLE FOYS (Par.) 7th week; WIZARD OF OZ (reissue) (MGM).

Asia, Middle East to See Television for First Time

The first major demonstrations of television ever planned for Southeast Asia and the Middle East will be given by the Radio Corporation of America during the next five months, Frank M. Folsom, RCA president, announced this week. The project, under the

auspices of the U.S. Department of Commerce, is the feature of three international trade fairs which are being held from August 18-December 15 at Jakarta, Indonesia; Karachi, Pakistan, and New Delhi, India. Mr. Folsom said it is estimated approximately 12,000,000 Asians will see television for the first time during these expositions.

The National Spotlight

ALBANY

Successful simultaneous openings were reported for "The Seven Little Foys" at Fabian's Mohawk Drive-in, Colonie; Harry Lamont's Riverview, Rotterdam; Alan Ise-lin's Auto-Vision, East Greenbush; Joe Mil-ler's Menands, Menands; John Gardner's Turnpike, Westmere; John and Peter Mar-otta's Carman, Guilderland. . . . Earle Rooney, Strand assistant manager, was pro-moted to Ritz manager. He succeeded Alfred G. Swett, transferred to a 1,300-seat Stanley Warner house in Norwich, Conn. . . . Mrs. Ruth Mills, secretary to C. A. Smakwitz when the present SW zone man-ager in Newark was Warner Theatres dis-trict manager here, is now assistant to Strand manager Al LaFlamme. . . . "Mister Roberts," which did quite well in the third week of a local run—on a moveover to the Ritz—was held a fourth week.

ATLANTA

Charlie Lester, southern district manager of National Screen Service and Mrs. Lester back in Atlanta after a tour of Europe. . . . Otto Miller has resigned from the Benton Film Express Co. . . . On film row, book-ing, were Johnnie Thompson, Skyview Drive-in, Gainesville, Ga.; Norris Stephens, Savannah, Ga.; W. Welch, Dallas, Ga.; Tommy Thompson, Thompson and Martin Theatres, Georgia. . . . Hudson Edwards, former manager of the Dixie Drive-in, Savannah, who resigned from the company is now with Turner Advertising Co. there. . . . W. B. Smith has sold his Erin theatre, Tennville, Ga. to T. J. Brett, owner of the Arcade Theatre, Sanderville, Ga. . . . Paul Lycan, Midway Drive-in, Tarpon Springs, Fla. has installed a new wide screen. . . . Danny Deaver, chief barker at the Jackson-ville, Fla. Variety Club, former manager of the Normandy Outdoor Theatre, now with Phillips-Kafka, makers of blowups for theatre there. . . . James L. Cartwright, city manager for Florida State Theatres, Day-tona Beach, back after a vacation in Knox-ville, Tenn. . . . C. E. Summer, sales rep-resentative, National Theatre Supply, Memphis, back after a trip to Sea Island.

BALTIMORE

Phil Smith, Boston, was in for the open-ing of his new Timonium drive-in, Timo-nium, Md., with a capacity of 2,000 cars. Ben Alexander, from New Jersey, is the manager. . . . Wilbur Brizindine, general manager, Schwaber Theatres, and Mrs. Brizindine left for Mexico. . . . Walter Get-tinger, part owner of the Howard theatre, has installed new flooring, new glass front doors and a new air conditioning system. . . . Frank Stang, manager of the Hampden, has returned from a two-week fishing trip. . . . Larson Seidler, manager of the New Albert, leaves next week on a vacation trip—des-tination undecided. Jack Sidney, manager of Loew's Century Baltimore theatre, returned from a three-week vacation on the coast.

BOSTON

For the first time in over a year, the Metropolitan is holding a film longer than four weeks. "Mr. Roberts" has entered its fifth week, matching the record of the thea-tre's first CinemaScope production, "How to Marry a Millionaire" in November, 1953. . . . Reports from the Worcester City Hos-pital, where Joe Liss, Stanley Warner dis-trict manager is recovering from a critical auto accident, are encouraging. He is off the danger list. . . . Joseph E. Levine of Embassy Pictures has returned from the coast where he has purchased the New Eng-land distribution rights for the new film "Wire Tapper," the true story of Jim Vaus, starring Bill Williams. . . . William Moran, business agent of Fitchburg Local, IATSE, was reelected a vice-president of the Mas-sachusetts AF of L at the state convention last week. He is the chief projectionist at the Fitchburg theatre and has been active in promoting theatre attendance through his addresses to various locals of all crafts throughout central Massachusetts. . . . Jack Webb visited town for two days tub thump-ing his "Pete Kelly's Blues" via radio and TV programs, press interviews and appear-ances at the Paramount theatre.

BUFFALO

Cary Grant hopped into Buffalo last Wednesday, in company with Leonard G. Wayne of the Paramount Pictures publicity department and E. J. Wall, Paramount field representative, to do a day's publicity for "To Catch A Thief," current at the Para-mount theatre. . . . Elmart Theatres, Inc., which was termed "an instrumentality" of the Schine organization during the long Schine trial in Buffalo and in which the company was one of the defendants, has closed its offices in the Walbridge building and it is understood that all the theatres controlled by Elmart have either been sold or leased to other parties. . . . Byron Haskin, director of "Treasure Island," "War of the Worlds" and "Long John Silver" and Mrs. Haskins, the former Buffalonian, Betty Louise Gates, are vacationing with the lat-ter's relatives at Silver Bay across the bor-der on the Canadian shore. . . . Jay Golden, district manager, RKO Theatres, Rochester, ran into Buffalo the other day to take part in the local Jack Webb reception and brought Jean Walrath of the Rochester *Democrat & Chronicle* with him. . . . Robert T. Murphy, manager, Century, is selling tickets for the telecast of the Marciano-Moore championship battle. It is under-stood the Century will use the new portable telecasting equipment for this event.

CHICAGO

RKO midwest fieldman Ralph Banghart is concentrating on details connected with Margaret O'Brien's role as Swaps' mascot in the \$100,000 match race against Nashua St., Washington Park, August 31. . . . The Evanston Theatre's reduced price policy for

12 to 17-year-olds is proving unusually suc-cessful. Since July first the theatre has is-sued 500 identification cards to children of surrounding suburban towns. In Evanston, where the theatre is located, boys and girls use bus identification cards. . . . Lou Kravitz of Filmack Trailer Company was elected publicity chairman of the Lions Club in Park Forest. . . . Sam Chernoff of IFE's offices here has had his district enlarged to include St. Louis, Kansas City, Des Moines and Omaha in addition to Chicago, Milwaukee and Minneapolis. . . . Shirley Peltz, Republic Pictures booker, is vacationing in northern Wisconsin. . . . "The Wizard of Oz" has had such a successful run at the Monroe Theatre that it is being held over until the end of August. . . . Projection equipment is being installed at the State Lake Theatre for the Rocky Marciano-Archie Moore fight on closed circuit TV. All seats are reserved. Admission will be \$5.50, while the other B&K theatres, the Uptown, Tivoli and Marbro are observing a first come, first seated policy and charging \$3.60 as before for similar events.

CLEVELAND

The Tiffin theatre, Tiffin, reopens Sept. 2. . . . Manny Stutz, manager of the Circle theatre, located in Euclid, who was open weekends only during the summer, resumes full time policy September 4, playing stage shows several times a week. . . . Eight Toledo drive-ins are fighting a price war, cutting the former 75-cent admission to 50 cents. Affected are the Jesse James, Toledo Auto theatre, Parkside, Telegraph, Starlite, Miracle Mile, Maumee and the Woodville drive-in in nearby Millbury. . . . It's Ernie Plitz who has resigned as manager of the Norwalk drive-in to join Herb Ochs' Flor-ida operations, not Bob Blitz, the Warner salesman. . . . "Mister Roberts" won a fourth week at the Allen. . . . Jose Ferrer is sched-uled to be here midweek for press, TV and radio interviews to promote "The Shrike" opening September 16 at the RKO Palace. . . . Strand, Youngstown, former Selected Circuit house, it now run by its manager, S. W. Green. . . . Miniature golf is having a rebirth in this area. Nate and Sam Schultz operate one on Northfield Road that is doing well. . . . Harold Sliter, manager of Schine's Tiffin and Ritz theatres in Tiffin, transferred to Bellefontaine to manage the Holland.

COLUMBUS

After two weeks at the RKO Palace, "Mr. Roberts" moved to the RKO Grand for a third week. . . . Manager Edward McGlone of the Palace announced that the first show-ing of closed-circuit television here will be for the Marciano-Moore fight September 20. The seven boxing and wrestling commis-sioners of Columbus will be guests of the Palace for the fight telecast. . . . Roof over the 50-year-old Virginia theatre at Wells-

(Continued on page 30)

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GAZZI

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Screenplay by **ENDRE BOHEM** and **LOUIS VITTES** • Based on a Story by **JEFF BAILEY** • Produced by **SAM WIESENTHAL** and **EUGENE TEVLIN**

(Continued from page 27)

ton, Ohio, collapsed during a thunderstorm. The theatre had not been in use for the past 10 years. The stage roof had been weakened by fire about seven years ago. . . . Mrs. Ethel Miles is sending "baby passes" to all babies born in Columbus during the drive-in season. Mrs. Miles said that 3,000 such passes have been mailed so far this season. Passes admit two adults when accompanied by baby. . . . Cary Grant was a local visitor in advance of opening of "To Catch a Thief" September 1 at Loew's Ohio. . . . Trophies sponsored by Gene Kelly, Cyd Charisse and Dan Dailey of MGM's "It's Always Fair Weather" opening September 1 at Loew's Broad, will be awarded to winners in the Ohio Youth Talent contest to be held at the Ohio State Fair.

DENVER

Lynn Fetz, who recently resigned as manager of the Denver Shipping and Inspection Bureau, and Robert Patrick, film man, have organized the Denver Film Center, which will do shipping, inspection, storing, lot shipping, etc., of film. At present they are at 2081 Broadway. . . . Neil Ross, formerly with Fox Inter-Mountain Theatres as city manager, Delta, Colo., named manager of the Oriental, and publicity and exploitation manager for Civic Theatres. He succeeded Otto Bartusch, who died recently. . . . Robert Hill, Columbia branch manager, has been elected chief barker for Variety Tent 37, succeeding John Denman, who moves to Salt Lake City. . . . Dora Kaplan, Universal cashier, to Honolulu on her vacation. . . . Joe Lamb, new in business, succeeds Art Apocoda as assistant booker at Universal. . . . Gordon Pearce, Allied Artists office manager and booker, vacationing. . . . Herbert Martens has bought the Julesburg drive-in, Julesburg, Colo. . . . Tom Bailey, Filmmakers franchise holder, to Chicago for sales meeting. . . . The continuance of the Frank H. Ricketson name was assured when Frank H. Ricketson III became father to Frank H. Ricketson IV, who is the first grandson of Frank H. Ricketson, Jr., president of Fox Inter-Mountain Theatres. . . . Harold Remp, recently with Lee Theatres, made manager of the Belle, Belle Fourche, S. D., succeeding R. W. Buckley, resigned.

DES MOINES

Mrs. Larry Day has been appointed historian of Variety's women's committee to replace Mrs. Don Conley. The Conleys are in Seattle, Wash., where he was transferred with RKO. . . . Metro employees on vacation include Fred Armington, salesman, Kay Taylor, booking clerk, and Morrie Nystrom, assistant shipper. . . . Norma Fogel, branch manager's secretary at Columbia, is on her vacation. . . . Carl Olson, U.A. manager, has returned from his week session in the marine reserve. . . . Stephen Oellrich, manager of the Starlite and SkyVue drive-in theatres near Cedar Falls, has been in San Diego, Cal., attending a seminar for naval school administrators. He was one of 30 officers selected from the 13 states in the ninth naval district to take part in the program. . . . Work on the Eddyville Theatre at Eddyville is progressing. The house was damaged by fire several weeks ago. The interior and lobby will be repaired and redecorated. . . . Jim Cline of Ames has been

named manager of the Monte Theatre at Monticello. Mr. Cline formerly managed the Ranch drive-in in Ames and has been in the theatre business for 16 years. . . . An armed youth attempted to hold up the cashier of the Hollywood Theatre in Sioux City last week but fled when the cashier, Mary Odell became frightened and ran into the lobby. The bandit fled empty handed.

DETROIT

Howard B. Samuels, 15 years with Brooks Bros. has joined the booking staff of Clark Theatre Service. Clark now buys and books for 57 theatres. . . . Midland Country Club will host the Motion Picture Exhibitors Regional Meeting, September 14. . . . The 25th anniversary of Carl Shalit's tie with Columbia was observed August 23 at the Sheraton Cadillac Hotel. . . . On August 22 the Film Bowling League spent a day at Glen Oaks CC. . . . Elton Samuels, Pontiac drive-in owner, has bought the El May drive-in restaurant across the street. . . . A storm-tossed tree tossed the new Plymouth of Roseville theatre owner Clarence Bushart for a complete loss. . . . The opening of the Denniston drive-in joins the Custer and Dixie to set up a three-drive-in-mile. . . . Detroit Police censorship bureau scissors grow rusty as only 560 feet were snipped last month, lowest since last September.

HARTFORD

A. J. Bronstein, head of the Bronstein drive-in interests, has named his son, Joe, currently in charge of the East Hartford Family drive-in, South Windsor, as general manager of the Bronstein interests. . . . Doug Amos, Hartford district manager, Lockwood & Gordon Theatres, has shifted William Daugherty, manager of the East Windsor (Conn.) drive-in, to a similar post at the Norwalk (Conn.) drive-in, replacing William Hayes, who has left the circuit to become manager of the Empress theatre, Norwalk first run, operated by Sampson-Spodick-Bialek Theatres. Harry Sullivan succeeds Mr. Daugherty at East Windsor. No replacement has been set as yet for the manager of the Webb Playhouse, Wethersfield, following resignation of Roy Wilcox. . . . Thomas D. Grace of the Eastwood Theatre, East Hartford, has been recuperating from ear surgery. . . . Harry Rose, manager, Loew's Poli Majestic, Bridgeport, and Mrs. Rose are marking their 35th wedding anniversary. . . . Hartford Visitors: Phil Smith, Dick Smith, Bill Powell and Sam Seletsky, Smith Management Co.; Phil Gravitz and Ray Cairns, MGM; Sam Rosen, Lockwood & Gordon Theatres; Arnold Van Leer, Paramount.

INDIANAPOLIS

Attorneys are preparing briefs on a consent decree in the Government's anti-trust suit against Fourth Avenue and Alliance now pending in Federal court here. Their operating pool at Terre Haute, on which the suit was based, was dissolved several months ago. . . . William A. Carroll, secretary of the Allied Theatre Owners of Indiana, is vacationing this week in Cleveland, Ohio. . . . Alliance has installed a new seamless screen at the Paramount in Anderson. . . . Jacob Friedman, 67, retired exhibitor, died here August 17. . . . Adam Goelz has re-

signed as manager of the Frankfort Outdoor to move to San Antonio, Texas. . . . Kenneth Crouch has been named manager of the Circle at Hagerstown, succeeding Herschell Spencer.

JACKSONVILLE

W. C. Hutt, Jr., National Theatre Supply executive from Atlanta, was here to check on the Florida theatres which have not yet been converted to CinemaScope. . . . Calling at several film exchanges was Al Rook, independent buyer and booker from Atlanta. . . . Jack Fitzwater, general manager of Bay-Lan Theatres, went to Indian Rocks Beach for a rest. . . . Tim Crawford, manager of the San Marco theatre, and his family returned here after vacationing in the Carolinas. . . . St. Augustine's Cameo theatre has been acquired by C. V. McLain. . . . Paul G. Robinson is expected to open the new Palms theatre in Homestead during October. . . . Visiting their former home in Oklahoma were Mr. and Mrs. J. G. Millirons, owners of the Florida theatre, Daytona Beach. . . . The executive board of IATSE's local film exchange workers held a closed session at the home of President Bob Baugh in Jacksonville Beach. . . . Joan Koontz has resigned from the Warner staff. . . . Joe J. Deitch returned to the Florida State Theatres home office after an extensive field trip.

KANSAS CITY

There will be booths for exhibits of trade equipment and supplies at the spring, 1956, meeting of the Kansas-Missouri Theatre association. This will be a combined drive-in and conventional theatre managers' and owners' convention on March 5 and 6. The board of directors of the Association, meeting August 17, made these decisions, of special interest both because they reflect the success of the spring combined meeting of 1955, and the return to the displays which were not featured in this year's convention. First-run managers generally report continued good business as summer progresses. . . . "Mister Roberts," was held to a fifth week—as one other attraction this year, at the Paramount, was, "Battle Cry." . . . "Gate of Hell" is in its fourth week at the Kimo, "Too Young for Love" in its second at the Glen and "Mr. Hulot's Holiday" its third at the Vogue.

LOS ANGELES

Jim Finkler, who heads a buying and booking service here, celebrated his 25th wedding anniversary. . . . William Dumes, who has the Park theatre in Tucson, became the proud father of a baby girl named Patricia Ruth. . . . A fire which broke out in the Realart film vaults destroyed quite a number of reels of old film. . . . To celebrate the opening of their new film exchange building, Universal-International had open house in their new quarters, with a buffet luncheon, movie starlets, and an orchestra, for the enjoyment of their guests. . . . Jack Kalbo, associated with the Everett Cummings circuit, has been elected president of the Board of Education in Downey. . . . Alladin Theatres has moved its offices to their own new building on Larchmont Avenue. . . . Here on vacation was Izzy Weiner,

(Continued on opposite page)

(Continued from opposite page)

U-I manager in Omaha, and his wife. . . . Floyd Bernard, who heads the Midway Enterprises, planed out to San Francisco on business. Lew Largy, of the same office, departed for Tucson on company business. . . . Back from a two weeks vacation, was Harvey Lithgow, office manager of Warner Bros. . . . The new Anaheim Super Drive-in, latest in the Alladin chain, with a car capacity of 2,000 cars and a 55x110 foot non-glare screen capable of handling Vista-Vision and Cinemascope as well as standard ratios, was given a gala opening.

MEMPHIS

The Panburn Theatre, Panburn, Ark., was sold by J. E. Thompson to C. M. Brooks and E. E. Reeves. The new owners were in Memphis booking. . . . YMCA Theatre, Bemis, Tenn., has a new manager, J. C. Crowley. . . . Booming first run Memphis business continued. Loew's State, showing U.A.'s "The Kentuckian" and Malco, with U-I's "The Private War of Major Benson" had more than twice average business. All first run houses had average or better business. . . . James Frew, district manager, U-I, and Mark Sheridan, Dallas, 20th-Fox district manager, were Memphis visitors. . . . H. G. Walden, Bay, Red Bay, Ala., was in town. . . . Mrs. Florence Middleton Richards, daughter of Evelyn and Fordcycle Kaiser, died in Baptist Hospital at Memphis of leukemia. Her father is a salesman for Allied Artists and her mother works at National Screen Service.

MIAMI

The office of Al Weiss, southeast divisional supervisor for F.S.T., was a mixture of orange blossoms and kitchenware recently, when it was the scene of a surprise kitchen shower for his secretary, "Ziggy" Johnson, who will wed Al Millar on September 3. Replacing the bride-to-be, will be the newly-wedded Rose Braun, who transfers from another office. . . . Ben Halpern of United Artists was in town arranging details for the September convention of the district sales managers of South America which will be held on Miami Beach. . . . MGM's Jack Weiner was in working on exploitation for "It's Always Fair Weather." . . . The finny population of the Florida Keys should be greatly reduced if the influx of local anglers have their way. Due to try their prowess in the area were Harry Botwick, Jimmy Barnett, Jim Fuller and Fred Lee all on vacation from Florida State Theatres. . . . Harvey Fleischman, district manager of Wometco, spent part of his holiday in up-state Florida where he enjoyed the fun of fishing, with his two sons. . . . With school opening time creeping closer, the Sonny Shepherd family will take advantage of the remaining vacation and relax in the Florida Keys.

MILWAUKEE

Bob Gross, district manager for Smith Management Co. reports that Don Baier, manager of the Ridge Road Drive-in at Griffith, Indiana, is doing an excellent job. Don is the son of Walter Baier of the Uptown theatre at Fort Atkinson, Wis. . . .

The increase of polio this summer has effected theatre business in some parts of the state. Theatres in Kaukauna, Little

Chute, and Kewaunee have closed. Some others have stopped having children's shows. Some of the smaller towns and cities have recommended that children under 14 be kept at home. . . . Irving Werthamer, branch manager of the Paramount exchange here, spent his vacation up north this past week. . . . Columbia's sneak preview of "My Sister Eileen," at the Varsity theatre here, was very well attended. . . . Cary Grant was here this week to help promote "To Catch a Thief, currently playing at the Riverside theatre. . . . Elmer Brennan, district manager for Standard theatres at Green Bay, who recently recovered from a serious eye operation, was here to attend a luncheon for Grant.

MINNEAPOLIS

Harlan Blake, manager of the Paradise, Minneapolis, is hospitalized. . . . Walter Lebowitz, manager of the Parsons theatre at Hartford, Conn., is visiting Norm Levinson, MGM press representative here. . . . Lee Campbell, U-I booker, is vacationing in northern Minnesota. . . . RKO booker Stan McCulloch vacationed in Chicago. . . . Don Swartz, operator of the Independent-Lippert exchanges in Minneapolis and Milwaukee, was in New York on business. . . . Reid H. Ray Film Industries, St. Paul, made a CinemaScope short on Atlantic City, N. J., for that town's convention bureau. It's to be shown in theatres around the country. . . . Charles Perrine, secretary-treasurer of Minnesota Amusement Co., has been named to the board of directors of the Downtown Council whose purpose is preserve the Minneapolis loop as the primary business area. . . . New on film row are Doris Schaaf, bookers clerk at MGM, and Shirley Petron, stenographer at Columbia. . . . Frank Campo, Paramount booker, vacationed at Springfield, Ill.

NEW ORLEANS

John Kirby, division manager and W. O. Williamson, Jr., district manager, Warner Bros., visited with branch manager Lucas Conner and staff. . . . Warner Bros. exchange personnel excursioned to Twin Oaks on Lake Ponchartrain for their one day annual outing. . . . Paramount salesman Ed Shinn and family are vacationing in Florida. . . . A fire in the Pix, Collins, Miss., caused an estimated loss of \$150,000 to the theatre, grocery store and a dry goods store all housed in the same building during the night on Sunday a fortnight ago. The theatre is owned by Wanda Mayfield. M. A. Connett affiliated in the theatre as buyer and booker on his visit here said that repairs of fire damages is already underway. . . . Al Morgan booker for F. T. McLendon Theatres reported that the company has closed the Starvue Drive-In, McKenzic, Ala., and sold the Joy Drive-In, Milton, Fla., to Harold Authenreith and the indoor Luverne, Luverne, Ala., to him and James Greer. . . . W. E. Limmroth, general manager Giddens & Rester Theatres, Mobile, Ala., accompanied his family on motor vacation trek to Del Rio, Texas. . . . Exchange personnel on pleasure leave during the latter part of August are Janice M. Barrett, Milda Harper, Walter DesForges and Ethel Holton, 20th-Fox; Thelma Loeber, Emma LeBlanc, and Leon Arseneaux, Republic; Jackie Thon, Jane McDonnell, Paramount; Eileen Kaiser and Dorothy Lanoix, Colum-

bia; Gladys Villars, Gertrude Davis, and Lorraine Gary, MGM. . . . Olin Evans reopened the Starlight Drive-In, Florala, Ala., after replacement of booth and concession stand housed under one roof which was destroyed by fire of undetermined origin. The new structure is of the latest design with modern facilities.

OKLAHOMA CITY

"Wichita" which has been showing at the Center theatre with great success for the past week, has been moved to the State. . . . United Theatre Owners, which was formed about a month ago, when Oklahoma Theatre Owners and Allied united, will hold the next meeting September 12. The organization has 100 individual members representing 250 theatres throughout the state. . . . The Daughters of the Republic of Texas received \$2,000 from Republic Pictures and its president, Herbert J. Yates in San Antonio, Texas, last week for the world premiere of the Alamo film, "The Last Command." The Daughters were extolled for their work in preserving the Alamo. . . . The Plaza theatre held a Borden's Free Kid Show Friday, August 19 at 11:30 a.m.

PHILADELPHIA

WCAU-TV purchased 123 Gene Autry and Roy Rogers films for local television airing. . . . Dr. Harry J. Schad staged an outing at his summer home for the entire staffs of his Astor and Strand in Reading, Pa. . . . The Roy, Millersville, Pa., and the Rex, Dickson City, Pa., closed indefinitely. . . . The Atco drive-in, Atco, N. J., is the newest open-airer in the territory to get under way. . . . Dave Weinstein, general manager of the Sam Frank Theatres, became the father of a daughter, Zelda, born last week. Mrs. Weinstein, the former Margaret Vigna, is manager of the Roxy, Camden, N. J. . . . John Schaeffer, who handles the distribution of Realart and other independent products, has moved his exchange to newer and larger quarters at 235 No. 13th Street along exchange row. . . . Elmer Hirth, formerly buyer and booker for the Stanley Warner and William Goldman theatre chains here, is now associated with the A. Boyd Theatres in the area in an executive capacity. . . . Sam Yakish, Jr., has purchased the Auto drive-in, Titusville, Pa., from Art Kunes. . . . The Orpheum, Connellsville, Pa., has closed midweek and will operate on weekends. . . . Stanley Warner is heading the move for balloting on Sunday movies for the Rowland in Wilkensburg, Pa., at the next election.

PITTSBURGH

"The McConnell Story" will be the Labor Day attraction in the Harris, the first Warner movie ever to play this house. . . . Joe E. Brown in this community attending the Pony League World Series in nearby Washington, Pa. . . . The 43-year-old movie house in Sutersville suffered an \$18,000 blast and fire in which owner-manager Paul Clark suffered burns. The fire occurred after the house was closed with only Mr. Clark around. . . . "Mister Roberts" continues big in the Stanley despite the intense heat, and "Marty" in the Squirrel Hill seems set for a healthy run. . . . It's a boy for the Bernie Kleins. Mrs. Klein was former secretary to

(Continued on following page)

(Continued from preceding page)

Bernie Elinoff in the Stanley Warner shorts booking department. . . . "Court Martial" has been added to the Squirrel Hill booking chart. . . . Rosalind Russell expected here soon to plug the Penn's forthcoming "Girl Rush." . . . Phil Katz, Stanley Warner publicity head, is on vacation, with his assistant Jules Curley, taking over.

PORTLAND

Evergreen's Rex theatre in Eugene, Ore., has been undergoing a complete face-lifting for several months. Completely redone, the house will be renamed the Fox and was to open August 25. . . . Russ Brown, newly appointed Fox West Coast executive, in town for a few days. . . . Herb Royster, J. J. Parker publicity director, on vacation for two weeks. . . . Mrs. J. J. Parker and her daughter-in-law motored to Gearhart for a brief rest. . . . Paramount theatre manager Dick Newton and family motored to Seattle for a week in their new sport car. . . . *Journal* drama editor Arnold Marks and family vacationing at Seaview, Wash. . . . Hamrick's Roxy and Liberty theatres installing special TV equipment for Marciano-Moore fight. Seats scaled at \$6. . . . Jeff Richards, MGM star, here for a teen age fashion show. Harry Lewis, National Screen Service representative, back from a business trip to Los Angeles.

PROVIDENCE

Hurricane jitters that hung over this area for practically a solid week, all but made a ghost town out of the city. The memory of the hurricane and resultant devastating flood of last year still fresh in the minds of many businessmen, some who have not fully recovered from financial losses, caused extra precautions. Hundreds of man-hours were spent in boarding up windows, sand-bagging exposed areas and re-inforcing retaining walls. . . . Michael Richard Monda, who at the age of 15 has already played with such Hollywood stars as Van Johnson, Mona Freeman and Maureen O'Sullivan, paid a brief visit to his home in this city. Appearing in minor roles in "Go For Broke," "Dear Brat," and "Glass Wall," Monda will be remembered best for his appearance in "The Eddie Cantor Story." . . . Chester Morris made personal appearances at the Newport Casino in "The Caine Mutiny Court Martial." . . . "You're Never Too Young" held for a second week at the Strand, while "Mister Roberts" went into the third week at the Majestic. . . . In conjunction with the presentation of "The Kentuckian" at Loew's State, manager William Trambukis featured a Country Style Square Dance Jubilee which occupied the lobby of his house.

ST. LOUIS

The Lamar theatre in Arthur, Ill., which has been owned and operated by Mr. and Mrs. William Hoffman since 1933, has been leased to Mr. and Mrs. Harold Ramage. . . . Rollin Thompson and Herbert Mahaffey have just opened the Shelby theatre in Shelbyville, Mo. . . . The merchants and other business men of DeSoto, Mo., are giving a free picture show every Saturday at the Collins theatre in De Soto. . . . Three bus loads of people from St. Joseph's, Mo., made a trip to Kansas City the other day

under the sponsorship of the St. Joseph Chamber of Commerce to attend a performance at the Starlight theatre. . . . Mrs. Melissa Belle Dillon, 68 years old, owner and manager of the Dillon Theatre at Morehouse, Mo., since 1951, died in that city recently. . . . The Ozard theatre at Melbourne, Ark., has just completed the installation of a wide screen for the showing of CinemaScope pictures. . . . C. Clare Woods, general manager for the Durwood theatres in St. Joseph, Mo., has been appointed general manager for the United Theatres, Inc., at New Orleans.

TORONTO

Roger Beaudry, for a long time the director of the sound division with the National Film Board, joined Shelly Films Ltd. . . . Jim Fustey, manager of the Osborne, Winnipeg, succeeded Norman Cowan as assistant manager of the Capitol, Winnipeg. George West of the Crescent moved into Jim's former spot. . . . Staff vacations closed the Lincoln, St. Catharines for two weeks with "Strategic Command." . . . J. Arthur Rank Film Distributors (Canada) Ltd. announced the complete Republic sales staff. They are: Jim McCarthy, St. John; Bert Frank, Montreal; Harvey Kathron, Toronto; Ralph Zelickson, Winnipeg; Reg Doddridge, Calgary. . . . Jack Roher and Joe Bernac announced that Theatre Posters will be official sales representatives for Peerless Films in Manitoba and Saskatchewan, with Barney Brookler supervising sales. . . . New senior officer of the Theatres Branch and the Board of Censors is Dana Porter, succeeding Premier Leslie Frost as Provincial Treasurer.

VANCOUVER

A government conciliator will attempt to break a deadlock contract dispute between 117 Vancouver area projectionists and two major film circuits, famous Players and Odeon. Meetings got under way this week. The union has asked for a five per cent wage boost and an employer-employee pension scheme. Counter proposals for the two theatre chains include demands for staff reductions, which includes one-man-in-a booth instead of two projectionists in all circuit theatres in British Columbia. . . . Ted Bielby pinch-hitting for Wally Hopp at the International-Cinema made an ace tie-up with the Viking Fur Company. He had the store donate a \$400 muskrat fur coat which was given away from the Cinema Stage. Theatre had a capacity house on a real hot night. . . . Bingo is a \$2,000,000 business in this area, being played in small halls which the fire marshal calls fire traps. They are being taxed by the city, which is one of the things exhibitors have been fighting for for years. . . . The Gayety theatre in the Alberta oil town of Leduc has closed permanently. It was operated by Mike Pyrfesz of Edmonton. . . . Phil May has opened his 325-seat house at Manville, Saskatchewan farming community. . . . A cut in the 15 per cent British Columbia amusement tax was hinted by Premier Bennett in a speech at Kelowna. . . . Will Tenney, 63, former president of Projectionist Local 348 and with Famous Players for more than 30 years, died after a short illness. . . . Marc Preswerck, manager of the Atlas theatre in Victoria for the past 11 years resigned from Famous Players Canadian and will enter real estate business in the Capitol City.

WASHINGTON

The Variety Club Kick-Off Luncheon for the Ladies, at the Shoreham Hotel August 20, was a tremendous success, with the largest group ever assembled for a kick-off for the Welfare Awards Drive, which runs until November 19. . . . Rosalind Russell was expected in town August 29, in advance of RKO Keith's "The Girl Rush." . . .

Mrs. Milton Lipsner, wife of the branch manager of Allied Artists, is recuperating from typhoid fever. . . . The Variety Club golf tournament and dinner dance was to be held at the Manor Country Club Friday, August 26. . . . Tickets for the telecast of the Marciano-Moore fight are on sale at Loew's Capitol theatre at \$3.50 and \$4.00. RKO Keith's and the Lincoln will also have the telecast. Tim Holt was in town to appear in person in a Western stage show at the Branch drive-in theatre, along with two features.

Report Production Up In West Germany

WASHINGTON: Film production in West Germany increased slightly last year, the Commerce Department reported.

Film chief Nathan D. Golden said 107 feature films were produced there in 1954, compared with 103 in 1953. An estimated 300 documentary films and short subjects were produced in 1954, compared with 262 the year earlier, Mr. Golden added.

About 25% of West Germany's feature film production is being financed through credit guarantees from the Motion Picture Credit Guaranty Company, Golden estimated. He said that this company is "scheduled to stop operation on December 31, 1955, as there is a strong feeling in West Germany that a permanent and more satisfactory method of financing should be found."

New Michigan Drive-In

SPRING LAKE, MICH.: A group of businessmen from Grand Rapids and Spring Lake, Mich. have organized the Springhaven Drive-In Theatre Co. and are building a new drive-in near Spring Lake, scheduled to open very soon. It will be equipped for CinemaScope and will accommodate approximately 280 cars, it was announced. Booking will be handled by Independent Exhibitors Theatre service of Grand Rapids.

Damage Ohio Drive-In

Two explosions, apparently of deliberate origin, recently damaged the screen and projection building of the Tri-Vale Drive-In Theatre, near Coshocton, O., and Frank O. Gilflen, owner, has estimated damage at \$30,000. He told a local newspaper the sabotage was evidently by someone, whom he could not name, who wished to ruin his business.

Two New Films from ARC

American Releasing Corp. will release "Day the World Ended" and "Phantom from 10,000 Leagues" in November as a "package" program, it was announced by James Nicholson, ARC president. Both films will start shooting in September.

Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

Intermission Adds to Atmosphere of the Theatre

MANY years ago, we built our own screen curtain device, using a reversible motor and pulleys we bought from a Sears-Roebuck catalog. Operated with a double-throw switch from the booth-port, it opened and closed our motion picture program, politely and pleasantly. The special main title that Terry Ramsaye provided for the Mutual Newsreel looked fine when projected on our blue drapes, to start the show, and folks appreciated the gesture of showmanship and style.

We believe, today, that too many theatres are dropping out the intermission break, which adds glamour to the theatre, and makes people realize they are *in* a theatre, not elsewhere. We are reminded of it, because the other evening we saw a good show at a Broadway theatre, and there was a short film we particularly wanted to see. It came on, slap-dash on top of the feature, with no break of any kind, so we missed the first five minutes and all the credit titles, because of the audience movement at the feature's end.

There is a certain charm about the theatre, that may be attributed to the fact that you are out with nice people, enjoying fine entertainment in fine surroundings. But much of that fine feeling may be lost, if there is a brutal five-minute interlude when folks push and crowd up and down the aisles, leaving and getting seats, and you must jump up and down to let them in or out, in your own aisle. Thus, the intermission break serves a very useful purpose, in addition to providing atmosphere. Close the curtains, turn up your house lights, and give your audience a chance to "take five"—for their own relaxation and convenience.

It is worthy of notice that the top admission, super-attractions of film industry, on a "road show" or legitimate theatre policy of presentation, always enjoy an intermission break. The new Todd-AO presentation of "Oklahoma" will have an intermission—as Cinerama always does. Every truly big motion picture has been shown in premiere engagements with an intermission as part of the show. If you will put that brief interlude in your own program, it will help

"BACK TO SCHOOL"

Twice in every summer, the alert showman has his chance to win the patronage of the youngsters with an appeal built around the vacation schedule—once, when "School Is Out" and again, when it's "Back To School." You can get them coming and going, with showmanship.

Now it's time to lure them back into your theatre, with special shows, and special sponsorship, and greetings not only to pupils, but teachers and school authorities. "Back To School" shows are a September "Must" on every showman's calendar. School days, school days, the good old golden rule days, are just around the corner, in every community.

Irving Mack, in his inspirational bulletin, offers special Filmack trailers for this and every other occasion. You'll find basic ideas and adaptations of old ideas, for showmen in action to apply on their own home grounds. The variations include different ideas for sponsorship, and for program building, or for conducting a series of children's shows.

And while we're inspired with Filmack's message of good cheer, we can also note that he has a special line of "Davy Crockett" trailers, for this sort of children's attractions, and for "Family Nights" which bring out parents and children, too, on a special ticket basis. And, there are also trailers to sell more popcorn, candy and theatre refreshments, which demand attention-getting advertising.

your patrons adjust themselves to your program schedule. You'll find them coming and going to meet your showtime, and to get more pleasure out of motion pictures. They may also see the inside of your theatre for the first time in recent years, and appreciate the fact that it is a theatre. TV runs continuously, sixteen hours a day, without drawing the curtains, even briefly. Let's be as different as we possibly can.

WE'VE OFTEN been told that motion pictures are the fourth largest industry—and perhaps we've said it so often we've come to believe it—but as a matter of fact, we're no such thing. Perhaps we are not even 40th on a list of American industries. The total income from theatres just reported was \$1,300,000,000 and, of course, that is the total income for production, distribution and exhibition, which accounts for the take in some 18,000 conventional theatres and drive-ins, throughout the United States.

Now, just to cut down your ego, the gross business of the Safeway Stores is about half a billion dollars more than all the theatres put together—\$1,800,000,000 for one of the regional store chains, and if you want to read a really big figure, consider the *four billion dollar* gross of the Great Atlantic and Pacific Tea Co.—\$4,000,000,000 income in about 8,000 stores, or less than half as many stores as we have theatres. And they have showmanship today, in supermarkets, and marquee signs.

When you consider these facts, also remember that one management thus operates a business larger than all our major and minor film organizations put together, and we've never heard anyone proposing a grocerymen's convention.



COMPO is circulating sketches of nine proposed designs for the trophy to be presented to winners in the National Audience Awards—these being the finalists in a group of 56 drawings originally submitted by art directors of major film companies. It will be interesting to see which of the nine is the ultimate choice by the jury of nearly 500 who will vote in the matter. We imagine that the original "Oscar" looked strangely grotesque in sketch form, like a strong-boy-at-the-beach, but we eventually got used to his face and figure. Now, we can only hope that the trophy selected will wear as well, and go as far, in public acclaim. We can also hope that it is more suggestive of a living film industry than of funeral parlors.

—Walter Brooks



This is a "Davy Crockett" cake, created by Mrs. Tucker's Home Making Department, in nearby Sherman, Texas. You'll recognize the coonskin cap, done in coconut and chocolate cream frosting. Mrs. Tucker is "Queen of the Range"—just 40 miles from the honey-tree where "Davy" killed a b'ar—on his way to the Alamo.



The editor and publisher of the Paris, Texas, News, was pleased with the promotion for "Davy Crockett" — and this political cartoon was inspired for his editorial page.

"Davy Crockett" Comes Back Home

Truman Riley, manager of Interstate's Grand theatre, Paris, Texas, says that in his 25 years in show business, he has never had so much cooperation from the press, nor such enthusiastic reception from the public, as with Walt Disney's "Davy Crockett." The *Paris News* gave "Davy" a lead editorial, the cartoon above, and cooperative advertising written by A. G. "Pat" Mayse, editor and publisher, one of the outstanding newspaper men in Texas. It was an "old home week" for a Texas patriot, who lived and fought, a hundred years ago, for liberty and independence.



These young moderns are the happy little "Davy Crocketts" of today, proud and pleased with their new regalia, to supplant the outmoded western attire of yester-year.



One of a million store windows—from border to border and coast to coast—filled with "Davy Crockett" merchandise, which will run into hundreds of millions of dollars in gross sales. This is Ayres', the leading department store in Paris, Texas, proud of their own Paris fashions, created a hundred years ago, by a patriot.

Barney Cohen, manager of the S-W Logan theatre, in Philadelphia, used a new approach for selling "The Land of the Pharaohs" in his neighborhood house. He contacted the synagogues and churches, talked to rabbis and ministers, and told them how the captive people in the picture closely paralleled the great stories in the Bible. Result, his first day outgrossed the two highest films of the year!

Jay King, manager of the Yorktown theatre, Elkins Park, Pa., made a nice public relations gesture with a local day nursery, and made friends for motion pictures with a "Movie Day" at Melrose Park. Newspaper pointed out that "Movies Are Your Best Entertainment" in editorial comment.

Bill Hendley, manager of the Majestic theatre, Gettysburg, Pa., sends in his fine overall campaign on "Davy Crockett"—a good man in a good theatre, handling a small-town situation the way it should be handled.

Howard Kuemmerle, manager of the Liberty theatre, Philadelphia, came up with a cutie for "Blackboard Jungle" which played right in the midst of the hot spell. He froze a film can in a huge cake of ice, and placarded the lobby exhibit with the sign: "This is the story they said was too hot to handle. We are keeping it on ice until Sunday."

Bob Kessler, manager of the Penn theatre, Philadelphia, tied in with a local merchant for the grand opening of his new store, and sold a special Kiddie Matinee for \$150. In addition, the merchant donated 25 door prizes, and Bob is still getting a lot of praise for the event in neighborhood shopping newspapers.

Joe Forte, manager of the Waverly theatre, Drexel Hill, Pa., had a special free pass deal with his local paper on "East of Eden"—and the following day discovered that the editor had been watching the action at the box office, and commented on the demand, and the interest of potential patrons in the picture.

Birk Binnard, editor of Stanley-Warner's "Spotlight" says that Syd Poppay, manager of the Strand theatre, York, is getting on the rental bandwagon, and now has a \$500 cooking school on the fire. These things pyramid into gross annual income beyond the ordinary limits of average theatres.

Iz Perli, manager of the Stanley theatre, Camden, N. J., is another with a \$500 Cooking School deal under way, and in addition he has signed up RCA for a December 17th Christmas Show taking all tickets for a flat rental, and the house providing 12 cartoons and two operators.

Dominick Lucenite, manager of the Broadway theatre, in Philadelphia, had a special cartoon show on August 19th, with a free Totem Head mask for each youngster attending, and he has a "Pencil Box Matinee" scheduled for September 10th.

Our good friend, Everett Callow, who along with Harry Goldberg, is also a Quigley Grand Award winner, has a thought for showmen, worth repeating here: "The only place that can make money without advertising is the United States Mint."

Helen Bortz, manager of the Warner theatre, Reading, Pa., not only did her own art work for "Mister Roberts" and had a three-week holdover, but also sold \$7,812 worth of tickets for "Cinerama Holiday" in a recent drive—the latter playing at the Boyd theatre, in Philadelphia!

Jack Allen, manager of the Sedgewick theatre, Philadelphia, booked "Captain John Smith and Pocahontas" for a Saturday kiddie matinee, played to a house full of young Indians, and the concession business almost equalled the gross at the box office.

Birk Binnard's "Closing Thoughts" in the Stanley-Warner "Spotlight" from Philadelphia are always good. For instance, a motto for our office wall: "Coming together is a beginning. Meeting together is progress. Working together is success."

And we like this one, too. "A fellow would get ahead faster if he stopped staring up the steps and started stepping up the stairs." Circuit management in this day is inspired with and by good showmanship, which produces results in trying times.

John Langford, manager of the Strand, Ogdensburg, got some excellent newspaper breaks on the return of "Davy Crockett" to his theatre, not only front-page but in the Canadian news, as well. Local merchants gave coupons to Canadian visitors who crossed on the ferry, to trade in Ogdensburg stores.

Ray Leveque, manager of the Capitol theatre, Iliion, N. Y., is working hand-in-glove with the Iliion Playground Commission, for tieups that constitute the best of community relations in any town, large or small. This has been going on all summer and will be a regular part of procedure.

Jack Mitchell and Bill Lavery, in Watertown, N. Y., are both occupied with a campaign on "Davy Crockett" in their area, and it reads like a pressbook schedule of what-to-do, if you knew without looking at the book. Orphanages and chain stores were equally interested in cooperative tieups.

Seymour Morris says, "Here's the first campaign to come in on 'Mister Roberts'—from Schine's Olympic theatre, Watertown, N. Y.—and then his 'Flash' bulletin doesn't tell us the name of the manager and we can't guess. Anyhow, it was a complete campaign, with tieups and imagination—the first 25 people arriving by boat were admittee free—and this gag got laughs up and down the street!"

Colonel Bob Cox, at the Kentucky theatre, Lexington, advertised for a tame goat, to be used in publicizing his current attraction—also "Mister Roberts"—and said "If your goat is clean, kind and friendly, we would like to borrow him all day Saturday." About a dozen legitimate and some not so legitimate replies were received, but it all made good newspaper copy.

Lots of cooperative ads turning up in Schine's home office at Gloversville. Lee Willis, manager of the Piqua theatre, Piqua, Ohio, had a headline "Itching for some good stitchin'" as a big display for "Seven Year Itch" and Paul Pearson, manager of the Capitol theatre, Newark, N. Y., promoted puppies for "Lady and the Tramp"—with proper sponsorship and newspaper publicity.

Foster Liederbach, manager of Schine's theatre in Cumberland, Maryland, went right into action when they picked a "Miss Cumberland" and had "Little Queens" up to eight years old, as contenders, with their sisters and their uncles and their aunts, all working in the sidelines for favorites.

Lou Hart, manager of Schine's Auburn theatre, Auburn, thought up a delightful stunt for "Lady and the Tramp." He found a local store to sponsor the presentation of a good cocker spaniel, and then went out and got a little mongrel from the local pound, as another prize, equally awarded to contenders in his contest on stage. Newspaper copy was excellent for the contrasting idea, "How Would You Like To Own 'The Lady or the Tramp'?"

Michael Brett, manager of the Strand theatre, Carthage, worked out a deal with 37 merchants in his town to sponsor a series of vacation movies this past summer, and all are delighted with the results, and will be sponsors again, summer or winter, on similar terms. All were members of the Carthage Chamber of Commerce.

Jack Mitchell, northern New York zone manager for the Schine circuit, has been selling "Back to School" shows to the local Pepsi-Cola Bottling Co., in various situations. Admission will be 12 Pepsi-Cola bottle caps, and the performance will be Saturday, September 3rd, with all expenses paid by the sponsor.

Selling Approach

BREAD, LOVE AND DREAMS—Italian Film Export. With Gina Lollobrigida. The saying around town, in the bistros and bars, these hot days, is "Give me Gina—and tonic." And she can be a tonic for film business at the box office. The critics have outdone themselves in trying for acclaim. "Full of good earthy entertainment . . . of regard for human nature . . . and for girls!" says the *New York Times*. "The first chance to watch Europe's biggest sex bomb in an all-out explosion. The devastation is impressive!" said *Time Magazine*. The available pressbook is slight in comparison with our standard showmanship for major releases. There is no poster larger than a one-sheet, illustrated, but a 40x60 is listed, and a set of 11x14's in color, plus 8x10 stills, and the possibility of star portraits, gives you something to work with. The same is true of the newspaper ad mats—nothing larger than 3-columns wide—and mostly in smaller sizes, about the assortment we are accustomed to in the "complete campaign mat" which sells for 35c at National Screen, on many current films. There are some "art" elements, which can be carried into both advertising and theatre display, but generally this is sketchy, and we do mean, sketchy. It stands out in contrast with the outstanding Italian distributor advertising which we had on exhibit at the Quigley Grand Awards luncheon here in New York, last May. It's hard to believe that the Italian film sources can do such a phenomenal job in selling their pictures at home, and depend so much more on sex than they do on showmanship, in this country.

THE WAYWARD WIFE—Italian Film Export. "Lollo" means gorgeous Gina Lollobrigida,—the biggest thing to hit the screen in years. Now she tells the sensation-packed story of a woman driven by desire. "Did her husband know or care? Any woman will know why!" The Italian bombshell in her first English-speaking role. This pressbook is somewhat better than the first one to come to our attention, but it's obvious from the advertising accessories available that the film is meant for "art" theatres and not for general release. Again, the only poster is the one-sheet, and the 22x28 card is equally good, but not enough to properly advertise a film on a showman's terms. Newspaper ad mats are better, but again, the assortment is limited to one 4-column, one 3-column, and about the selection that we expect to find in the 35c complete campaign mat for small situations, at National Screen. But this is an improvement on the pressbook which is reviewed above. And they say there is a special Italian publicity kit for language situations. Some merchant tieups and music opportunities are mentioned.

ITALIAN PICTURES

There is a warmth of heart in sunny Italy that is reflected in their film-fare, and there is also a certain creative craftsmanship that is evident, based on the derivation of the word "Art" from Latin sources. It is logical to suppose that the most artistic of films would come from Italy. They have a word for it, *artigiano*, which implies a skilled workman, competent to instruct in arts and crafts. In other words, they are the teachers and we are the students, in *ars* and *artis*, based on the original Latin.

In these artisans, we find much hope for the perfection of our cinematographic art of the future. There is a news story that Technicolor will establish a laboratory in Italy. Since color is a job requiring infinite skill and patience, we look for as much advance as the Italians have shown in color-printing, either by letter-press or gravure. It is a matter of heart-and-hand, with skill carried to a degree unlikely in other countries. If Italy can go on from here with as much progress forward, they may lead our international film industry.

AIDA—Italian Film Export. S. Hurok presents Verdi's grandest of all Grand Operas in Color. "Great singing and dancing cast, headed by voluptuous Sophia Loren, Italy's reigning screen beauty, bringing glamour, youth and dramatic talent to the title role." The first real grand opera film in color, presented by the master showman, S. Hurok, who leads in his field, throughout the world. There are two kinds of one-sheets on this picture, and this is by long odds the best pressbook we've seen on any Italian film. It contains more of the kind of showmanship we associate with campaigns. The newspaper ad mats are good, and in sufficient assortment for size and style to take care of almost any situation. One "circus" ad in a medley of old-fashioned type faces is quite unusual for this picture. Some of the publicity stills and mats are also distinctive and will rate free space in many newspapers. There is an uncommon offering of national tie-ups, including dolls, perfume, sportswear, jewelry, fabrics, shoes, etc. in the pressbook.

GREEN MAGIC—Italian Film Export. A change of pace in Italian films. It's box office magic, eighth wonder of the cinematic world. Winner of three International Film Awards—the Cannes Film Festival, The Berlin Film Festival and the Special Cannes Photography Award. Made in the Amazon jungles, in stunning color, by great technicians of the camera. It's an exploitation gold mine, with some special accessories, such as a "Green Magic" mask for kids that sells for \$9.75 per thousand and looks thoroughly convincing. A coloring

"Festival of Italy" Comes To Denver

Fox Inter-Mountain Theatres, in cooperation with the Daniels and Fisher Stores, will stage an Italian Film Festival during the week of September 18th, as part of the "Festival of Italy in Denver" which is first in the country to dramatically present in a strategic inland area, a well rounded picture of the cultural and economic achievements of the Italian Nation, and to stimulate interest for the benefit of both peoples.

The new Daniels and Fisher store, now building in Denver as a project in which William Zeckendorf is interested, has arranged an exhibit of Italian merchandise, and through the efforts of IFE in New York, the Fox Denver theatres will present new films and feature the personal appearance of five top stars, flying directly from Rome. Sophia Loren, whose color-photograph adorns the cover page of last week's *Life* magazine, and Silvana Pampanini, will head the cavalcade from the Italian studios, accompanied by 24 items of high fashion from Italian couturiers to be shown as a benefit for the Denver Symphony Orchestra. The Festival has been designed as a new and exciting method of presenting the similarity of ideas between the artistic peoples of the world, and can be copied in style in other cities and towns in America where there are many of Italian parentage.

Films being made ready and now under discussion for the Festival include "Bread, Love and Jealousy," "Too Bad She's Bad," the Sophia Loren starrer, "Maddelena" starring Marta Toren, and other new productions, to be booked in the Denver or the Center and in the Alladin and Esquire theatres. It is expected that the Italian Ambassador, Manlio Brosio, and Clare Boothe Luce, United States Ambassador to Italy, will be present, and the fact that President Eisenhower will be in Colorado during the period, adds to the possibilities of the occasion, although no definite plans are as yet complete. More than nine months of preparation have been spent in laying the groundwork for the Festival, as a joint effort by Joseph Ross, president of the Daniels and Fisher Stores, and Paul Anglim, special films director for Fox Inter-Mountain Theatres, who was brought to Denver from Boston, to join the theatre circuit in this special activity.

contest is suggested, with mats to fit, for young contenders. No poster larger than the one-sheet, plus a similar 40x60 and window card. A set of 11x14's in color will sell color on your screen. Newspaper ad mats are still better than previous releases from this source, with some quite large sizes, and a suitable assortment of smaller ad mats and slugs, with the horror mask as the advertising theme. Stress the film's and educational values.

Miss Ward's Promotions At No Cost

Anna Bell Ward reports the success of sponsored shows at her Virginian theatre in Somerset, Kentucky—a brand new “Kid-die Klub” underwritten by the Southern Belle Ice Cream Co., which has the youngsters going crazy over the giveaway of seven magnificent bicycles, worth \$110 each, one every week for seven weeks, to say nothing of free ice cream for all comers.

The sponsors really take over the advertising costs—using half-pages and large display space in the *Somerset Journal* and distributing circus heralds to tell the kids all about it. They save up coupons given with purchases of Southern Belle Ice Cream which are used in a drawing for the lucky winner at the theatre. They also get a coupon with every ticket sold at the theatre. Promotion has cost the sponsor about \$750 in advance, and cost the theatre nothing, but has created an excited audience of young contenders.

Miss Ward says she also has a “Merchants’ Bingo” that is legal in Kentucky, the way she plays it. Twenty merchants each pay \$7.50 a week which goes into a jackpot of prize money for patrons of the theatre. It is axiomatic with Anna Belle Ward that the best kind of promotion doesn’t cost the theatre a cent.

Big Store Advertising By Russeks, New York

Russeks’ store in New York is giving spectacular cooperative advertising treatment to 20th Century-Fox’s “Love Is A Many Splendored Thing”—with full pages in the *Sunday Times* and *Tribune*, followed by the *Post* and *News*, and on the opening day at the Roxy, in the *World-Telegram* and *Journal-American*. The page is exceedingly well designed, and proves how suitable the picture-title is for store tieups. We can’t reproduce this ad very well in our small space—the many half-tones would all be solid black, but you can probably find the original copy, and perhaps a page-size mat, in your pressbook. The Roxy has had many big store tieups of this calibre.

Better Refreshment Merchandising

WEEKLY REPORT
supplementing the
monthly department



Chairmen for Candy Meeting

Announcement of committee chairmen for the 1956 convention and exposition of the National Confectioners’ Association to be held June 10th through 14th, 1956, at the Hotel Statler and Mechanics Hall in Boston has been made by General Convention Chairman Robert H. W. Welch, Jr., of the James O. Welch Company, Cambridge, Mass.

They are as follows: program, Richard D. Muzzy, Daggett Chocolate Company; dinner-dance, Philip M. Clark, New England Confectionery Company; opening luncheon, Kenneth P. Miner, Brigham’s, Inc.; golf, Richard S. Lewis, Edgar P. Lewis & Sons, Inc.; ladies entertainment, W. O. Wallburg, W. F. Schraffts & Son Corporation; building decoration and transportation, Lawrence L. Lovett, Deran Confectionery Company, Inc.; Sunday get-together, Harry Gilson, F. B. Washburn Candy Corporation; and exposition, David P. O’Connor, Penick & Ford, Ltd., Inc.

Committees are now being selected by the chairmen and meetings will be held as soon as acceptances have been received. Entertainment features and convention social features will be planned in keeping with the colorful historical background and picturesque settings the New England area affords, Mr. Welch stated.

New Hires Ad Director

George F. Finnie has been appointed director of advertising and merchandising for the Charles E. Hires Company, Philadelphia, according to an announcement by Peter W. Hires, president.



George Finnie

Mr. Finnie has had a broad background of consumer and trade relations experience having served in a high advertising and merchandising executive capacity with three large corporations having an aggregate sales of 250 million dollars annually. His appointment was said by Mr. Hires to be part of the 80-year-old root beer company’s program of intensified merchandising of all its products over a widening field of distribution.

Don’t Be An Undercover Man

Win recognition through
Special Merit Awards

Motion Picture Herald

Better Refreshment Merchandising

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Prepare a report on ideas or methods applied in achieving increased sales; more attractive presentation of refreshment items; sales promotion activities; improved service to the public, resulting in building business . . . in short, “better refreshment merchandising.”

Send in reports, with photos of the stand and samples of any promotion material used. Submit as many as you wish from time to time.

Reports published will be credited to the contributor and will qualify for citations. From citation-holders, the judges will select the Special Merit Award winners.

Get on “recognition road.” Start sending your reports today to: The Editor, Better Refreshment Merchandising Dept., Motion Picture Herald.



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HELP WANTED

DRIVE-IN THEATRE MANAGER WANTED FOR the Los Angeles area. Excellent opportunity for top calibre man. All replies will be treated in strict confidence. Write DON GUTTMAN, Pacific Drive-in Theatres, 141 South Robertson Boulevard, Los Angeles 48, California.

WANTED—MANAGERS WITH EXPLOITATION and promotional experience by Eastern theatre chain, top salaries paid, vacations, group insurance and hospitalization available. If interested submit complete background and if available for New York City interview. BOX 2859, MOTION PICTURE HERALD.

DRIVE-IN THEATRE MANAGER WANTED for North Carolina area. Also opening for supervisor, good opportunity right calibre man. References required, state age, experience and qualifications. BOX 2870, MOTION PICTURE HERALD.

SEATING

LAST CALL! VACATING OUR IRVINGTON, N. J., warehouse. All chairs sacrificed—prices start at \$2.95. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THEATRES

NORTHEAST OHIO. 600-seat exclusive second run. Excellent condition, wide screen and CinemaScope, air-conditioned. Very profitable operation. Fastest growing city, present population 25,000. BOX 2868, MOTION PICTURE HERALD.

FLORIDA. 600-SEAT THEATRE, INCLUDING brick building. Operating full time, in good college town. Sacrifice for quick sale, \$35,000. 1/3 cash, balance \$2,400 annually. BOX 251, DeLand, Fla.

THEATRE, MODERN, FIREPROOF, 1,400 SEAT, stadium type. Fordham area, Bronx, New York. Immediately available. BOX 2869, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

BARDWELL-McALISTER STUDIO FLOODLIGHTS, 3 heads on rolling stand hold 12 bulbs, \$180 value, \$29.50; Berndt-Maurer 16mm camera outfit, 3 lenses, 3/400' magazines, Mitchell Tripod, 3 motors, etc., \$6,000 value, \$2,495; Art Reeves 35mm recording outfit, \$5,000 value—\$495; Moviola 35mm composite sound/picture \$495; Escalator Tripod for heaviest TV or Movie cameras on 3 wheel dolly, \$295; Motorized Dolly with 2 seats, takes heaviest cameras, \$195. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

VALUE UNSURPASSED! SEAMLESS METALLIC screens, 75¢ sq. ft.; Beaded screens 15'6" x 20'6"—\$75. All sizes Projection Lenses at lowest prices. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEND PROJECTION THROW-SCREEN SIZE, we'll compute your CinemaScope requirements. Combination pair Cinematic IV adjustable anamorphic lenses and pair Snaplite Series II prime projection lenses, all for \$595. Buy on time with \$200 down. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

WANTED TO BUY

WANTED: WURLITZER ORCHESTRA ELECTRIC piano with music rolls, suitable for small motion picture theatre. PATRICK O'REILLY, 712 South Pacific, Glendale, Calif.

DRIVE-IN EQUIPMENT

YOUR BEST CINEMASCOPE BUY! CINEMATIC IV Adjustable Prismatic Anamorphic Lenses plus Snaplite Series II prime lenses, all for \$595 (with used prime lenses \$495). Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today, \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PRODUCTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

USED EQUIPMENT

YOU SAVE AT STAR! RCA BELT DRIVE Soundheads, rebuilt, \$175 pair; Strong Trouper Arc, slightly used, \$525; E7 Movements, \$69.50; Century Mechanisms, rebuilt, \$750 pair; Lenses and Screens at rock bottom prices; What do you need? STAR CINEMA SUPPLY, 447 W. 52 St., New York 19.

SURPLUS SALE EXCELLENT COATED PROJECTION LENSES! Super Snaplite 8.9 2"-2 1/4" \$170 pair; Superlite 2 1/4"-3 1/4" \$150 pair; Superlite 3 1/2"-3 3/4"-4" \$90 pair. Trades taken, RCA Brenkert Arc lamps, good condition, \$395 pair. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

New Buying-Booking Company in Louisiana

LAKE CHARLES, LA.: George Baillio, owner of Southern Amusement Co. here, announced recently a new buying and booking company, Independent Exhibitors' Service, has been organized with home offices in the Moss Building, Lake Charles, and booking offices in the Claiborne Towers, New Orleans. E. K. Crosby, Jr., of Southern Amusement, is president, while other officers include Doyle Maynard, vice-president; Mathews Guidry, secretary; A. J. Broussard, treasurer, and Sid Havener, general manager and buyer. There are more than 25 theatres thus far in the combine, it was announced.

Many RKO Theatres to Show Theatre Network Fight

William W. Howard, vice-president of RKO Theatres, announced recently that arrangements have been made with Theatre Network Television for the presentation of the Rocky Marciano-Archie Moore heavy-weight championship fight at a number of RKO theatres September 20. The theatres

include the Keith's, Washington, D. C.; Keith's, Dayton, and Albee, Cincinnati, all of which have permanent installations, and the Palace, Columbus; Missouri, Kansas City; Palace, Rochester; Pantages, Hollywood, and Golden Gate, San Francisco, which have leased TNT mobile units.

Legion Approves Seven of Eleven New Productions

The National Legion of Decency this week reviewed 11 pictures, putting two in Class A, Section I, morally unobjectionable for general patronage; five in Class A, Section II, morally unobjectionable for adults, and four in Class B, morally objectionable in part for all. In Section I are "The McConnell Story" and "Spy Chasers." In Section II are "Duel on the Mississippi," "The Reluctant Bride," "Simba," "To Hell and Back" and "Trial." In Class B are "Love Is a Many Splendored Thing" because it "reflects the acceptability of divorce; tends to arouse undue sympathy for wrongdoing"; "Maddalena" because "this picture, although positive in approach and spiritual in theme, nevertheless contains suggestive costuming and morally objectionable situations"; "The

Naked Dawn" because of "low moral tone; religious practices as portrayed are subject to misunderstanding"; and "Pete Kelly's Blues" because of "low moral tone; excessive brutality."

Allied Artists Dividend

Allied Artists Pictures Corp. has declared a regular quarterly dividend of 13 3/4 cents per share on its 5 1/2 per cent cumulative convertible preferred stock, Steve Broidy, president, announced last week. Payment is to be made September 15, 1955, to stockholders of record September 2.

Albert H. Poos Dies

ST. LOUIS: Albert H. Poos, 49, district manager for the Fanchon & Marco-St. Louis Amusement Co. circuit since 1936, died August 18 here. He was also first assistant barker of Tent No. 4, St. Louis Variety Club.

Mrs. J. N. Welty

HILL CITY, KAN.: Mrs. J. N. Welty, who had operated theatres with her husband in this state since 1920, died here August 20.

"The best friend your desk has ever had"

The 1956 editions
are now in
preparation



That's a paraphrase of hundreds of letters from active executives to the editor of the *ALMANAC*. Time after time such letters have told of the specific cases when the writer was able to accomplish something important, and quickly, through having this source of accurate information available by merely reaching out his hand for it.

Much of the important information in the *ALMANAC* cannot be found elsewhere — and nowhere else can any of its information be found so quickly. Each of the *ALMANACS* is organized in 15 *thumb-indexed* sections. They are designed for constant use—and they certainly get it, at thousands of executive desks every day!

Wherever motion pictures are produced, distributed or written about—throughout the world—the standing of *Motion Picture ALMANAC* is unique. It is unquestionably *the* standard reference on "Who," "What," "Where" for the entire industry. Now, with its Television sections having become a separate complete volume, the motion picture volume is adding new and important data.

This is a revised, expanded, even-more-useful-than-ever-before edition of *International Motion Picture ALMANAC*. Its 15 thumb-indexed sections are: Who's Who, Statistics, Corporate Structure, Circuit Lists, Drive-in Lists, Pictures (11-year list, with details), Awards, Codes, Organizations, Services, Equipment, Press, Great Britain, World Market, Non-Theatrical. The first page of each section contains an index of the section contents, additional to the complete index for the entire book. In the new edition it is even more simple to find exactly what you want to know—in seconds.

Now Television is to have its own ALMANAC... and here is an outline of its contents—

THUMB-INDEXED SECTIONS: (1) WHO'S WHO—over 11,000 concise biographies, the industry's ONLY real "Who's Who"; (2) PRODUCERS and DISTRIBUTORS—of everything for TV time; (3) PROGRAMS—an A to Z list of all shows nationally available, with all pertinent information; (4) SERVICES & EQUIPMENT—all types of services for TV production, including film and music libraries, laboratories, studio equipment, etc.; (5) CORPS.—corporate structure and executive personnel of the companies in or related to TV; (6) MOTION PICTURES—list of over 4,000 features from 1944 to now, with factual data; (7) TV STATIONS—full listings, with data; (8) AGENCIES & STATION REPS—full listings, with data and TV execs.; (9) STATISTICS—many up-to-date facts and figures of the needed kinds, plus highlight-review of the year; (10) CODES—with full text of TV Code and background data; (11) AWARDS—lists of winning shows and performers; (12) ORGANIZATIONS—national and regional, with officers, etc.; (13) CANADA—complete breakdown of TV in Dominion; (14) GREAT BRITAIN—breakdown of TV data, commercial and non-commercial; (15) WORLD MARKET—listings and status, country-by-country; Also: PRESS listings, RADIO information and a mine of other reliable data—all up-to-date and cross-indexed.

A word about the "Who's Who" in the ALMANACS...

The term has been used similarly by other books in these fields. Only the *ALMANACS* contain a real "Who's Who"—not merely a list of a few dozen selected names, but over 11,000 actual biographies of personalities and executives in the motion picture and television fields—occupying over 300 pages. The complete "Who's Who" is in both volumes of the *ALMANAC*—and only in the *ALMANAC*.



Edited by CHARLES S. AARONSON

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- ☐ 1. DISPLAYWAYS — *in five sizes to sell on counters, in lobbies, terminals*
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Thanks for "The Girl in the
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looked at it in rough-cut and
it's everything you predicted
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"Look at me
and say you
were never one
of his girls!"

"I wasn't one of
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The murder of the
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 200, No. 10

September 3, 1955



Court Trial of 16mm Suit

WORD from Los Angeles is that the Government is ready to go to trial with the 16mm suit against the major distributors September 20. Sometimes known as the "films for television case," the outcome of the litigation will have wide effects in exhibition and on television programming.

It is no secret that the defendants have been interested in settling this suit by means of a consent decree. It has been the Department of Justice that has been adamant in refusing to negotiate and insistent upon a trial. Those who have noted political implications in the matter observe that a trial this Fall will bring at least the Federal District Court decision before the 1956 election. A victory by the Department of Justice could be hailed by the Administration as a form of "trust busting" in which the public might benefit and not too many—only exhibitors—would be hurt.

Exhibitors who have most at stake in the case certainly cannot take any comfort from the apparent unwillingness of the Department of Justice to negotiate a pre-trial settlement. In the long run the film distributor defendants probably can make out satisfactorily no matter what happens in the 16mm suit.

The principal exhibitor organizations and even COMPO were named by the Government as "co-conspirators" but not defendants. Despite various waves of oratory on the subject looking to positive action, no one of the "co-conspirators" sought to be made a defendant in order to be able to fight the suit effectively. Time will tell whether those decisions were wise.

The final decision in the Los Angeles suit will substantially effect the economic well-being of thousands of theatres, especially subsequent runs and small towns.



New "Adults Only" Twist

ONCE again a form of "grade labeling" is being pushed into attention as a means of dealing with film censorship and related problems. In contrast to the British system, usually hailed as a model by "grade labeling" enthusiasts, what is suggested now for the United States is a voluntary system which both exhibitors and patrons would be free to obey or disregard.

In Britain certain films are approved for all; others are restricted to adults (persons over 16 years of age), and still others may be attended by children only when they are accompanied by an adult. Even among the disciplined British the "grade labeling" at the Board of Film Censors is a source of constant irritation. Just recently another British exhibitor was convicted for admitting a person under 16 to an "adult" film even though judge and police acknowledged that the individual looked

much older. Technically the exhibitor is in the unenviable position of being required to determine accurately ages of prospective patrons or face the consequences in court.

Even more of a potential problem than making exhibitors judges of a person's precise age is admitting children when accompanied by any adult, even a total stranger. In Britain the "when-accompanied-by-an-adult" label has led to the thoroughly objectionable practice of children loitering near theatre entrances to "pick up" any adult who will consent to "accompany" them into the show.

The former New York chief film censor, Dr. Hugh M. Flick who has long advocated "grade labeling," made a new presentation of his viewpoint in the *New York Times* August 30. He suggests that some foundation be invited to subsidize a study of mass media, including motion pictures, to find out if they influence people. Surely Dr. Flick is not advancing the idea that there is doubt that motion pictures influence spectators!

The degree of influence a motion picture has on an individual obviously depends on a variety of circumstances including the nature of the film itself and the dispositions of the viewer. As diverse-minded authorities as Karl Marx, Joseph Stalin, Pius XI and Franklin D. Roosevelt have attested to the power of the motion picture to influence audiences greatly. In fact, no competent authority has ever seriously suggested that motion pictures do not have the power to influence appreciably the thought, manners and behavior of the public.

The industry in general and exhibitors in particular have enough on their hands without being saddled with the job of checking on ages of patrons and policing the approaches to theatres to prevent "pick ups" of adults by under-age children. They do not want to break up family groups—the backbone of theatre patronage. Any complicated system of "grade labeling" is unworkable in the United States. Any resort to a foundation is likely only to lead eventually to a verbose and vague report that would result in many contradictions and no new knowledge.



Publication last week of the report of Senator Kefauver's committee which investigated juvenile delinquency shows again that the alternative to effective self-regulation of an entertainment medium is strict Government supervision or control. Directing primary attention to television the Senate group urged that industry unite and properly police programs on a voluntary basis. At the same time the committee recommended that the FCC exercise stricter control, even to the point of fining owners and/or revoking the licenses of stations whose programs are found to be morally unsuitable.

—Martin Quigley, Jr.

Letters to the Herald

Toronto Exhibitor Challenges HERALD "Cry Fire!" Editorial

TO MARTIN QUIGLEY:

I have read your editorial of August 20 entitled "You May Not Cry 'Fire!'," and I feel that since this is a controversial question you will want to conform to the best traditions of journalism and provide your readers with the opposing view on this subject. Perhaps you will be good enough to print the following as an open letter to you, the producers and all my fellow exhibitors:

It is all very well to talk about "crying fire" in connection with Bosley Crowther's criticism of the Production Code. It is a very pretty metaphor, and makes an attractive garnish for a well written editorial. But it is difficult to see what light it actually throws on the problem in hand.

Let me proceed at once to the heart of the matter. The issue is, in the final analysis it seems to me, a very simple one. Mr. Quigley, you and I and the producers and exhibitors must make a clear cut choice. Either we are business men or we are moralists. This is not to be confused with the concept of business ethics. There is no suggestion that we depart from the principles that relate to the ethics of good business.

I do not think that any of us will argue that we are first and foremost not business men but moralists. Some of us might contend, as you seem to do, that we have a secondary obligation to uphold and improve public morals. This is all very nice. In fact it is beautiful. However, it might be in order for someone to ask us for our credentials.

As business men we have at least a so-so record in the rough and tumble of economic competition, in which our industry has carved out a not inconsiderable place for itself. Those of us who have survived television and other hazards can still manage to hold our heads up in the hurly-burly of social and economic rivalries.

Now let us ask ourselves, what are our qualifications as moralists? What gives us the right to dictate the moral and cultural standards of the masses to whom our industry caters? Is there anything in our record, or even in the record of the larger class of business men as a whole which would qualify us as moral arbiters? I think not.

Moreover, if we study the history of our culture we will find that business men as such, if we except one function, have never made any worthwhile contribution to our progress since the dawn of history from the

treetops to convertible Cadillacs. The function I refer to is the financing of artists, inventors, explorers and discoverers, who belong to the creative sector of our society, whose daring and imagination alone have paved the way for our advanced civilization. Time and again, it has been the heretic and the free thinker who has shown the way to bigger and better things.

I am one for looking facts directly in the face. The sad truth is that never in the history of our industry has our product reached such a nadir of mediocrity. To put it even more bluntly, the pictures that are produced today are on the whole so "lousy" that, as an exhibitor, and one who makes his living out of them, and who as a consequence should have a strong favorable bias, I am constantly harried by the prospect of having to screen one or another of our so-called "major attractions."

The sad fact is that our industry is throttling itself to death by reason of the tight grip which the executives responsible for production exert on the potential artists, and heretics if you like, who alone have the power to raise the standard of our products to keep pace with public education. Unless something is done about this, our doom is just as certain as was that of the dinosaurs.

Perhaps I can illustrate it in another way. Thirty years ago pictures like "The Admirable Crichton" featuring Gloria Swanson, "The Bishop's Carriage" with Mary Pickford, etc., enjoyed enormous popularity and box office success with the public. If we were to spring these same pictures on an unsuspecting audience at a sneak preview, you know what their response would be. They would howl with laughter.

How then to account for the changed public reaction within a space of thirty years? The answer obviously is that public taste has acquired sophistication during that time. I use the word "sophistication" in the broadest sense. In the same manner, public taste is continually becoming more and more sophisticated as it is exposed from day to day to the various media of entertainment currently available.

On the other hand, even the box office shows us that present day releases, instead of being an improvement on those made ten years ago, are definitely inferior.

The movie industry is in a rut. There are four or five standard stories which are repeated *ad infinitum* and *ad nauseam*. Even the most naive theatre-goer can anticipate

"Fine Statement"

To the Editor:

I have read with interest and approval your editorial, "You May Not Cry 'Fire!'", in issue dated August 20, 1955.

A fine statement, Sir.—F. E. WILLIAMS, Judge of the Circuit Court, St. Louis, Mo.

almost every twist and turn of the film which he pays good money to see.

It seems to me there can be no question but what the Production Code has helped to ossify the conditions under which the films are produced, to the point where rigor mortis is gradually setting in.

There is only one hope. Turn the industry over to the artists, the writers, the men of imagination who have ideas, and who are the only ones who can go places. Let the rest of us sit back and confine our activities to directing the financing end of the business.—SOL ALLEN, *Premier Operating Corp. Ltd., Toronto, Ont.*

Comment in Reply

EDITORIAL NOTE: It is suggested that the author of the above letter consult the nearest available dictionary and inform himself that the distinction he assumes between morality and ethics is non-existent. Ethics is the science of morality. Ethics is based on the natural law—the rule of reason and experience as to what is right and good in human behavior. Morality is similarly based together with the support of religious sanction.

I do indeed contend that businessmen—and all men—have an obligation to uphold and not degrade public morals. This obligation arises from the mandates of the Ten Commandments which apply universally to all men, whether in business or out of it.

It is agreed that the motion picture producer and exhibitor have no right to dictate the moral and cultural standards of the public. Likewise they have no right to use the powerful medium which is in the industry's custody to lower moral and cultural standards.

Qualified experts inside and outside the industry, in keeping with the opinion of this writer, disagree pointedly with the correspondent's broadcast and indiscriminating criticism of the quality of current and recent product. Many of the finest motion pictures in the history of the industry have been produced and exhibited in recent years, despite what may be imagined from nostalgic glances into the past.

Good stories, well-produced, make good attractions whenever made and exhibited. The James M. Barrie story, "The Admirable Crichton," was a good attraction when it was produced by Paramount in 1919 under the title, "Male and Female," and it will

(Concluded in first column, next page)

On the Horizon

MOTION PICTURE HERALD

September 3, 1955

EXTENSION

A three month extension for the divestiture of 38 theatres of American Broadcasting-Paramount Theatres has been granted by the Department of Justice. The 38 houses are the only ones remaining of 774 which the circuit was ordered to sell under the consent decree. The deadline was changed from September 3 to December 3.

SONS

Two of Hollywood's biggest names--Wayne and Selznick--have been assigned to William A. Wellman's "Goodbye My Lady" now shooting for Warners at the Goldwyn Studios. They are Michael Wayne and Jeffrey Selznick, sons of John and David O. Also in this area, Bruce Odum, assistant to Frederick Brisson on Paramount's "The Girl Rush", has formed an independent producing company, Nomad Productions. Bruce is the son of Floyd Odum, president of Atlas Corporation.

EXHIBITOR TV

Video Independent Theatres, Inc., operating theatres in Oklahoma and Texas, has applied to the Federal Communications Commission for a television station license in Clovis, New Mexico. The circuit already owns a part interest in KWTU, Okla-

Comment in Reply

(Continued from preceding page)

still be a good story when it is again made under the original or some other title. Styles and treatments of material change but human nature does not change, neither does its response to good dramatic material change. All theatrical history disproves the correspondent's contention that public taste has basically changed. The only real change is one of accidentals of style, manner and conventions.

I am sure there would be no objection to the correspondent turning over to "the artists, the writers, the men of imagination who have ideas" that part of the industry which he controls. I am likewise sure that those who control the rest of it will still want to give effect to their own knowledge and experience and retain some guardianship over the resources for which they are responsible.—MARTIN QUIGLEY.

homa City, and it has indicated to the FCC that it would apply for station licenses in Elk City, Okla., and Hobbs, N. M. if the Commission would switch channels there from other cities.

SOUND

Todd-AO's six-channel Ortho-sonic Sound on the converted MGM sound stage in Culver City made the "Oklahoma" music sound as new as if written bright and early on the morning of Oklahoma Governor Raymond Gary's guest screening. It is to be written down in the book of expectations that the whole stereophonic-magnetic-optical-whathaveyou controversy will swing again back into industry focus.

OPPORTUNITY

"The \$64,000 Question" on TV has been getting publicity attention reminiscent of the "Pot of Gold" and "Stop the Music" of yesteryear but doubled in spades. Now exhibitors have a chance to get in the act. Hal March, master of ceremonies of the program appears in MGM's "It's Always Fair Weather". Alive to the opportunity, MGM has prepared five different mats playing up the fact, all available at National Screen.

TEEN PROBLEM

Teen-agers, junior and senior admissions, "kiddie" shows and the relation of children to the general attendance structure will be in the spotlight at the annual convention of theatre affiliates of American Broadcasting-Paramount Theatres this month. The meeting will be held at the Monmouth Hotel, Spring Lake, N. J., September 7 to 9.

OPEN AIR OPERA

Sol Hurok's record breaking opera film, "Aida", released by IFE was to start a new career this week. It was scheduled to open Thursday at E. M. Loew's Kingston Drive-In, Kingston, Mass., in the center of Massachusetts' south shore resort area.

Vincent Canby -- William R. Weaver -- James D. Ivers

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This week in pictures



IT WILL BE "Always Fair Weather," courtesy of MGM, at Radio City Music Hall soon. The musical starring Dan Dailey, Michael Kidd, Dolores Gray and Gene Kelly, above, and Cyd Charisse, not shown, will be the next attraction at the Hall.



JONAS ROSENFELD, Jr., left, Tuesday was named executive assistant to Paul N. Lazarus, Jr., vice-president in charge of advertising, publicity and exploitation of Columbia Pictures. For two years Mr. Rosenfield has been vice-president of IFE Releasing Corp.



AUDIE MURPHY, star of Universal's "To Hell and Back," met trade paper editors at lunch in New York last week to discuss his production plans, including an independent venture, and to report on his experiences during the record-breaking openings of the picture in Texas. Flanking him, going up the table, are Charles J. Feldman, vice-president and general sales manager, who enlarged on the good redounding to the entire industry from one outstanding hit; Ray Moon, assistant general sales manager, and Philip Gerard, eastern publicity manager. Both Mr. Feldman and Charles Simonelli, eastern advertising and publicity manager, had high praise for the exploitation work of the Interstate circuit of Texas. Also happily reporting on the picture's success were Jefferson Livingston, eastern advertising manager, and Milton Livingston, top, trade press contact.



SPYROS SKOURAS, above right, chats with S. S. Vasan, president of the Film Federation of India and head of the Gemini Studios in Madras, in Mr. Vasan's office. On his recent visit to India 20th-Fox's Mr. Skouras emphasized the box office potential of CinemaScope and offered a helping hand to India's producers.



AT THE National Screen Service regional sales meeting at the Sheraton-Blackstone Hotel, Chicago:

Front row, left to right: Irving Marcus, Cleveland; Stanley Malinowski, Detroit; Ivan Clavet, Detroit; Richard Watson, Detroit; A. J. Winningham, Kansas City; Louis Patz, Kansas City; Sid Levy, Kansas City; William Bein, Cincinnati; Burton E. Robbins, vice-president in charge of sales, New York;

Middle row: John Mednikow, Milwaukee; Jay MacFarland, Minneapolis; Gilman Braaton, Minneapolis; Max Mazur, Chicago; Sid Ross, Milwaukee; Sam Haber, Cincinnati; Walter Dills, Cincinnati; Abe Madison, Indianapolis; Herb Washburn, St. Louis; Joseph Parenza, Des Moines; Nat Barach, Cleveland;

Rear row: Stanley Levine, Chicago; Jack Greenberg, Minneapolis; Herman Booth, Indianapolis; Ted Liebttag, Indianapolis; Ben Lass, St. Louis; Gene Beckham, St. Louis; Izzy Sokolof, Omaha; William Luftman, Des Moines; Milton Feinberg, Des Moines.

BIRTHDAY GREETINGS

Right. Jerry Pickman, center, Paramount executive in charge of advertising, publicity and exploitation, at the studio last week on product conferences, receives a birthday cake from Paramount executives, left, Teet Carle, and Y. Frank Freeman; and, right, George Weltner and Don Hartman.

Below. Herbert J. Yates, center, president of Republic, is guest at a birthday luncheon in Hollywood. Honoring him are James R. Grainger, left, former Republic sales chief now head of sales for RKO, and Jack E. Baker, Republic vice-president in charge of the studio.



DETAILS of the Warner ABC-TV network show to start September 13 were outlined at luncheon at the Warner studio. At right are Robert Kitner, Jack L. Warner, the host, Leonard Goldenson and Sid Markley.



SANFORD WEINER, left, this week was named general sales manager of Continental Distributing Inc. by Frank Kassler, president, and Walter Reade, Jr., chairman of the board.



DAVID GRAY, center, great grandson of the first white child born in Denver, presents a silver plaque to Edmund Grainger, left, at the start of filming of "Great Day in the Morning" at Silverton, Colorado. Watching are Ruth Roman and Virginia Mayo, and Calvin K. Snyder, head of the Denver Chamber of Commerce.



Howard Dietz, above right, MGM vice-president and director of advertising, publicity and exploitation, looks over reports from 53 cities on a survey to determine the public's advance knowledge of "Guys and Dolls," Samuel Goldwyn's picture for MGM release. Mr. Dietz says gleefully that the penetration is the highest in his experience. With him is Oscar Doob, publicity executive.



COMPARING TIES, left, are Leo Jaffe, Columbia vice-president, and Mike Frankovich, new managing director of Columbia in Great Britain at a reception in London. The ties were the same.

LOEW WINS ITS THEATRE PLEA

Court Approves Request Despite Wometco; U. S. Supports Loew's Bid

Loew's Theatres Monday won its court petition to lease a Coral Gables, Fla., theatre, marking the divorced circuit's third theatre acquisition since its divestiture under the consent decree.

The application was approved by Federal District Court Judge Walsh in New York over the objections of Wometco Theatres which was said to operate 23 theatres in the Florida area involved.

Sees No Restraint

Supporting Loew's Theatres' bid was the Department of Justice whose counsel, Maurice Silverman, joined the Loew's Theatres' attorney in contending that the granting of the petition would not restrain competition.

S. Hazard Gillespie, Jr., of Davis, Polk, Wardwell, Sunderland, and Kindel, representing Loew's Theatres, informed the court of his client's desire to operate the theatre, now under construction, as a first run house.

Robert Wright, of Washington, counsel representing Wometco Theatres, called for a hearing on the merits of Loew's Theatres' application. He contended that Loew's Theatres was offered the lease because of the belief that it could get a favored position. The Sunset theatre, operated by Wometco, which is only four blocks away, the counsel contended, has requested a first run status from the major companies and has been refused.

He also called upon the court to prevent the theatre in question, to be called the Riviera, from being a first run house. He argued that Loew's Theatres with its ties was making a suburban third first run area in the vicinity of Miami, the other two being downtown Miami and downtown Coral Gables.

Says No Proof Offered

Loew's Theatres counsel, M. Gillespie countered that the opposing counsel offered no proof to the court that Loew's Theatres commanded a favored position. The court also was informed that the area is a competitive bidding one and that the contemplated theatre will seat 1,500 as opposed to Wometco's Sunset's 600 seats. The Sunset's run is 21 days after the close of the film in Miami's first run, the court was told.

Both Mr. Gillespie and Mr. Silverman stressed the rapidly growing population around the Coral Gables area. Mr. Silverman opposed any move by the court to relegate the Riviera to a subsequent run, with Judge Walsh agreeing that the question of runs, by itself, was not at issue in the case.

Justice Department attorney informed the

court that Loew's Theatres had indicated its desire to operate the Coral Gables theatre as a first run, but had no assurances. He also pointed out that all major distributors were under certain injunction obligations not to discriminate in the playing of pictures. Mr. Silverman contended that the Sunset would be given equal opportunity to compete with Loew's Riviera.

The Wometco counsel, Mr. Wright, questioned by the bench as to why the Paramount consent decree clause prohibiting discrimination was not effective, replied in part that enforcement is wanting. The statement was challenged by Mr. Silverman. The Justice Department attorney also informed the court that Loew's Theatres is "eligible" to petition the court for additional theatres, having completed its divestiture program.

In rendering his decision, Judge Walsh said that if any discrimination against Wometco was shown, that circuit can "take corrective steps." Wometco, he went on, has in no way demonstrated the undesirability of having the theatre leased to Loew's.

Loew's Theatres also has received court approval for acquisitions of two drive-ins, one in the vicinity of Jacksonville, Fla., and the other near Chicago.

Executives at Hearing

Among those attending the hearing were Leopold Friedman, vice-president and general counsel for Loew's Theatres; Eugene Picker, vice-president, and John Murphy, vice-president. Harvey Fleischman, district manager of the Wometco Circuit, and Richard Wolfson, assistant to the president of the Wometco Circuit, also were present.

An interested spectator at the proceedings was Fred Pride, of Dwight, Royall, Harris, Koegel and Casky, who was to represent National Theatres at its hearing scheduled Friday in Federal District Court in New York. National Theatres has asked permission to acquire a group of seven Utah theatres now operated by Joseph Lawrence.

Universal's "Hell" Has Special Boston Date

BOSTON: In an unusual booking situation, Universal's "To Hell and Back" starring Audie Murphy, played a one-night stand here at the Keith Memorial theatre to coincide with the national convention of the Veterans of Foreign Wars which Mr. Murphy was attending. Originally the film had been booked to start its engagement at the Keith Memorial Tuesday night but because the current attraction at the house, 20th-Fox's "Love Is A Many Splendored Thing," is still drawing crowds, the management was reluctant to let it go. After the "one shot" of the Universal film, the Keith Memorial resumed the 20th-Fox film Wednesday.

Film Patrons Pour Aid to Flood Victims

NEW HAVEN: For the benefit of flood victims in Connecticut, the Howard, Lawrence, Rivoli and the Dixwell Playhouse, New Haven area theatres of the Fishman circuit, this week ran special two and one-half hour flood relief shows, the first of their kind in this community. All local exchanges contributed by donating films gratis, and admissions were by donation of two cans of food.

Henry H. Cohan, manager of the Dixwell Playhouse, reported the results were beyond expectations. Spot radio and television announcements, plus notices in the two local papers, generated such response that, minutes after the theatres opened their doors, lobbies were jammed with children and parents loaded down with baskets, boxes, cartons and bags of canned foods.

The total accumulation of goods in dollars and cents was not evaluated; it would take a couple of days of auditing to arrive at an approximate figure.

Meanwhile, metropolitan Hartford's theatre scene is reported to have returned to normal during the week. Both the Meadows drive-in and the Central, West Hartford, were back in operation.

New York Theatres Collect For Flood Sufferers

Lobby collections were taken last weekend, for flood sufferers in the devastated areas of the Eastern states, in all theatres belonging to the Metropolitan Motion Picture Theatres Association, New York. Red Cross volunteers were stationed in the key Broadway and neighborhood houses in the following chains: Leo Brecher, Century, Fabian, Interboro, Loew's, Randforce, RKO, Rugoff & Becker, Stanley Warner, Paramount, Radio City Music Hall and the Roxy.

\$1,231,000 Trust Suit Settled in New Jersey

The anti-trust suit involving the Court theatre, Somerville, N. J., was settled last weekend in Federal District Court, New York. The suit was brought by Brookpru Theatre Co. and Sompru Theatre Co. for \$1,231,000 against the eight major distributors and various New Jersey exhibitors, including Walter Reade Theatres. It claimed the Court theatre was discriminated against in favor of other exhibitors by the major film companies. Terms of the settlement were not disclosed.

Big Booking for "Villa"

Edmund Grainger's "The Treasure of Pancho Villa" RKO release, has been booked into 400 theatres of the Rowley-United Circuit of Texas, J. R. Grainger has announced.

INDUSTRY EYES FOCUSED ON NEW TAX CAMPAIGN

Pinanski and McGee Spur Move, Urge COMPO as Agency for Tax Action

by VINCENT CANBY

Whether or not it was intended to divert intramural sniping at the audience awards poll, the proposal for a new tax repeal drive by Samuel Pinanski, president of American Theatres Corporation and prominent in Theatre Owners of America, has succeeded not only in that but also in bringing the tax repeal subject once again to the forefront of exhibitor attention.

This week was marked by:

A statement from Pat McGee, of Cooper Foundation Theatres, vice-president of TOA and co-chairman of the 1954 tax campaign, blasting statements by various Allied States Association leaders that a new tax drive would inevitably be unsuccessful, and also questioning the part played by these Allied leaders in the success of the previous drive;

Anonymous statements by other Allied theatre owners to the effect that Allied sentiment on the subject is not particularly cohesive and that a good portion of the Allied membership would back a new tax drive to the hilt despite the pronouncements of some of their leaders;

Statements of support for a new tax drive from such as the Metropolitan Motion Pictures Theatres Association, the Northern California Theatre Association, the New York State Federation of Labor (AFL), and

A report from Washington listing three major factors which will make any further attempts at easing the tax situation an uphill battle.

One of those factors is the fact that the industry won substantial relief last year, and many Congressmen will feel that it should now take its place behind other industries which have not yet received any tax cuts. A second factor is that both Republicans and Democrats are going to be trying to make the largest possible reduction in individual income taxes, leaving less leeway for reduction in other taxes.

Also, the Treasury Department is known to feel that the current tax structure puts too little emphasis on excise taxes and that more, rather than less, money should be raised in this way.

One of the more prominent features of Mr. McGee's statement to the trade press was a suggestion that TOA, rather than Allied, represents the small exhibitors of the country and was most responsible for some 9,000 of them being relieved of the 20 per cent Federal admissions tax last year.

Mr. McGee, who with Colonel H. A. Cole

WESTERN GROUP BACKS COMPO DUES DRIVE

SAN FRANCISCO: The Northern California Theatre Association is advising its members to "let your good sense be your guide in sending a fair contribution to COMPO." The NCTA monthly bulletin declares that "COMPO seems to be the target for short-sighted exhibitor groups who begrudge the financial support required for such important work as the audience awards national campaign. ... Can we so soon forget the extraordinary coordination of exhibitors in the admissions tax repeal campaign, inspired and led by COMPO—and the resultant tremendous savings derived therefrom by all exhibitors?" The bulletin concludes: "Let your good sense be your guide. Send in a fair contribution to COMPO. Do it now."

was co-chairman of the COMPO tax repeal campaign, said it is "a matter of record" that he, Mr. McGee, "a vice-president of Theatre Owners of America, through his personal efforts provided this relief for the 9,000 small theatres, for which Allied wishes to take the credit for saving."

To substantiate his claim, Mr. McGee released a photostat of a telegram which he had sent on March 6, 1954, to Robert Coyne, COMPO special counsel, advising him that whether or not COMPO accepted a 50-cent tax elimination proposal in Congress, Senator Robert S. Kerr, of Oklahoma, at the instigation of Oklahoma exhibitors, would introduce such an amendment.

Mr. McGee's wire also stated: "I personally want amendment (50-cent tax exemption) effort made to keep faith with thousands of small town exhibitors who face tax-free and other athletic activities on part of local schools through high school grades plus county fairs and other tax-exempt competitors."

Says Exhibitors Retain Most of Tax Saving

The McGee statement also rejected the Rembusch-Cole contention, frequently asserted by Allied officials, that distribution has and will absorb most of the benefits of tax relief.

"Of course," Mr. McGee said, "this just isn't so. It is true that film rentals went up, but they would have gone up anyway, but I still retain at least 60 per cent of the tax saving. Anyone who wants to consult his auditors will find himself in that same position. We did gain. We didn't keep it

all. We weren't supposed to keep all of our tax saving. The distributor is entitled to his fair share."

Mr. McGee also entered a denial that exhibitors "are fighting each other." "A few exhibitors," he says, "are creating a perennial turmoil but that doesn't extend to all exhibitors. Our share of the box office today is quite small. Just the same, it remains a good business."

The schism over the tax issue within Allied's own ranks, revealed in the remarks made in New York by several unidentified Allied members, is expected to come out in the open prior to or at the Allied national convention in Chicago in November.

Allied Owner Disagrees With Colonel Cole

Privately, one Allied theatre owner took strong exception to Colonel Cole's remark that smaller theatres, charging less than 50 cents, have no stake in a new drive. Colonel Cole, he said, is making a big mistake setting the smaller theatre against the larger theatre charging more than the 50-cent tax free admission price.

Another Allied member contended that if another ticket tax campaign is waged, it would be "absolutely foolish" for exhibitors, no matter what their organized affiliation, to oppose such a step. Unlike Mr. Rembusch and Colonel Cole, he did not contend that all of the benefits from the ticket tax reduction had been absorbed by higher rentals. On the contrary, he maintained that perhaps if the tax ceiling were lifted another 10 or 15 cents, more theatres would be freed of charging the tax and would thereby win new financial benefits which would help all.

Both Parties Now Talking About Tax Reductions

A meeting of the governing triumvirate of COMPO, the organization seen by Mr. Pinanski to lead again in the tax drive, is expected to take place this month.

The Washington report on the tax situation points out that both the Republicans and Democrats now are openly talking about some tax reductions next year, and suggests therefore that an industry campaign for additional relief on admissions would not be operating entirely in a vacuum.

It is added that a vehicle for an admissions tax reduction campaign will clearly be available in the form of a bill extending auto, gas, liquor and tobacco taxes. Present high rates on these products are due to expire April 1, under present law, and a bill extending present rates is considered a certainty.

This means that any industry campaign for admissions tax reduction must be ready to roll as soon as Congress returns in January.

SHOR OF ALLIED Poll Shows HITS TOA STAND Opposition To Toll TV

Is "Astounded" at Martin's Surprise Over Allied's Legislation Campaign

Rube Shor, president of Allied States Association, is "astounded" that E. D. Martin, president of Theatre Owners of America, should be "surprised and disappointed" by Allied's renewed decision to seek Government control of film rentals.

In a lengthy letter released to the trade press late last week, Mr. Shor, who has been ill at his home in Cincinnati for some weeks, wrote Mr. Martin taking issue with the latter's statements following the Allied board meeting in July. At that time Allied recommitted itself to a program of Federal regulation of the industry in place of continued negotiation with distributors for modified sales terms.

Reviews Background

Mr. Shor's letter was dated August 18 and commented on a statement by Mr. Martin published by the trade press July 18.

Mr. Shor's letter reviewed the background of the short-lived TOA-Allied alliance from the time of the first meeting of the Joint Committee in Chicago. The purpose, Mr. Shor said, "was to consider to what extent TOA could contribute to the success" of Allied's earlier efforts to get concessions from distribution. While that was being explored, Mr. Shor said, Allied "suspended" but did not abandon its program for Federal regulation.

Allied could not have abandoned its program, continued Mr. Shor, "since it was a part of a larger program adopted by the board. And certainly nothing was said that would justify you or your associates in thinking that this program would remain indefinitely in suspension in case the New York negotiations proved fruitless."

Mr. Shor asserted that the joint meetings with distributors which followed failed to produce results which were satisfactory to Allied.

"To be brutally frank," he wrote Mr. Martin, "I do not think the Joint Committee accomplished any more (if as much) than was gained by the Allied committee a year ago."

For Only the Smallest

For the failure to satisfy Allied, Mr. Shor blamed 20th Century-Fox which, he said, failed to issue a statement of policy prior to the Allied board meeting last month, despite several requests to do so by Allied officials.

He continued: "It all adds up to temporary relief for only the smallest exhibitors, by some of the companies, without formal commitments, so that the vague promises can be easily broken. As TOA had not there-

fore been active in regard to film rentals, we informed you of our previous experiences.

"My associates and I gained the clear impression that the TOA representatives as individuals, if not in their representative capacity, were in agreement that Government regulation should be tried as a last resort. We also discussed other measures in case the negotiations failed."

Mr. Shor reminded Mr. Martin that Alfred Starr (of TOA) "fathered the statement that 'desperate men sometimes do desperate things,' and this was generally interpreted to mean that TOA would join Allied in seeking legislative action. In view of the statements recently attributed to Mr. Starr, I'm beginning to wonder what he did mean." Mr. Shor then commented that he did not agree with the "lurid phrase"—"desperate men"—rather, he said, "we are determined men."

Mr. Shor's letter to Mr. Martin also said the latter's comments in July raise questions as to where TOA stands with respect to theatre divorcement, block booking and other "reforms" for which Allied is regarded as having been responsible. "If you oppose these reforms," Mr. Shor wrote, "I think you should frankly so state."

"Guys and Dolls" Dolls Will Tour Country

Five human "dolls" from Samuel Goldwyn's "Guys and Dolls" will tour the country on a 30-city visit to publicize the picture, it was announced by MGM, the film's distributor. The tour will begin in Philadelphia September 6 and end in New York November 6. During their tour they will visit such events as the Lafayette Celebration at Independence Hall, Philadelphia; Celebrity Day Open Championship Golf Tournament, Scotch Plains, N. J., September 7; National College Queen Contest, Asbury Park, N. J., September 11, and the national convention of Allied States Association, Chicago, November 5.

Loew's Poli Patrons to Vote on Poll Sketches

Patrons of Loew's Poli New England theatres will vote their own choice of nine sketches proposed as designs for the trophy to be given to Audience Awards winners, it was announced last week by Harry Shaw, Loew's New Haven division manager, who has arranged the promotion for 11 theatres in Connecticut and Massachusetts. Members of the Audience Awards exchange area and press relations committees throughout the country are now voting on the sketches and it is expected the public will be asked to make its choice in other localities, COMPO added.

The results of a poll conducted by the Houston, Texas, *Post* showed that subscribers are against toll television by more than seven to one, according to Organizations for Free-TV. The publication made its survey among 1,100 persons in Houston and neighboring towns and cities. Of the 1,092 replies, 856 said they were not in favor while 115 said they were.

The survey revealed that those opposing toll TV watch television an average of 32 hours per week while those in favor watch an average of 28 hours. It also indicated that those in favor were willing to pay well for it. While 41 did not indicate any amount, only nine of the 74 who did make an estimate set the figure at less than one dollar per week and 32 were willing to pay from \$2.50 to \$10 a week.

The poll also revealed the types of shows pro-subscription fans wanted. First run films, dramatic shows, sports and opera were the choices in that order. More than half of those in favor said they would not be willing to pay for attractions now available on television minus the commercials.

The Los Angeles *Times*, in a poll conducted on the baseball attendance problem, asked one question on toll-TV baseball. Out of 1,993 persons who answered, 1,126 said they would not pay anything. The figures for those willing to pay were: 122 persons, \$1; 484, 50 cents; 261, 25 cents.

Meanwhile the battle among the toll-TV proponents continued as Milton J. Sharp, president of Jerrold Electronics Corp. of Philadelphia, said technical details which will demonstrate the "complete impracticality" of the proposed Zenith, Skiatron and Telemeter plans will be disclosed at a press conference he will hold September 8.

In addition, Mr. Sharp will discuss his request to the Federal Communications Commission to require the cooperation of these companies in a public test of his claimed ability to "break" their codes. He also announced he will disclose details of a plan just submitted to the FCC for conducting a six-month public acceptance of subscription television in four widely separated communities during the coming months. The tests would be conducted on an open channel over Mr. Jerrold's closed circuit community antenna systems, already installed, and would feature top-quality box office programming not available on television now, it was added.

"Glory" for Christmas

"Glory," David Butler production starring Margaret O'Brien, will be RKO's Christmas release, J. R. Grainger, supervisor of sales, announced this week. The film is in color by Technicolor and Super-scope and features Charlotte Greenwood and Walter Brennan in the cast.

4 Trust Suits Are Filed in Atlanta

ATLANTA: Four anti-trust cases, each carrying the charge that distributors have refused to license first run films to the plaintiffs; that distributors maintained a uniform system of runs, clearances and admission prices, and that unreasonable clearances are demanded by the distributors, have been filed in the U.S. District Court of Atlanta.

The first suit, claiming damages of \$3,000,000, has been filed by Ellis Blumenthal of Charlotte, N. C., operating the Tryon theatre, Charlotte; Hollywood, Winston-Salem; Astor, Durham, and State, Florence, all in North Carolina, against Wilby-Kinney Service Corp., Robert Wilby and eight majors, Paramount, Warners, Loew's, RKO, 20th-Fox, United Artists, Universal and Columbia.

The second suit, also claiming damages of \$3,000,000, has been filed by B&B Theatres Corp., operating the Peachtree Art theatre, Atlanta. The defendants are Atlanta Enterprises, Inc.; Georgia Theatre Co.; Publix-Lucas, Inc.; Wilby-Kinney Service Corp.; Robert B. Wilby; Evans Amusement Co.; Tenth Street Theatre Co.; West End Theatre Co.; East Point Amusement Co.; Rhodes Theatre Operation Co.; Loew's, Inc., of Georgia; Loew's, Inc., of Delaware; Evans Theatre Corp., and eight majors.

The third suit, seeking damages of \$1,500,000, was filed by William Greene, operating the Palmetto theatre, Palmetto, Ga., against Lam Amusement Co., Newman Theatres Co., Oscar C. Lam, East Point Amusement Co. and eight majors.

The fourth suit, claiming damages of \$1,500,000, was filed by William Greene and his wife, operating the Glenn theatre, Decatur, Ga., against Atlanta Enterprises, Inc.; Georgia Theatre Co.; Publix-Lucas, Inc.; Wilby-Kinney Service Corp.; Robert B. Wilby; Rhodes Theatre Operating Corp.; Earl Howard; Earl Hathcock; George Gaston, and eight majors.

Seidelman Firm to Handle Mexican Films

Sam Seidelman, formerly head of foreign operations of Eagle Lion Films, has formed Mexfilms, Inc., to handle distribution of Mexican-made features in Spanish-language theatres in the United States and Canada. Mexfilms has acquired distribution rights to 60 new Mexican features, including two films in CinemaScope, three in Superscope and five in color. The line up representing the majority of the Mexican industry's output of the past eight months will go into release beginning in October. Mexfilms presently has offices set up in New York and Mexico City and will open offices in Los Angeles and San Antonio within the next 30 days.

People in The News

OSCAR A. DOOB, retiring MGM advertising executive, was tendered a farewell cocktail party this week at the "21" Club, New York by newspaper friends and industry associates. He is completing 50 years in the industry, 26 with Loew's, and plans to stay in Palm Beach, Fla. Meanwhile he has been elected to the board of directors of the American News Company.

RICHARD KAHN, of the sales accounting department in the Columbia home office, was a member of the winning team of the Open Contract Bridge championship of the U. S. NATE SPINGOLD, Columbia vice-president, has been donating the cup awarded to the winning team since 1935.

JOSEPH BISDALE, former chief assistant to Oscar A. Morgan, Paramount general sales manager in charge of short subjects, has been promoted to head of the company's general print department, succeeding

ing G. KNOX HADDOW, deceased. JOHN WRIGHT replaces Mr. BISDALE.

J. A. CHILDS, sound engineering specialist, has been appointed technical supervisor for Todd-AO. He had been on special assignment with American Optical Co. and prior to that was engineering field representative for Altec-Service Corp. in New England.

GEORGE J. SCHAEFER will be producer's representative for United Artists' "The Big Knife," Robert Aldrich production, starring Jack Palance, Ida Lupino and Shelley Winters.

EDWARD DUKOFF has announced his 16-year business association with DANNY KAYE has been dissolved, as a result of Mr. DUKOFF's production activities. He is currently producing a television series in Africa.

Schultz Elected President Of West Virginia Allied

CHARLESTON, W. VA.: Don Schultz, of Fairmont, was elected president of West Virginia Allied Theatres Association at the closing session last week of the organization's convention held here. Other officers elected include: Donald Keesling, first vice-president; H. J. Gilbert, Sr., second vice-president; Hal Gilbert, secretary-treasurer, and Max Matz, chairman of the board. Members of the board include Joe Buffa, Albert Aaron, G. C. Porter, Ross Filson, Roy Letsinger, John Goodnoe, Joe Raad, L. E. Rogers, Jr., Lester Rosenfeld, L. E. Short and Woodrow Thomas.

Prudential Anti-Trust Suit Settled by Stipulation

The \$2,500,000 anti-trust action brought by Associated Prudential Theatres, operating houses on Long Island, N. Y., against Loew's and other major companies, has been settled by stipulation, with the exception of Columbia and United Artists, which still are negotiating. Under the terms of the settlement, the circuit's theatres in Bay Shore and Patchogue will have availability 14 days after Broadway, while its houses in Babylon, Amityville and Lindenhurst will play product seven days after Bay Shore and Patchogue.

"Velvet Swing" Promotion

Leading newspapers in scores of large and small cities will publish a specially-written six-part series of articles on the celebrated career of Evelyn Nesbitt, subject of 20th Century-Fox's "The Girl in the Red Velvet Swing" in CinemaScope, preceding the film's October release, it is reported by the company.

\$12,678,000 Ticket Taxes In 32 States in 1955

WASHINGTON: Amusement enterprises in the 1955 fiscal year paid \$12,678,000 in sales and gross receipt taxes to 32 states and \$4,496,000 in license taxes to 34 states, according to the Census Bureau last week. There was no breakdown as to the various types of amusements. The figures for the fiscal year which ended June 30 compared with amusement sales and gross receipts tax payments of \$11,338,000 to 31 states the preceding year with license tax payments of \$4,845,000 to 36 states. According to the figures, one additional state levied sales and gross receipts tax on amusements in 1955 while two states dropped the license tax.

COMPO Ad Tells Importance Of Audience Awards Poll

"The Audience Awards election is one of the big news stories of the year," the 51st in the series of COMPO ads in last week's *Editor & Publisher* declared. It pointed out to editors how they may profitably participate in the promotion. It said one theatre circuit would need 3,500,000 ballots which is more than the total vote cast in any of 43 states in the 1952 election and that newspaper cooperation with theatres would be good for news, for circulation and for advertising.

Circuit's First Drive-In

William Sobel and Arnold Berger, co-owners of the Starlite Drive-In, Stamford, Conn., have sold their interest in the theatre to Max A. Cohen, of Cinema Circuit Corp., New York. It is the circuit's first drive-in. Larry Jasper will continue as manager under the new ownership.

ZANUCK "HIGH" 20th-Fox Net ON NEW 55mm In 26 Weeks \$2,790,800

Says "Carousel" Rushes As "Revolutionary" as Original CinemaScope

Darryl F. Zanuck, 20th Century-Fox vice-president in charge of production, en route to London from Hollywood, stopped in New York long enough early this week to say that the first rushes of the company's currently shooting 55mm. version of "Carousel" are "as revolutionary in definition and audience participation values as the original CinemaScope."

The company, which also plans to shoot a 55mm. version of "The King and I," gained some extra-mural publicity for "Carousel" late last week when its star, Frank Sinatra, walked out on the cast and crew on location in Boothbay, Maine. Gordon MacRae was subsequently signed to take over Mr. Sinatra's role.

Denial by Executives

Mr. Sinatra, on abandoning the role, announced that he was doing so because the film was being shot both in the conventional 35mm. CinemaScope and 55mm. CinemaScope which required him to "give two performances for the price of one." This was immediately denied by 20th-Fox officials who said that in most scenes the 35mm. and 55mm. cameras would be turning simultaneously.

The 20th-Fox officials also said that the 35mm. version was being shot as "protection," because "Carousel" marks the first time the company has used 55mm. film and there are undoubtedly techniques about the use of wider film which still have to be learned. According to earlier announcements, 20th-Fox eventually plans to shoot all its product on 55mm. film, which in turn will be reduced to 35mm. for "conventional" CinemaScope projection.

However, 20th-Fox officials now say they are planning to "roadshow" in a limited number of cities the actual 55mm. versions of "Carousel" and "The King and I" prior to the release of the 35mm. versions. As a result of the delay in the "Carousel" schedule caused by Mr. Sinatra's withdrawal, the company Tuesday announced that it had filed a breach of contract suit against the actor, asking \$1,000,000 in damages.

Buy 25 More Cameras

While he was in New York, Mr. Zanuck announced that he was so pleased with what he had seen of the 55mm. "Carousel" footage that he had given his approval for the purchase of 25 additional 55mm. cameras, as well as the start of construction on a new 400-seat theatre projection room at the studio to accommodate the giant screen.

In London the production chief will meet with Sir Alexander Korda to discuss a new three-picture deal involving a film starring Vivien Leigh, another starring Sir Laurence Olivier, and a third starring Alec Guinness. Mr. Zanuck also will look at the first rough cut of the new Clifton Webb-Gloria Grahame production, "The Man Who Never Was," as well as meet with Anatole Litvak for preliminary discussions on the production of "Anastasia." The property, which will be the third production to be shot in the 55mm. film, is to be announced shortly.

SMPTE to Hear Details On Todd-AO Process

A paper on the Todd-AO process will be submitted to the forthcoming convention of the Society of Motion Picture and Television Engineers by Dr. Brian O'Brien, of the American Optical Co., who developed the process. It will be the first such document to discuss in technical detail the operations of the system. Other highlights of the convention, to be held at the Lake Placid Country Club, Lake Placid, N. Y., October 3-7, will be a report on progress in international standards to be delivered by Dr. Deane R. White, of DuPont, who attended the Stockholm meet on international standards. Round table discussions will be held on such themes as "Production Problems in the Motion Picture Industry" and "Projection for Wide Screens."

Columbia Unit to Handle Foreign Films in U. S.

LONDON: Edward L. Kingsley, in current negotiation with Columbia International in connection with the company's new foreign films distribution subsidiary, announced here last week that the function of the organization will be the handling of the American distribution of specialized and foreign productions. This, he said, will include Columbia's own overseas ventures, but excluding the type of picture made by Irving Allen and Mike Frankovich. These will continue to be handled through normal channels. The subsidiary organization, Distributors' International Pictures Corporation, is expected to start functioning this Autumn. First pictures slated for distribution include the Japanese "Seven Samurai" and G. W. Pabst's "The Last Act," based on the final 10 days of Hitler's life.

Columbia Dividend

The board of directors of Columbia Pictures at a meeting Tuesday, August 30, 1955, declared a regular quarterly cash dividend of 30 cents per share on the common stock and voting trust certificates for common stock of the corporation, payable October 31, to stock of record September 30.

Twentieth Century-Fox Film Corporation and wholly-owned subsidiaries last week reported consolidated earnings of \$2,790,800 for the 26 weeks ended June 25, 1955. This amounted to \$1.06 per share on the 2,644,486 shares of common stock outstanding, compared with earnings for the corresponding weeks of 1954 of \$3,096,545 or \$1.17 per share.

The earnings for the second quarter amounted to \$1,366,989, equal to 52 cents per share, compared with \$1,048,515 for the second quarter of 1954, equal to 40 cents per share.

Spyros P. Skouras, president, reported at the same time that six producing wells have been successfully completed on the studio property, and that connecting pipe lines for both oil and gas production are in the process of completion. It is expected that the oil and gas sales will commence within the next 60 days and that eventually revenues of the company from these sources may be substantial. Well Number 7 is now being drilled.

The company also announced a quarterly dividend of 40 cents a share on the common stock, payable September 30 to stockholders of record September 16.

Barron Canadian Head Of Paramount Drive

The appointment of Winston Barron as captain of the Canadian Barney Balaban Drive, August 28-December 24, has been announced by Gordon Lightstone, Canadian general manager for Paramount. The sales drive, which salutes 20 years of Paramount Pictures leadership by Mr. Balaban, president of the company, will be conducted in the United States also during the same period. American drive captains are E. K. O'Shea and Hugh Owen, vice-presidents of Paramount Film Distributing Corporation, and Jerry Pickman, vice-president in charge of advertising, publicity and exploitation.

Adleman Denied Injunction Against Interstate, Majors

BEAUMONT, TEXAS: I. B. Adleman's injunction suit against eight film companies and Interstate theatres for certain alleged discriminatory practices was denied last week by Judge Lamar Cecil in Federal Court here. Mr. Adleman had charged the defendants conspired to deny him first-run product, resulting in the forced sale of his Houston theatre. He had asked a total of \$2,436,000 in damages and on July 10 was awarded \$20,000 and granted the injunctive hearing. The defendants, in addition to Interstate, were 20th-Fox, RKO Radio, Paramount, Warners, Loew's Columbia, United Artists and Universal.

THESE GUYS KNOW WHAT GETS THE DOLLARS!

(These exhibitors came to the Coast to see a rough cut of Samuel Goldwyn's greatest attraction "Guys And Dolls.")

DAVE WALLERSTEIN, *Balaban & Katz*

"A tender and moving love story so well portrayed by Marlon Brando and Jean Simmons makes this more than an outstanding musical, it gives it universal human appeal. Congratulations to all for a wonderful picture."

EDDIE ZABEL, *National Theatres*

"It's a helluva good picture. It will make a lot of money. I enjoyed it very much."

SOL A. SCHWARTZ, *RKO Theatres*

"It was well worth going 3000 miles to see 'GUYS AND DOLLS.' Brando sensational, Sinatra terrific and wait until you see Jean Simmons and Vivian Blaine. There is only one Sam Goldwyn and he has done it again."

EDDIE SILVERMAN, *Essaness Theatres*

"The industry is indeed fortunate that it can look forward to the greatest musical ever made, 'GUYS AND DOLLS.' It doesn't seem possible that Sam Goldwyn will ever reach greater heights."

CHARLES MOSS, *Moss Enterprises*

"One of the greatest pieces of entertainment I have ever seen. The offbeat casting resulting in superb performances demonstrates the terrific vision and genius of Mr. Samuel Goldwyn."

JERRY ZIGMOND, *Paramount Theatres*

"An exceptional picture. It will rank as one of the major entertainment attractions for a long, long time to come."



*Samuel Goldwyn's "GUYS AND DOLLS" starring MARLON BRANDO • JEAN SIMMONS
FRANK SINATRA • VIVIAN BLAINE • with Robert Keith • Stubby Kaye • B. S. Pully
Johnny Silver • and The Goldwyn Girls • Written for the Screen and Directed by Joseph L. Mankiewicz
Music and Lyrics by Frank Loesser • Choreography by Michael Kidd • In CinemaScope • Photographed
in Eastman Color • Distributed by M-G-M*

SETTLE BRITISH STUDIO STRIKE

Union Leaders Faced by Shop Steward Action in Defiance of Orders

by PETER BURNUP

LONDON: Although terms of the provisional settlement of the studio unions' strike became known in various circles, 48 hours elapsed before an agreed statement was issued in behalf of the Producers' Association and the two unions covering the offer of wage increases made by the former and unanimously accepted by the joint negotiating committee of the unions.

In Defiance of Orders

NATKE boss Tom O'Brien and (to a lesser degree) the Electrical Trades Union leaders were manifestly concerned at the flouting of their authority by lesser fry in the shape of studio shop-stewards who had called "token" strikes, in defiance of orders from headquarters, at the precise moment of critical negotiations with the producers' representatives.

It was at the behest of the union chiefs that the announcement was withheld until terms of the settlement had been disclosed to a meeting of some 90 delegates, most of them militant shop-stewards, from the studios.

The unions' original claim was for an increase of 15 per cent on the wages of some 3,000 studio workpeople. At the two earlier meetings the producers had rejected the claim, which in their estimate would involve weekly increases of about 25 shillings for—as an example—makeup people and would increase the aggregate yearly wage bill by roughly £240,000.

Unanimously Accepted

At the third meeting of the contesting parties, the unions' representatives unanimously accepted an offer of increases in the following terms: An employee on a standard wage not exceeding £10 per week would have his present weekly wage (including overtime payments) increased by 7½ per cent. People whose standard rates exceeded £10 but did not exceed £26.9s.4d. per week would have their weekly wages increased by 15 shillings with an appropriate adjustment of overtime.

Mr. O'Brien, and, for that matter, ETU's Robert McClennan, undoubtedly were convinced that those were not only just terms but the utmost which could be wrung out of the producers; particularly at this moment when the Government has declared its intention of putting a curb (as far as it could) on further inflationary operations.

But those defiant shop-stewards had also to be considered. Hence the request that

RANK GROUP PROFITS EXCEED LAST YEAR

LONDON: Preliminary figures covering operations of the Rank Group for the year ended last June were released here Tuesday, revealing that net profits for all companies were up over the year before. Odeon rose to £1,582,904 from £1,383,226; Gaumont British to £1,124,813 from £753,742; British Dominions to £178,089 from £106,114; Cinema Television to £428,764 from £305,650; Odeon Associated Theatres to £112,804 from £105,709. In the same period, dividends on ordinary shares of all the companies rose over the preceding year.

the announcement of the solemnly agreed new wage-schedule should be held up until it had been at least considered by the shop stewards' conference. The shop-steward delegates endorsed the action of the unions' negotiating committee. The agreement provides that the proposed wage increases are conditioned on the unions' acceptance of them in writing by September 12.

SEEKS TV LICENSE

Although no official information is forthcoming, it is authoritatively understood that Associated British Picture Corporation has applied to the Independent Television Authority for its license as weekend programme contractor in the important stations in the Midlands and the North of England.

The valuable franchise had been allotted originally to a group headed by newspaper proprietor Lord Kemsley and radio impresario Maurice Winnick. For an undisclosed reason, Lord Kemsley found himself unable to carry on with the project. Mr. Winnick then withdrew.

ABPC had been invited to become a programme contractor earlier this year and its directors indeed had set aside a sum of £3 million against the day when the corporation might enter TV. ABPC's chairman, Sir Philip Warter, subsequently decided that the time was inopportune. "It was felt," said Sir Philip, "that the re-equipment and modernization of the cinemas demanded much of the resources in manpower and money, and the board decided not to take part for the time being."

TO TRY NEW PROCESS

Associated British-Pathe have agreed to an experimental production in Glenn H. Alvey's Dynamic Frame process, with

finance partly furnished by the British Film Institute out of its fund set aside for experimental films.

The film is based on an H. G. Wells story and will be shot in Eastman color, processed by Technicolor. It will be produced by A. B-Pathe's Howard Thomas and directed by Mr. Alvey.

The latter told newsmen here that his process calls for the largest available screen area but projects an image of variable size and shape in accordance with the demands of a given story. The picture is shot with VistaVision cameras giving the optimum dimension and ratio. By photographic and optical process the image is varied at will; shrinking, expanding, or adopting shapes from a vertical slit to a giant panorama.



The just issued accounts of the Shipman & King circuit to April last reflect a refreshing air of stability.

Profits for the year, before taxation, are shown as £137,049 (compared with £135,598) but with other adjustments the disposable amount totals £150,956. The dividend on the ordinaries continues at five per cent, but an additional capital dividend of 15 shillings per cent out of the capital surplus account and representing surpluses on sales of properties has been declared. £25,000 is carried to general reserve.

LEVY'S OBSERVATIONS

At a luncheon and special meeting arranged for him by CEA's Birmingham branch, Herman Levy, TOA general counsel, had some pertinent things to say about perils currently facing American exhibitors, uttering a warning also to their British counterparts.

Mr. Levy listed the perilous trends in the U.S. as: shortage of first class product, sale of films on the auction principle which led to higher rentals, distribution insistence on extended playing time which prejudiced second run houses and the threat of coin-in-the-slot TV.

Answering questions, he declared that the "auction bloc" practice stemmed back to America's divorce legislation.

Sees Duals Continuing

Mr. Levy was inclined to the opinion that exhibitors generally would not adopt the single feature programme unless they were driven thereto by a physical shortage of product, or by order of that unpredictable animal, Mr. Patron. And today it is the picture that brings in the people.

Of screen dimensions, he declared that exhibitors who had not broadened their minds and their screens to cope with things like CinemaScope were "forgotten men."

The TOA attorney said, in regard to the screening of British films in America, that in his view no adequate attempt had been made by producers and distributors to sell them not only to the American people but to theatre owners particularly. "But," he proclaimed, "good films are the crying need of the day, whether they're British, Chinese, Japanese, or what-have-you. It's up to their producers."

A man and a woman are shown in a close, intimate pose, nearly kissing. The man is on the left, leaning towards the woman on the right. The background is a vibrant, abstract composition of colorful paint splatters and brushstrokes in shades of red, orange, yellow, green, and blue. The overall mood is romantic yet mysterious.

Never forget.....

when a man

is close

enough to

KISS

YOU.....

he is

close

enough

to KILL

YOU!.....

FOOTSTEPS IN THE FOG

In
the tradition
of the
industry's
greatest
thrillers!

STEWART GRANGER • JEAN SIMMONS

FOOTSTEPS IN THE FOG

with

BILL TRAVERS • RONALD SQUIRE
FINLAY CURRIE • BELINDA LEE

Screen Play by DOROTHY REID and LENORE COFFEE

A FRANKOVICH Production • Executive Producer M. J. FRANKOVICH

Produced by MAXWELL SETTON • Directed by ARTHUR LUBIN

Color by **TECHNICOLOR**

FOR SEPTEMBER FROM

Columbia

THIS WEEK IN PRODUCTION:

STARTED (5)

ARC (American Releasing Corp.)
The Story of Pat Garrett (Neufeld Prods.; Eastman color)

COLUMBIA
The Way We Are (Wm. Goetz Prods.)

INDEPENDENT
Comanche (Carl Krue-

ger Co.; CinemaScope; Eastman color)

MGM
Tribute to a Bad Man (CinemaScope; Eastman color)

U-I
The Creature Walks Among Us

COMPLETED (8)

ALLIED ARTISTS
Calculated Risk
Shack Out on 101

COLUMBIA
Uranium Boom
Tambourine (Welsch; CinemaScope; Technicolor)

INDEPENDENT
The Burglar (Samson)

UNITED ARTISTS
Foreign Intrigue (S. Reynolds; Eastman color)

U-I
Law Man (Technicolor)
Benny Goodman Story (Technicolor)

SHOOTING (29)

COLUMBIA
The Eddy Duchin Story (CinemaScope; Technicolor)

Safari (Warwick Prods.; CinemaScope; Technicolor)

Jubal Troop (CinemaScope; Technicolor)

The Gamma People (Warwick)

INDEPENDENT
Dan'l Boone (Gannaway-Ver Halen; CinemaScope)
Summer Game (Canyon Films; Eastman color)
Around the World in 80 Days (Michael Todd Prods.; Todd A-O)

MGM
Meet Me in Las Vegas (CinemaScope; Ansco color)
Lust for Life (CinemaScope; Eastman color)
The Last Hunt (CinemaScope; Eastman color)

PARAMOUNT
The Birds and the Bees (Gomulco Prods.; VistaVision; Technicolor)
War and Peace (Pontide Laurentis; VistaVision; Technicolor)
The Proud and Profane (VistaVision)
The Man Who Knew Too Much (VistaVision; Technicolor)

The Ten Commandments (VistaVision; Technicolor)

RKO RADIO
Great Day in the Morning (Superscope; Technicolor)

20TH-FOX
Carousel (CinemaScope; color)
The Lieutenant Wore Skirts (CinemaScope; color) (formerly: "I Lost My Wife to the Army")
Rains of Ranchipur (CinemaScope; color)
Mohawk (Edward L. Alperson; Eastman color)

UNITED ARTISTS
The Killer is Loose (Crown Prods.)
Frontier Scout (Bel-Air Prods.; De Luxe color)
Trapeze (Hecht-Lancaster; Eastman color)
U-I
Pillars of the Sky (CinemaScope; Technicolor)

WARNER BROS.
Good-Bye, My Lady (Batjac Prods.)
The Spirit of St. Louis (CinemaScope; WarnerColor)
The Lone Ranger (WarnerColor)
Our Miss Brooks Giant (George Stevens; WarnerColor)

Hollywood Scene

HOLLYWOOD BUREAU

Five pictures were started and eight others completed in the week ending at this writing, which left an active 34 in camera stage.

Possibly the standout among the new undertakings is MGM's "Tribute to a Bad Man," a CinemaScope project in Eastman color, which has James Cagney, Stephen McNally, Irene Papas and Don Dubbins in principal roles. Sam Zimbalist is the producer. Robert Wise is directing.

CinemaScope and Eastman color are also in use on "Comanche," an independent production of the Carl Krueger company, which went into production in Mexico with Dana Andrews, Nestor Paiva, Stacy Harris, John Littel, Mike Mazurki and Henry Brandon in the cast directed by George Sherman.

"The Story of Pat Garrett," a Sigmund Neufeld production for American Releasing Corporation distribution, is an Eastman color production directed by Sam Newfield, with James Craig, Jim Davis, Brad Johnson and Donna Martell.

William Goetz Productions started shooting "The Way We Are," a Joan Crawford vehicle with Cliff Robertson and Ruth Donnelly in principal supporting roles, for Columbia release. Robert Aldrich is directing.

Universal-International turned its trained melodramatists to the making of "The Creature Walks Among Us," with Jeff Morrow, Rex Reason, Leigh Snowden and Gregg Palmer in the cast. William Alland is the producer and John Sherwood the director.

Goldwurm, Siodmak to Produce Two Films

Jean Goldwurm, independent distributor, theatre owner and president of Times Film Corp., and Robert Siodmak, director, will co-produce two films in Europe within the next year, it has been announced by Times. They plan to produce both films in two versions—English and either French or German—with Times releasing the films in the U.S. Each film will be made with at least one American star with the screenplays by Mr. Siodmak and an American screen writer, it was added.

Marge, Gower Champion Form New Company

HOLLYWOOD: Marge and Gower Champion have announced the formation of Champion Enterprises, Inc. as a production company to function for motion pictures, television (live and film), personal appearances, and other allied activities in the entertainment field. The dancing stars incorporated in Sacramento, Calif. Directors of the company are: Marge and Gower Champion, George Mercader, Al Helnick and Bernard Silbert.

Paramount Studio Policy Reiterated

Paramount Pictures' policy of keying its production plans to what the company believes are merchandisable properties with the proper cast, rather than a stipulated yearly program of pictures, will be continued, Barney Balaban, president, said last week in New York.

When asked whether or not there is a tendency to increase production currently, Mr. Balaban referred to the policy he outlined to Paramount stockholders three years ago when he announced the company would no longer plan a program, but would set production plans as merchandisable properties were available. He added the problem is not only one of getting the proper property and cast, but also of organizing an effective pre-selling campaign, obtaining proper key city engagements and exploiting word-of-mouth advertising.

He also discussed Paramount's television plans and said work was under way to build TV stages at the company's Sunset Boulevard studios, in addition to the Boulevard studio's main building, which was to be used for the now-defunct planned industry exposition.

Harriet Parsons to Be Independent Producer

HOLLYWOOD: After 12 years as a contract producer at RKO, Harriet Parsons has formed her own independent production company. Miss Parsons has optioned several story properties, among them the life story of the boxer, Mickey Walker, written by Douglas Morrow, who will do the screenplay.

Two for United Artists

United Artists has concluded an agreement with producer-director David Miller's DM Productions, Inc., under which Mr. Miller will produce two films for U.A. release instead of the one for which he originally contracted. The two are: "The Silver Nutmeg," based on Norah Lofts' novel, and "The Short Weekend," a suspense drama based on a novel by T. S. Strackan.

Gannaway Films to Republic

HOLLYWOOD: "Naked Guns" and "Dan'l Boone," the first two pictures of Gannaway-Ver Halen Productions, will be distributed by Republic Pictures under terms of a deal completed last week by Al Gannaway and Herbert J. Yates, president of Republic.

NEW YORK'S ALL LIT UP

Kirk Douglas
and Silvana Mangano
give big star value to

ULYSSES

which is breaking
record after record
at the

GLOBE

IN TECHNICOLOR

The boxoffice is
living it up again with
Martin and Lewis in

YOU'RE NEVER TOO YOUNG

which is drawing SRO
crowds now at the

CRITERION

IN TECHNICOLOR
AND VISTAVISION

And Paramount Will Continue to



THE GIRL RUSH

IN TECHNICOLOR AND VISTAVISION



LUCY GALLANT

IN TECHNICOLOR AND VISTAVISION



WITH PARAMOUNT HITS!

Cary Grant
and Grace Kelly
are flaming in
Alfred Hitchcock's
**TO CATCH
A THIEF**

doing sensational business all
over the country and at the

PARAMOUNT

IN TECHNICOLOR
AND VISTAVISION

Bob Hope's
8-weeks-on-Broadway
hit

**THE SEVEN
LITTLE FOYS**

is packing 'em in all
over New York on the

LOEW CIRCUIT

IN TECHNICOLOR
AND VISTAVISION

Keep The Boxoffice Bright With

ALFRED HITCHCOCK'S **THE TROUBLE WITH HARRY**

IN TECHNICOLOR AND VISTAVISION

Ask Curb on TV Crime Programs

WASHINGTON: "There is reason to believe that television crime programs are potentially more injurious to children and young people than motion pictures, radio or comic books," the Senate Subcommittee to Investigate Juvenile Delinquency stated last week in its report on television findings. The subcommittee questioned whether the television industry was taking a "calculated risk" by depicting crime and violence on programs presented during children's viewing hours.

The report however, said the subcommittee had been "unable to gather proof of a direct causal relationship between the viewing of acts of crime and violence and the actual performance of criminal deeds." But, it was added, the subcommittee "has not found 'irrefutable evidence' that young people may not be negatively influenced in their present-day behavior by the saturated exposure they now receive . . ." The Senate group said it would be wise to minimize the risk insofar as possible.

To achieve this, it recommended:

1. Formation by citizens' groups of local "listening councils."
2. Stricter control of television programming by the Federal Communications Commission, as well as authority for the FCC to levy fines and revoke the licenses of stations violating an established code.
3. "Collective" responsibility of station managers for programming, with 100 per cent membership by stations in an organization like the National Association of Radio and Television Broadcasters.
4. Extension of the NARTB code to include films produced for television.
5. Further research by private and public foundations into the effects of television on children's behavior.
6. Immediate establishment, by legislation, of a Presidential commission to study the mass media and to report on their possible detrimental effects.

Senator Estes Kefauver (D., Tenn.) was chairman of the subcommittee.

See TNT's Marciano-Moore Telecast in 100 Houses

Nathan L. Halpern, head of Theatre Network Television, announced this week that the advance sale of tickets for the closed-circuit telecast of the Marciano-Moore championship fight September 20 "are heavier than for any fight in TNT's history." Indications of a multi-million dollar gate, he said, can be seen in the experience in Pittsburgh, where last week three theatres, having a total capacity of 10,000 seats, were completely sold out. The number of theatres carrying the bout is likely to go above the 100-mark, against the previous high of 86.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ending August 27 were:

Albany: LOVE IS A MANY SPLENDORED THING (20th-Fox); TO CATCH A THIEF (Par.).

Atlanta: THE KENTUCKIAN (U.A.); NOT AS A STRANGER (U.A.) 6th week; TO CATCH A THIEF (Par.) 2nd week; YOU'RE NEVER TOO YOUNG (Par.).

Baltimore: MISTER ROBERTS (W.B.) 7th week; THE VIRGIN QUEEN (20th-Fox).

Boston: LOVE IS A MANY SPLENDORED THING (20th-Fox); THE MAN FROM LARAMIE (Col.); PETE KELLY'S BLUES (W.B.).

Buffalo: MARTY (U.A.) 3rd week; THE MCCONNELL STORY (W.B.); TO CATCH A THIEF (Par.).

Chicago: HOW TO BE VERY, VERY POPULAR (20th-Fox) 2nd week; MISTER ROBERTS (W.B.) 2nd week; THE NIGHT HOLDS TERROR (Col.) 2nd week; NOT AS A STRANGER (U.A.) 9th week; THE PHENIX CITY STORY (A.A.) 6th week; SUMMERTIME (U.A.) 6th week; YOU'RE NEVER TOO YOUNG (Par.) 2nd week.

Cleveland: THE GIRL RUSH (Par.); THE KENTUCKIAN (U.A.); MISTER ROBERTS (W.B.) 5th week; TO CATCH A THIEF (Par.) 2nd week; WE'RE NO ANGELS (Par.) 2nd week.

Columbus: THE MAN FROM LARAMIE (Col.); MISTER ROBERTS (W.B.) 3rd week; PETE KELLY'S BLUES (W.B.).

Denver: THE COBWEB (MGM); HOW TO BE VERY, VERY POPULAR (20th-Fox) 2nd week; MISTER ROBERTS (W.B.) 5th week; PEARL OF THE SOUTH PACIFIC (RKO); THE SHRIKE (U-I) 2nd week; WE'RE NO ANGELS (Par.) 3rd week.

Des Moines: MISTER ROBERTS (W.B.) 4th week; PETE KELLY'S BLUES (W.B.) 2nd week.

Detroit: MISTER ROBERTS (W.B.); PETE KELLY'S BLUES (W.B.) 2nd week; THE SHRIKE (U-I) 4th week.

Hartford: DIVIDED HEART (Rep.); FEMALE ON THE BEACH (U-I); THE KENTUCKIAN (U.A.); ONE DESIRE (U-I) 2nd week; SPECIAL DELIVERY (Col.); TO CATCH A THIEF (Par.) 3rd week; THE VIRGIN QUEEN (20th-Fox) 2nd week.

Indianapolis: THE KENTUCKIAN (U.A.); PRIVATE WAR OF MAJOR BENSON (U-I).

Jacksonville: THE COBWEB (MGM); HOW TO BE VERY, VERY POPULAR (20th-Fox); THE KENTUCKIAN (W.B.); PRIVATE WAR OF MAJOR BENSON (U-I) 2nd week.

Kansas City: AIN'T MISBEHAVIN' (U-I); IT CAME FROM BENEATH THE SEA (Col.); YOU'RE NEVER TOO YOUNG (Par.).

Memphis: THE KENTUCKIAN (U.A.) 2nd week; MISTER ROBERTS (W.B.) 5th week.

Miami: LADY AND THE TRAMP (B.V.).

Milwaukee: THE KENTUCKIAN (U.A.); SUMMERTIME (U.A.); TO CATCH A THIEF (Par.).

Minneapolis: LOVE IS A MANY SPLENDORED THING (20th-Fox); THE MAN FROM LARAMIE (Col.) 3rd week; MOONFLEET (MGM); NOT AS A STRANGER (U.A.) 6th week.

New Orleans: CREATURE WITH THE ATOM BRAIN (Col.); HOUSE OF BAMBOO (20th-Fox); IT CAME FROM BENEATH THE SEA (Col.); PRIVATE WAR OF MAJOR BENSON (U-I) 2nd week; WICHITA (A.A.) 2nd week; YOU'RE NEVER TOO YOUNG (Par.) 2nd week.

Oklahoma City: LOVE IS A MANY SPLENDORED THING (20th-Fox); NOT AS A STRANGER (U.A.); PETE KELLY'S BLUES (W.B.) 2nd week; WICHITA (A.A.) 2nd week; YOU'RE NEVER TOO YOUNG (Par.) 3rd week.

Philadelphia: FEMALE ON THE BEACH (U-I); THE GIRL RUSH (Par.); LOVE IS A MANY SPLENDORED THING (20th-Fox); SUMMERTIME (U.A.) 3rd week; TO CATCH A THIEF (Par.) 3rd week.

Pittsburgh: THE BEACHCOMBER (U.A.); FEMALE ON THE BEACH (U-I); MARTY (U.A.); MISTER ROBERTS (W.B.) 3rd week.

Portland: THE MAN FROM LARAMIE (Col.) 2nd week; MISTER ROBERTS (W.B.) 4th week; YOU'RE NEVER TOO YOUNG (Par.).

Providence: PETE KELLY'S BLUES (W.B.).

Toronto: NOT AS A STRANGER (U.A.) 2nd week; PETE KELLY'S BLUES (W.B.) 3rd week; TO CATCH A THIEF (Par.); WE'RE NO ANGELS (Par.) 2nd week.

Vancouver: DAM BUSTERS (W.B.); INTERRUPTED MELODY (MGM); WE'RE NO ANGELS (Par.) 2nd week; YOU'RE NEVER TOO YOUNG (Par.).

Washington: CREATURE WITH THE ATOM BRAIN (Col.); IT CAME FROM BENEATH THE SEA (Col.); LADY AND THE TRAMP (B.V.) 6th week; THE MAN FROM LARAMIE (Col.) 5th week; MISTER ROBERTS (W.B.) 5th week; NOT AS A STRANGER (U.A.) 4th week; SEVEN LITTLE FOYS (Par.) 8th week; TO CATCH A THIEF (Par.).

"Trial" Billboard Campaign

Because of the unusual nature of MGM's "Trial," the company will give it a large billboard campaign, it was announced this week. For the first time in many years,

MGM will adopt a special posting campaign for 24-sheets keyed a month in advance of openings in 18 territories. A total of 855 24-sheets will be used, 398 where illumination prevails, the company added.

The National Spotlight

ALBANY

The theory that the booking of top pictures into opposition first runs booms business was put to the test in several key cities. "To Catch a Thief" played day and date at Stanley Warner Strand, Albany, with "Love Is a Many-Splendored Thing" at Fabian's Palace. "Pete Kelly's Blues" opened at SW Stanley, Utica, against "To Catch a Thief" at Kallet's Uptown, and "Love Is a Many-Splendored Thing" at Charles Gordon's Olympic. . . . Cooler and rainy weather was generally welcomed by operators of conventional houses, where grosses shrunk during the prolonged, record breaking heat. . . . Rosalind Russell arrived here Sept. 1 from Buffalo to promote "Girl Rush." Edward J. Wall, Paramount exploiter upstate, handled the arrangements in both cities. . . . The Paramount, Glens Falls, advertised: "Call Humphrey Bogart Now"—at a listed phone number. . . . Visitors included: James Tobin, Stanley Warner district manager; Harry Kaplowitz, SW chief buyer in New Haven zone offices; B. E. Schnurr, SW home office executive; Stanley Kositsky, United Artists Buffalo manager; Charles Dortic, Columbia salesman for West Virginia and former Columbia manager here; Bernard Brooks, Fabian Theatres chief buyer.

ATLANTA

The Coral-Way-Drive-In at Coral Gables, Fla., is undergoing a complete remodeling. The work is to be complete and the theatre in readiness for the Fall. . . . George E. Smith is new owner of the Palm drive-in, Largo, Fla., from H. J. Knight. . . . Work is progressing on the new 700-car drive-in at Fort Lauderdale, Fla. Opening is set for October. . . . Hugh L. Hoddeston, the new owner of the Victoria theatre, Allgood, Tenn., bought from Joe Demonbreum. . . . Eugene Jones, assistant manager, Alabama theatre, Birmingham, Ala., transferred to Wilby Kinsey's Tiger, Auburn, Ala. He replaces Gus Coates, resigned. . . . The National Theatre Supply Co. has installed CinemaScope in the Vernon theatre, Vernon, Fla. . . . The North Augusta in Augusta, Ga., is now under management of T. W. Owings. . . . William Richardson, president Astor and Capital Exchanges, checked in after a trip to Florida. . . . Leonard Berch, local branch manager United World Films, back from Tennessee.

BALTIMORE

Stanley Stern, former Town theatre manager and more recently manager of E. M. Loew's drive-in, has been appointed manager of the Schwaber Circuit Playhouse, replacing Jim Gladfelter, who has entered the insurance field. . . . Irving Cantor, Hippodrome manager, returned from vacation and was rushed to the hospital. . . . Richard Dizon, Town manager, is filling in at the Hipp. . . . The annual picnic held by the Allied Motion Picture Theatre Owners of Maryland last week at Bowley's Quarters was a huge success. The exhibitors lost the annual baseball game with the salesmen for

the first time since the game's inception. Leon Back was the losing pitcher. The affair, arranged by Jack Whittle, Mike Leventhal, Bob Gruver and Bill Brizendine, was a gustatorial delight with C. Elmer Nolte, Jr., of the Durkee Circuit winning the steamed crab eating championship. Jake Flax, Republic manager, was a close second. Bud Rose, U. A. salesman, ran a distant third as usual. . . . Rodney Collier, Stanley manager, walked off with a prize in the Washington Variety Club's annual golf tournament. Pete Prince, MGM salesman, also was a winner.

BOSTON

Charles Wilson, Allied Artists head booker, collapsed in his office and was taken home. Doctors have enforced a month's complete rest. . . . Dave Grover, RKO salesman, has been having X-rays for a troublesome kidney ailment. . . . Mrs. Edward Redstone who was victimized by a polio attack, is still in the hospital but is expected to be released by Labor Day. Her recovery by therapeutic treatment is remarkable. . . . The regional meeting of Rhode Island exhibitors conducted by Independent Exhibitors Inc. which was to be held August 23, was indefinitely postponed due to the floods. . . . There were 6,699 television sets sold in the Boston area during the month of July, representing a grand total of 1,320,000 sets now working in the territory, according to a joint survey made by WBZ-TV and WNAC-TV. . . . After a successful summer season of Shakespearean plays on the stage of the Brattle Theatre, Cambridge, the theatre has returned to its winter policy of films. Owners Bryant Haliday and Cyrus Harvey, Jr. have inaugurated an International Film Festival with programs from Germany, Russia, Sweden, Italy, France and Hollywood.

BUFFALO

Two 16-year-old boys were arrested last week in the Kenmore theatre, Kenmore, N. Y., after they threatened a younger boy and allegedly took \$2 from him. The theatre has been a hotbed of vandalism, according to William Brett, manager, who declares the vandals slash leather seat cushions with knives and rip toilet facilities from walls of the theatre rest rooms. . . . Barbara Bennett, daughter of Harold Bennett, manager of the local National Screen branch, has accepted an offer from the University of Buffalo, from which she graduated in June, to head Vocational Aptitude Testing and also do psychological clinic work as an assistant to Dr. Barnett, under whom she studied. . . . The Twin Drive-In at Walden Avenue and Dick Road put on a twin premiere the other evening when it presented two first-run Italian films, "Wayward Wife" and "Outlaw Girl." . . . Rochester's long-awaited Community War Memorial will go into use Sunday, October 16, without fanfare. Formal dedication will await final completion of the building probably in December. Meetings, entertainment programs, trade shows and sport events already have been booked up to June of next year.

CHICAGO

The United Artists theatre opened with "To Catch a Thief" August 31. . . . "Not As A Stranger" had an unusual run of nearly ten weeks, with grosses running above average continuously. . . . While Loop business has been consistently strong, neighborhood houses have complained about definite dips in business, even with first runs from the Loop. During the past week these same houses, located in every part of the city, report capacity business. . . . Leonard Grossmann is spending nearly all his time managing the Rena since it reopened this month. He reports that the 2,000-seat theatre is filled to capacity all the time. Plans are in the making for a midnight stage review. Last week he sold 100,000 children's tickets to 50 neighborhood stores. This proved such a successful venture that he hopes to set up a steady flow of cooperative projects. Mr. Grossmann has one of the longest records known in theatre management. He has been with the John Manta interests for the past ten years. . . . The world premiere of "Gentlemen Marry Brunettes" takes place soon at the Oriental Theatre. Interest in the opening will be heightened by the personal appearance of Jane Russell and Jeanne Crain. . . . K. Edgerly, manager of the Paradise Theatre, is vacationing in Sarasota, Florida.

CLEVELAND

While downtown business generally has not held up to the sensationally high average of recent weeks, business is still good, with "Mister Roberts" going a fifth week and "To Catch a Thief" holding a second week after tripling the house average in its opening week. . . . East Side drive-in, a Phil Smith unit, first modern drive-in built in the Greater Cleveland area, is celebrating its 18th anniversary with a week of special events and giveaways. . . . George Manos, who owns a large circuit of indoor and outdoor theatres in northern Ohio, is building a new 500-car drive-in at Malvern, Ohio, between Minerva and Waynesburg. . . . Dick Wright, Stanley Warner district manager and Mrs. Wright left Friday for Tennessee to visit Mrs. Wright's family. . . . Lights, Camera, Questions, half-hour weekly TV program sponsored by the downtown first run theatres starts its season September 24 over a new station every Saturday from 7 to 7:30 P. M. over WEWS instead of WXEL. The movie quiz show panel consists of Frank Murphy, Loew Theatre division manager; Dick Wright, Stanley Warner district manager; Max Mink, RKO Palace manager, and Jack Silverthorne, Hippodrome.

COLUMBUS

"Pete Kelly's Blues" went into a second week at the RKO Palace and "Mr. Roberts" was held for a fourth week at the RKO Grand. . . . "Marty" began its first run showing at the World to excellent business. . . . Manager Edward McGlone of the Palace announced reserved seat prices of \$4.60 and \$3.50 for the TNT telecast of the Marciano-

(Continued on page 28)

Another chapter in the **UNBE**

"TO HELL A

HISTORY MAKING

OPENING DAYS

BECOME

HISTORY MAKING

RECORD WEEKS!



UNBELIEVABLE BUT TRUE story of **WENT BACK**"

Print by TECHNICOLOR

BIGGEST OPENING *week* **DAY IN ENTIRE 37 YEAR HISTORY**
OF CENTER THEATRE, ATLANTIC CITY

BIGGEST OPENING *week* **DAY IN ENTIRE 32 YEAR HISTORY**
OF MAJESTIC THEATRE, HOUSTON

BIGGEST OPENING *week* **DAY IN ENTIRE 30 YEAR HISTORY**
OF ARCADIA THEATRE, HARLINGEN

BIGGEST OPENING *week* **DAY IN ENTIRE 28 YEAR HISTORY**
OF WORTH THEATRE, FORT WORTH

BIGGEST OPENING *week* **DAY IN ENTIRE 26 YEAR HISTORY**
OF MAJESTIC THEATRE, SAN ANTONIO *

BIGGEST OPENING *week* **DAY IN ENTIRE 25 YEAR HISTORY**
OF TEXAS THEATRE, SAN ANGELO

BIGGEST OPENING *week* **DAY IN ENTIRE 25 YEAR HISTORY**
OF UPTOWN THEATRE, VICTORIA

BIGGEST OPENING *week* **DAY IN ENTIRE 25 YEAR HISTORY**
OF ARCADIA THEATRE, TEMPLE

BIGGEST OPENING *week* **DAY IN ENTIRE 20 YEAR HISTORY**
OF CENTER THEATRE, CORPUS CHRISTI

BIGGEST OPENING *week* **DAY IN ENTIRE 9 YEAR HISTORY**
OF VILLAGE THEATRE, PORT ARTHUR

BIGGEST OPENING *week* **DAY IN ENTIRE 3 YEAR HISTORY**
OF ECTOR THEATRE, ODESSA

also ALL-TIME RECORD WEEKS: Arlyne, Longview; Jefferson & Liberty, Beaumont; Brunson, Baytown;
Crim, Kilgore; Texan, Greenville; Morley, Borger; State, Galveston; Plaza, Laredo; Yucca, Midland.

*Biggest non-holiday week

(Continued from page 25)

Moore fight September 20. This will be the first time that Columbus theatres have telecast a fight. . . . General manager Sam Cashman of the Ohio State Fair selected manager Walter Kessler of Loew's Ohio to stage the Youth Talent revue at the fair. . . . Samuel T. Wilson, theatre editor of the *Dispatch*, is spending a vacation in the Poconos with friends. Robert Connor, newly-selected assistant theatre editor, radio and television editor, is subbing for Wilson. . . . Clyde Moore, theatre editor of *Ohio State Journal*, returned from a vacation in Michigan. . . . The Columbus *Dispatch* is sponsoring a Broadway "show train" September 12-15 to see four plays: "Inherit the Wind," "Damn Yankees," "Cat on a Hot Tin Roof" and "Witness for the Prosecution." The Columbus *Citizen*, which originated the show train promotion several years ago, will stage its latest trip to Broadway in October.

DENVER

Canon City, Colo., has been picked as location for the making of Republic's "Back of Beyond," according to William O'Sullivan, producer, who has been looking over the site for the picture slated to go into production September 26. Republic at present has a company at Durango, Colo., making a picture. . . . Marvin Goldfarb, district manager for Beuna Vista, to Kansas City on sales trip. . . . C. A. Hill, branch operations, 20th-Fox, here from New York conferring with V. J. Dugan, branch manager. . . . John Allen, Dallas, Texas, division manager for Metro, here for sales meeting. . . . F. M. Peterson and Q. Lamar have opened their new 320-car Valley drive-in, Hotchkiss, Colo. . . . Clarence Calland, owner of the Isis, Edgemont, S. D., has opened his new Atomic drive-in there, with 300-car capacity. . . . Some 38 golfers participated in the Variety Tent No. 37 golf tournament, including two ladies, and 175 were at the dinner-dance that closed the day. Top golfers were Jack Felix, Pat McGee and George Allan. . . . Lester Zucker, Universal district manager, in for conferences with Mayer Monsky, branch manager.

DES MOINES

Hundreds of children went to the movies free two days last week as part of Des Moines' city-wide dollar days. The children were admitted at the Des Moines, Paramount and Highland theatres. . . . A. H. Blank, president of Tri-States Theatre Corp., will be honored at a testimonial dinner at Hotel Fort Des Moines on September 15. The dinner will be sponsored by the Des Moines Bonds for Israel committee. Dr. Abraham Biran, Israel's consul-general in Los Angeles, will speak. Blank donated funds for Raymond Blank Memorial Hospital for Children in memory of his elder son. In 1950, he was one of three members named to the Methodist Hall of Fame in Philanthropy for outstanding contributions to hospitals and homes. . . . The first coupon admission venture staged by the Clarion theatre at Clarion and the local newspaper was highly successful. More than 200 coupons were redeemed at the box office, admitting two for the price of one. Plans are now in the making for a similar stunt in the near future. . . . Howard Dunn, MGM salesman, is spending his vacation at Clear Lake. . . . Another Clear Lake visitor was Shirley Gass of Metro. . . . Marlene Kratzke, NSS,

DENVER EXHIBITOR DEVELOPS NEW LENS

DENVER: A new lens, developed by Merf Evans, former theatre manager and an experimenter with lenses and projection, is said to give the effect of Cinerama with one lens, one projection machine and one film. The new lens, according to Mr. Evans, would slash the cost of remodeling to achieve a new effect. No booth remodeling would be necessary, with the exception of installing the lens. Mr. Evans estimates the lens could be manufactured and sold to theatres for around \$200.

journeyed to Chicago for the weekend; also away from NSS were Maxine Beitzell, who was ill; Clifford Bales, shipper, who is spending his vacation in New York — and Violet Swanson, who is fishing in Minnesota. . . . Jolene Callahan, Paramount branch manager's secretary, is on vacation. . . . Sam Rich, Paramount booker, is honeymooning with his bride, Charlotte. . . . Marie Fredrickson is a new employee at Universal, replacing June Zimmerman, who resigned and returned to California.

DETROIT

Showing of "The Shrike" at the Madison gave manager August Sermo a promotion idea. He sent out a call for a strait-jacket. Seems that no one uses strait-jackets anymore and everyone is more than willing to unload. He still gets them. . . . Coincidental names brought a gasp to readers as papers carried a story of the filing of a warrant against the Technicolor Portrait Studio. The prosecutor sent over his chief investigator, James Stewart. . . . Harry Hobolth's 43rd anniversary in show business was celebrated in Davison, Mich., August 25. Double party honored Hobolth and the Midway Theatre's 15th birthday. . . . Clark Theatre Service will book for the now building Edmore drive-in at Edmore, Mich. Jim Langston, who also operates the Sky-Top at St. Louis, Mich., expects to have the new 500-car plant in operation by Spring. . . . Burt Collins has started in the business by operating the Priscilla. He manages, son Norman projects. . . . Ralph Boudreau has joined UDT as relief manager. . . . The Strand at North Branch reopened by William Chillick.

HARTFORD

The Milford, Conn., Town Planning and Zoning Board has tabled a zone change request, filed by Joseph Durwin, which would permit construction of a drive-in theatre. The 800-car capacity project would be the second outdoor theatre in that town. The E. M. Loew circuit has operated a drive-in, the Milford, there for some years. . . . The Strand Amusement Co. has reopened the long-shuttered Astor, Bridgeport, Conn., subsequent-run operation. New admission scale: adults, 30 cents; children, 15 cents. . . . Hector Frascadore of E. M. Loew's Farmington, Conn., drive-in, is a grandfather for the third time, with his daughter-in-law, Mrs. Edward Frascadore, giving

birth to a boy, named Damian. . . . Al Corey, Loew's Poli, Hartford, has returned from Miami. . . . Zigmunt Rossiliano, Loew's Poli Palace, has returned from a southern vacation. . . . Allen M. Widem, Hartford *Times*, has returned from a vacation in the Connecticut area.

INDIANAPOLIS

Mr. and Mrs. Carl J. Stewart opened their new Starlite drive-in south of Bloomington August 23. . . . The Pendelton Pike, oldest drive-in in the Indianapolis area, celebrated its 16th anniversary last week. . . . George Settos has leased the Grove at Beech Grove, closed for the past year, to George Marks, who plans to reopen it about September 15. . . . The Carlisle at Carlisle, closed since the death of John Allison, former owner, was reopened August 18 under the management of Charles Hallet. . . . Dick Arlen was here last week to star in "Made in Heaven" at the Avondale Playhouse. . . . The Allied Theatre Owners of Indiana will hold its first board meeting since last spring at the Variety Club here September 13.

JACKSONVILLE

Joe Charles, manager of the Capitol theatre, left on a pleasure trip to California. . . . Back from a tour of Canada was J. S. Carscallen, owner of the Skyway drive-in at Tampa. . . . Arthur Davis has announced the formation of the Gold Coast Pictures Company at Miami, which makes it the south's newest independent film exchange. . . . Tom Sawyer, manager of the Tampa Theatre, Tampa, was off on a complete tour of Florida during his annual leave. . . . Here to attend a sales meeting of the Roy Smith Company, theatre suppliers, was Billy Knight, manager of the firm's Tampa branch. . . . Reports indicate that William Wilson, manager of the Carib theatre, Clearwater, had a most successful summer season of selling kid matinees to sponsoring groups of merchants. . . . Veteran booker Bob Morales has opened his own booking and theatre service company at Tampa. . . . New additions to the CinemaScope fold in this area are Sam K. Strathos' Park theatre at Starke, H. C. Preston's Star theatre at Crescent City, J. H. Robinson's Brox theatre at Buxton, Ga., and the new King's Bay drive-in at St. Mary's, Ga., scheduled to open in a few days. . . . Exhibitors here included H. A. Dale, Lake theatre, Lake Butler; Carl Floyd, Floyd Theatres, Haines City, and Nat Bernstein of Bernstein Theatres, Miami.

KANSAS CITY

The Fall Fox-Midwest Theatres meeting will be held September 26-27, at the Hotel Muehlebach, Kansas City. Senn Lawler, general manager of the circuit, will preside. . . . The Starlight Theatre, open air, Swope Park, ends its season shortly. Attendance has been very good, with rare interruptions by rain. Operation didn't seem to affect motion picture theatre attendance, which has been first rate, for first runs and a few leading subsequent runs. . . . Pictorial entertainment had two king-size celebrations this week in Kansas City. Jack Webb appeared Friday afternoon and evening August 26 at the RKO Missouri, where "Pete Kelly's Blues," with a Kansas City angle, started August 24. On Saturday there was a down-

(Continued on opposite page)

(Continued from opposite page)

town parade in celebration of "Wyatt Earp week," in connection with the ABC-TV series on him that starts September 6. Newspapers had about equal volume of feature stories on the two subjects. . . . Ten drive-ins had three features Saturday, August 27; five had four features, one had two. Last show started as late as 1:20. No drive-in had extra admission midnight show.

LOS ANGELES

Henry Herbel, Warner Bros. district sales manager, passed away in his home August 23. He had recently returned to his desk after a few months rest, following a heart attack sustained the early part of the year. . . . Off to San Francisco on business was Newt ("Red") Jacobs, who heads the Favorite Films Offices here and in the North. . . . Jack Kalbo, associated with the Everett Cummings circuit, has been elected president of the board of education in Downey. . . . Cliff Cole, manager of Harry Weinberg's New View theatre in Hollywood, returned from a holiday in Springfield, Mass. . . . Back from a vacation in Lake Tahoe was Tommy Dalby, booker for the Popkin and Ringer Theatres. . . . Jimmy Nicholson, who heads American Releasing Corp., had a sneak prevue of his latest production, "Apache Woman," at the Southside theatre. Mr. Nicholson was formerly associated with Jack Broder Productions, and prior to that operated the Picfair and Marcal theatres here. . . . Milton Frankel, Warner Bros. booker, has resigned his post to assume the duties of office manager and city salesman for Favorite Films of California. He succeeds Bob Bernhard, who becomes salesman for Southern California and Arizona. . . . Off to San Francisco on vacation was Carl Burrows, Warner Bros. booker. In town to buy and book were Joe Markowitz, Encinitas; Bill Alford, Strebe Theatres, and Ben Bronstein, Palm Springs.

MEMPHIS

Loew's State in Memphis gave a free film for dogs when it opened the MGM film, "The Bar Sinister," starring the talented bull terrier, Wildfire. Each dog was required to bring at least one human along with him. Dozens attended. Manager Arthur Groom swears the dogs enjoyed the movie too. . . . A new 250-car drive-in, the Lee, was opened at Tupelo, Miss., by its owner, Frank Heard. . . . Miss Melba Wilson, secretary, Universal, and William Martin Kirn, were married at Second Presbyterian Church. . . . Wilmot Theatre, Wilmot, Ark., closed about a month, has been reopened by H. T. Land, owner. . . . G. W. Jones, owner, sold his Best theatre, England, Ark., to Terry Axley. . . . W. R. Lee, owner, closed his new theatre at Heber Springs, Ark. . . . Nelson Patterson, owner, sold Tate theatre at Coldwater, Miss., to Mrs. Earlene Embry. . . . The Warner theatre, Memphis, held over "Mister Roberts" for a fifth week — a record in Memphis. For the fifth week attendance was 15 per cent above an average week.

MIAMI

Martin Caplan, manager of the Roosevelt, had the American premiere of "Thirst" at his Miami Beach theatre. . . . George Hoover, international chief barker of Variety Club, returned from a 10-day trip to the west coast where he had a part in the opening of the new tent in Seattle, Wash.

. . . A Warner studio group, including Hans Koenkamp, cameraman; Art Loel, art director, and Don Page, assistant director, is expected in Cuba this week to start filming of Hemingway's "Old Man and the Sea." . . . Ralph Renick, news director of WTVJ television in Miami, returned from a 10-day tour which covered 17,500 miles and included Morocco, Tangier, Madrid, Barcelona, London, Paris, Naples and Rome. . . . Vacation returnees included Harry Botwick, F. S. T. district supervisor and Sheridan theatre manager, Earl Rowlands. . . . The Variety theatre will have a September Film Festival of double features changed twice weekly to fulfill patron requests for repeat showings.

MILWAUKEE

Joe Reynolds, manager of the Towne theatre here, had a busy schedule worked out for Charlton Heston who was here this week in connection with "The Private War of Major Benson." Mr. Reynolds wants credit to go to Harold Perlman, Universal, who was here, and who got a tie-up with Sears, the first time it has ever been done. Heston made radio and TV appearances and was on TV at the Wisconsin State Fair. He visited Variety Tent No. 14's Heart Clinic and the tent honored him at a luncheon. . . . Lydia Fox, in the Wisconsin Allied office, is on her vacation, spending some time in Chicago. . . . Ben Marcus, Marcus Theatres Management Co., Milwaukee, purchased the 2,250 seat Capitol theatre at Madison from the First Wisconsin Foundation, a subsidiary of the First Wisconsin National Bank of Milwaukee. The property, which includes the building and most of the equipment, has two stores on the first floor of the building. The Marcus company now operates 28 indoor and outdoor theatres in Wisconsin.

MINNEAPOLIS

Charlie Weiner, sales representative for Buena Vista, is vacationing at Nassau in the Bahama Islands. . . . Variety Club of the Northwest will hold its annual golf tournament Sept. 9 at the Oak Ridge Country Club. Gil Nathanson of Cloquet Amusement Co. and Harry Levy, 20th-Fox city salesman, are in charge of reservations. . . . Mrs. Chick Eberhart, wife of the exhibitor at Walker, Minn., is in Swedish hospital for an operation. . . . Harry Weiss, RKO Theatres division manager, was in Denver. . . . Harlan Blake, manager of the neighborhood Paradise, is back at work after being hospitalized. . . . Charles Benko, 26, the sadsack bandit who held up Radio City theatre, Minneapolis, and then "lost face" in Omaha when three theatre cashiers laughed at him, was sentenced to a 2-to-15-year term in St. Cloud, Minn., reformatory. He surrendered to Omaha police after the cashiers humiliated him by refusing to take him seriously as a stick-up man.

NEW ORLEANS

The Starvue Drive-In, McKenzie, Ala., a Fred T. McLendon Theatres' unit closed. . . . M. A. Connert, who recently acquired ownership of both the Pix and the Strand, Kosciusko, Miss. formerly in the Memphis territory, has transferred all buying and booking to New Orleans. Transway will provide the transportation service. . . . Both the Saenger and Loew's State will present the Marciano-Moore heavyweight championship bout September 20. The admission

price is \$3.50 per person. Tickets are already on sale at both theatres. . . . William Kelly, chief of Republic's shipping department accompanied his family on a vacation trip to Ft. Walton, Fla. . . . Hodges Theatre Supply handled the sale and installation of wide screen, stereophonic sound and CinemaScope equipment in the neighborhood Lyceum Theatre, owned and operated by Henry Heiderich. . . . Joe Williams, N. S. S. head shipper will observe his 20th year with the company September 3. . . . Loraine Cass now occupies the secretarial post for U.A.'s southern district manager George Pabst. She was Paramount manager William Holliday's secretary. Mrs. Marion Francioni, former stenographer at Paramount replaces her.

OKLAHOMA CITY

The next regular monthly meeting of the United Theatre Owners of Oklahoma, will be held September 12. . . . "Seven Little Foes" is showing at three suburban theatres in Oklahoma City this week. . . . The first suburban showing of "Lady and the Tramp" in North Oklahoma City, is at the Rogers theatre this week, and in South Oklahoma City, the Redskin theatre is also showing "Lady and the Tramp" this week. . . . The Starlite drive-in theatre at Shawnee, Okla., celebrated its seventh anniversary August 24. An entire carload was admitted for 50 cents. . . . At Ponca City, Okla., both drive-ins, the Skyvue drive-in and the Airline drive-in admitted children under 12 years free August 23. Both drive-ins have two complete showings nightly, rain or clear.

PHILADELPHIA

Bob Hanover's Byrd, neighborhood house in the West Philadelphia section of the city, is closed. . . . Mike Felt, executive director of the Pennsylvania State Board of Motion Picture Censors and former chief barker of the local Variety Club, announced the engagement of his daughter, Judy Felt, to Ralph Segal. . . . Jack M. Cohen, former Warner Brothers Theatres counsel and National Screen Service executive, has been appointed a state deputy attorney general, heading the department of escheat. . . . Larry Levy, manager of Loew's Colonial, Reading, Pa., was clambake chairman at the Reading Chamber of Commerce annual picnic. . . . "Comerford Day" activities for employees of the Comerford Theatres in the Scranton area, was held at Dunn's Lake near Scranton. . . . Max Ginsburg, projectionist at the Liberty, Camden, N. J., has returned to work after a major operation. . . . Management changes at the Paramount theatres in Scranton were announced, including the transfer of Neil Conway from the Riviera to the American, Pittstown, Pa., succeeding Walter Rooney, who has retired because of ill health. Edward Caffrey, assistant manager of the Paramount, Wilkes-Barre, Pa., becomes manager of the Riviera, with that vacancy filled by Tom Brennan.

PITTSBURGH

The talk of local Film Row is the fabulous business racked up by "Marty" in the Squirrel Hill theatre, where it topped \$8,200 for a new high in its first week. The first two days of its second week opened even bigger than the first. . . . Rosalind Rus-

(Continued on following page)

(Continued from opposite page)

sell spent Wednesday (31) here getting in solid radio, TV and newspaper plugs for "The Girl Rush" now in the Penn. . . . "The Divided Heart" has been added to the Squirrel Hill chart, following "Court Martial." . . . The Fulton, which inaugurated a new policy of all-day prevues for "One Desire" along with its regular feature, "The Private War of Major Benson" repeated the same policy for "Love Is a Many-Splendored Thing." . . . Danny McKenna, assistant to Phil Katz in the Stanley Warner publicity office, resigned to become a radio salesman for Station WILY. He was replaced by Danny Ryan, former Stanley Warner employee, just out of the Army.

PORTLAND

Harry Lewis of National Screen Service is back at his desk after a business trip to California. Harry Thomas, Continental Distributing Co. executive in town for a few days meeting with Dick Culbert, new U-I branch manager. . . . Howard Schultz, Rosener-Ackerman circuit executive from San Francisco, also in town for a few days. Guild theatre manager Marty Foster off to Sacramento on a hurried business trip. . . . Mrs. J. J. Parker vacating at Gearhart with her daughter-in-law. Herb Royster, publicity director for J. J. Parker theatre back at his desk after a two week vacation. He and his son had a narrow escape and both nearly drowned. . . . Paramount field man Walter Hoffman making a name for himself as a civic leader. . . . Paramount theatre manager Dick Newton in Seattle for a couple of weeks. . . . Evergreen's new Fox theatre in Eugene, Ore. had a big opening. It was the Rex before a facelifting job. . . . Manager of the Times theatre in Seaside, Ore., reports that he had to put the SRO sign out for "The Man from Laramie." . . . Will Hudson getting plenty of inquiries about the theatre telecast at Hamricks Roxy & Liberty theatre of the coming heavy-weight fight.

PROVIDENCE

William J. Trambukis, Loew's State manager, recently suffered a severely wrenched shoulder in a collision of two cars. Despite his painful injury, Trambukis kept going at his Weyboset Street house. He was recently appointed chairman of the theatre division of the 1955 Jimmy Fund drive, a post which he was also elected to in the forthcoming United Charity Appeal. . . . Anthony Andruesswki has been promoted to first assistant manager at Loew's State, while Edward Stokes, former chief-of-service becomes student assistant manager. . . . Robert F. Walker, former assistant manager at Loew's was recently appointed manager of the Castle, a Mount Pleasant neighborhood house operated by Lockwood & Gordon. . . . The Avon Cinema was the locale of the Rhode Island premiere of "The Wayward Wife." . . . E. M. Loew's drive-in baseball team, which has been winning publicity for the theatre as well as in sporting circles, after a slow start, succeeded in landing a play-off berth in this state's fastest amateur league.

ST. LOUIS

Tom Edwards, manager of a theatre at Tuscumbia, Mo., was so anxious that as many persons as possible could see "A Man Called Peter," that he gave free admissions to families and persons who could not afford to pay the admission price. . . . The Trojan of Troy Theatre at Troy, Mo., now is being cooled by a special refrigeration system. . . . The Frisina Strand theatre at nearby St. Charles, Mo., has installed a new wide screen. . . . All of the employees of the Edwards & Plumlee Theatres of Flat River, Mo., and Farmington, Mo. and their families enjoyed a picnic recently at Heineman's Lake Resort on Lake Kilarney at Ironton, Mo. Glenn Watkins, manager of the Ritz theatre at Farmington, won the horseshoe pitching contest, Mrs. Glenn Watkins won the archery contest. . . . The Fox

theatre of St. Louis in cooperation with the Air Force and the Navy has been conducting a plane and ship model contest for all the hobbyists of the St. Louis area. The entries were displayed in the lobby of the theatre and the prizes were to be announced September 5.

TORONTO

Closed is the Savoy, Hamilton, operated by Odeon Theatres. Falling attendance, unaccompanied by any decrease in expenses, was given as the reason. The house, approximately 75 years old, began showing films in 1915. . . . Elmwood, London, has been acquired by Odeon reopening in September as the Hyland. It will operate on an art-policy after complete redecoration, new marquee sign and a gala premiere of "Above Us the Waves." . . . Manager of the Tivoli, Hamilton, Don Edwards is soon to join the ranks of the married, becoming engaged. . . . A summer revival of its Show of the Week series was held by eight Famous Players houses in Toronto with an all-CinemaScope program.

VANCOUVER

Bob McMillan of the Lux staff is back from a Reno-San Francisco vacation. Barry Freeman resigned as manager of the FPC Regent in Burnaby and will enter UBC Law School to finish his course in law which he started before going into show business. He is the fourth Famous Player manager in this area to resign in the past three months. Four Famous Player suburban houses, the Kerrisdale, Kitsilano, Alma and Windsor and the Odeon-Hastings have closed. . . . Warner Bros. is planning a film with Kitimat as a background; Kitimat is the huge mining center and boom town in northern British Columbia in the Prince Rupert area. Bob Brouse of JARO Screen Advertising here from Toronto reports great exhibitor interest in "Tips" the new English advertising films for theatres. . . . Adrienne Caze, for the past 24 years in the box office at the FPC Kerrisdale, now closed, was transferred by FPC to the Atlas theatre in Victoria in the same capacity. . . . Frank McKenzie, manager of the Paramount in New Westminster, resigned to go into another business. Mac Smee, former manager of the Regent is now connected with a drive-in organization near Edmonton, Alta. . . . Drive-ins are still below 1954 business in this area, but reports from the up-country and interior show business good.

WASHINGTON

Frank M. Boucher, former chief barker of the Variety Club of Washington, and now on its Board of Governors, has been named eastern advertising manager for TV Guide Magazine, with headquarters in New York City, effective October 1. He has been with the magazine since April 1953. Mr. Boucher was general manager and partner of K-B Theatres for 14 years. . . . "Rage At Dawn," RKO feature, was shown first run at the Queens Chapel Drive-In Theatre. . . . William Grayson has been appointed program manager of WRC replacing George Dorsey Jr., who is now with Universal-International. . . . Jack Kohler, booker at 20th Century-Fox, is recuperating from surgery. . . . The Variety Club golf tournament and dinner dance at the Manor Country Club, Norbeck, Md., on August 26, attracted almost 250 people.

AN IMPORTANT

Announcement

WHICH WILL BENEFIT ALL USERS OF

TUSHINSKY-SUPERSCOPE

VARIABLE ANAMORPHIC

PROJECTION LENSES

WILL BE FOUND IN THIS ISSUE!

PLEASE TURN TO PAGE 7

OF THE BETTER THEATRES SECTION

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 106 attractions, 3,931 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Kops (U-I)	—	2	24	26	9
A & C Meet the Mummy (U-I)	—	3	9	5	1
Ain't Misbehavin' (U-I)	—	1	24	5	1
Annapolis Story (A.A.)	—	3	9	11	4
Battle Cry (W.B.)	45	49	25	2	1
Bedevelled (MGM)	—	—	8	10	15
Big Combo (A.A.)	—	—	8	5	16
Big House, U.S.A. (U.A.)	—	2	3	2	1
Blackboard Jungle (MGM)	21	33	5	—	—
†Bullet for Joey, A (U.A.)	—	—	—	5	—
Captain Lightfoot (U-I)	—	3	15	17	6
Cell 2455, Death Row (Col.)	—	3	11	8	—
Chicago Syndicate (Col.)	—	—	1	3	4
Chief Crazy Horse (U-I)	1	13	25	14	4
†Cobweb, The (MGM)	—	3	3	6	—
Conquest of Space (Par.)	—	—	10	18	8
Country Girl (Par.)	42	50	22	8	3
Crashout (Filmakers)	—	—	4	6	1
Creature With the Atom Brain (Col.)	—	2	3	1	1
Cult of the Cobra (U-I)	1	1	2	3	2
Daddy Long Legs (20th-Fox)	1	15	24	5	4
Davy Crockett (B.V.)	8	27	19	5	—
Detective (Col.)	—	3	8	9	3
Doctor in the House (Rep.)	5	2	—	—	—
East of Eden (W.B.)	3	11	12	16	7
End of the Affair (Col.)	—	2	3	14	12
Escape to Burma (RKO)	—	3	17	16	8
Eternal Sea, The (Rep.)	—	1	12	11	3
Far Country (U-I)	10	23	57	33	5
Far Horizon (Par.)	—	1	26	9	6
Five Against the House (Col.)	—	—	11	2	2
Foxfire (U-I)	—	13	11	3	—
Francis in the Navy (U-I)	—	2	12	1	—
Glass Slipper, The (MGM)	1	23	15	12	16
Hell's Island (Par.)	—	—	13	6	2
Hit the Deck (MGM)	—	11	35	20	2
House of Bamboo (20th-Fox)	—	18	9	5	—
How to Be Very, Very Popular (20th-Fox)	—	3	4	1	3
Interrupted Melody (MGM)	—	4	3	13	1
It Came from Beneath the Sea (Col.)	—	7	3	3	1
Julius Caesar (MGM)	13	22	22	11	4
Jump Into Hell (W.B.)	—	1	4	5	—
Jupiter's Darling (MGM)	—	7	31	32	18
Kiss Me Deadly (U.A.)	—	—	4	1	7
Lady and the Tramp (B.V.)	21	4	1	—	—
Land of the Pharaohs (W.B.)	—	3	10	12	—
Long Gray Line, The (Col.)	33	21	21	27	6
Long John Silver (DCA)	—	—	4	8	6
Looters, The (U-I)	—	—	4	11	7
Love Me or Leave Me (MGM)	7	23	17	—	1

	EX	AA	AV	BA	PR
Ma and Pa Kettle at Waikiki (U-I)	4	22	20	12	1
Magnificent Matador (20th-Fox)	2	—	13	13	8
Mambo (Par.)	—	1	2	8	11
Man Called Peter, A (20th-Fox)	40	42	1	13	—
Man From Bitter Ridge (U-I)	2	—	9	6	6
Man From Laramie (Col.)	10	9	—	—	—
Man Without a Star (U-I)	—	9	29	13	2
Many Rivers to Cross (MGM)	9	37	30	9	7
Marauders, The (MGM)	—	3	5	5	1
Marty (U.A.)	5	1	4	3	3
Mister Roberts (W.B.)	13	6	—	—	—
Moonfleet (MGM)	—	3	2	2	3
New Orleans Uncensored (Col.)	—	—	2	3	—
New York Confidential (W.B.)	—	1	7	14	9
Not as a Stranger (U.A.)	4	11	1	—	—
One Desire (U-I)	—	—	1	6	—
Pearl of the South Pacific (RKO)	6	—	4	4	2
Prize of Gold, A (Col.)	—	2	5	5	—
Prodigal, The (MGM)	4	17	28	24	5
Purple Mask (U-I)	—	1	7	10	1
Purple Plain, The (U.A.)	—	—	8	12	6
Racers, The (20th-Fox)	5	7	29	25	15
Rage at Dawn (RKO)	—	1	6	7	2
Revenge of the Creature (U-I)	2	17	22	4	1
Run for Cover (Par.)	—	—	18	19	7
Santa Fe Passage (Rep.)	—	1	7	3	—
Sea Chase, The (W.B.)	1	7	47	9	2
Seminole Uprising (Col.)	—	—	4	1	2
†Seven Angry Men (A.A.)	—	1	2	1	2
Seven Little Foys (Par.)	25	20	5	—	3
Seven Year Itch (20th-Fox)	28	17	2	—	—
Shotgun (A.A.)	—	8	9	—	—
Silver Chalice (W.B.)	2	35	51	15	7
Six Bridges to Cross (U-I)	4	19	32	40	2
Smoke Signal (U-I)	—	4	16	22	12
Soldier of Fortune (20th-Fox)	—	24	16	7	1
Son of Sinbad (RKO)	—	2	9	11	5
Strange Lady in Town (W.B.)	—	11	19	11	1
Stranger on Horseback (U.A.)	—	7	3	1	1
Strategic Air Command (Par.)	33	18	3	—	—
Tall Man Riding (W.B.)	—	8	2	1	—
Tarzan's Hidden Jungle (RKO)	1	10	5	11	4
Ten Wanted Men (Col.)	2	12	25	9	3
That Lady (20th-Fox)	—	—	—	—	8
This Island Earth (U-I)	1	9	26	7	—
Three for the Show (Col.)	—	—	13	19	17
Tight Spot (Col.)	—	4	7	4	4
Timberjack (Rep.)	—	1	8	9	13
Unchained (W.B.)	—	—	—	6	12
Underwater! (RKO)	5	39	43	10	2
Untamed (20th-Fox)	2	17	39	11	5
Violent Saturday (20th-Fox)	—	1	9	14	29
We're No Angels (Par.)	—	4	4	—	4
Wichita (A.A.)	1	7	—	—	—
Wyoming Renegades (Col.)	—	—	1	4	3
†You're Never Too Young (Par.)	1	5	2	1	—

THERE'S MONEY

THE PHENIX

STILL TERRIFIC*
IN ITS 7TH WEEK AT THE
WOODS THEATRE, CHICAGO!

*Running neck and neck with "Blackboard Jungle" and "On The Waterfront" figures and surpassing such hits as "Moon Is Blue" and "Mogambo"!

AND SOON GOING INTO BOXOFFICE ACTION

STANLEY, Philadelphia • HIPPODROME, Cleveland • PALMS STATE,
ORPHEUM, New Orleans • PARAMOUNT, Atlanta • FOX, St. Louis •
CAPITOL, Washington • CAPITOL, Worcester • CAPITOL, Macon

Allied Artists will keep

"THE PHENIX CITY STORY" Produced by SAMUEL BISCHOFF and DAVID DIAMOND Directed by PHIL KARLSON Screenplay by CRANE

WRITTEN ALL OVER IT!

CITY STORY

THE NATION'S
SENSATION in
LIFE, LOOK and
SAT. EVE. POST!

As reported by the
Columbus Ledger
it won the
**PULITZER
PRIZE!**

**OPENING AT
LOEW'S STATE, N. Y. SEPT. 2ND
FOLLOWING SUCH GIANT ATTRACTIONS AS
"BLACKBOARD JUNGLE" AND "SEVEN YEAR ITCH"!**

AT THE NATION'S TOP THEATRES!

Detroit • PARAMOUNT and FENWAY, Boston • PALACE, Cincinnati
PARAMOUNT, New Haven • MALCO, Memphis • STRAND, Newport
LINCOLN, Trenton • STRAND, Lowell • PARAMOUNT, Springfield

Things Summer-Hot all Fall!

LBUR and DANIEL MAINWARING starring John McINTIRE • Richard KILEY • Kathryn GRANT Edward ANDREWS • Meg MYLES • James EDWARDS

Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

Now You Can "Go to the Movies"—and See the World

PERHAPS it is a lost audience—those who used to like Robert C. Bruce, and others who made our early short films of scenic nature—but we believe a new segment of the public is coming back to the theatre as arm-chair travelers, enjoying the wonderful opportunity to see the world in gorgeous color and our thrilling new 'Scopes. We wonder what our old friend Bob Bruce would have thought of this new contrast with Lyman Howe's tints and tones, if he could have seen it. S. L. "Roxy" Rothafel put Bruce's original travelogue, "When The Mountains Call" on the program at the old Knickerbocker theatre on Broadway, and started a trend, in short subjects.

So many of the new features have been photographed in original settings, as authentic background for story material—and the transition beats studio sets all hollow—combining the virtues of beautiful scenery, world travel and dramatic story value in a way that creates an entirely new approach. Paramount's "To Catch a Thief" was photographed on the French Riviera, and if you can't afford a trip to Europe this summer, try seeing it in cool comfort from your theatre seat. On the same program was another example of scenic wonder in our new dimensions—"VistaVision Visits Japan"—one of a new series with the familiar voice of James A. Fitzpatrick, although now the low descending sun sinks behind a horizon that is higher, wider and handsomer than ever before on the screen.

New and current pictures will take you around the world. 20th Century-Fox have a treat in store for you in "Love Is A Many Splendored Thing"—with the cinematically fascinating backgrounds of Hong Kong alone worth the price of admission. You can point up this fact to potential patrons who may not realize how extensively they can travel, in their theatre chairs. And it may be, and probably is, the best reason for a new audience in these days. Our color was never better—in fact, we have so much to boast about that you can well afford to shout your praises of every feature or short film in which you identify the fine photog-

PANELISTS ON PARADE

This week, we begin an elastic series of talks by recent panelists in the MGM "Ticket Selling Workshops"—by exclusive arrangement with Mike Simons, professor emeritus of MGM's College of Useful Knowledge, which will bring to the Round Table the essence of certain inspirational and instructive addresses which have been delivered to those fortunate enough to attend the regional sessions.

We start with a spirited and lively talk by Lester M. Neely, Jr., general manager of Neely Theatres in Marion, Alabama. As you will see, Lester grew up in this business, on his own premises. He is a graduate of Georgia Tech, 1941, but more than that—he graduated *cum laude* in the theatre itself. Neely & Neely, which is the parental partnership, operates theatres in Marion, Greensboro, Oneonta, West Blocton, Unionville and Centerville, Alabama, and in addition, the home office owns the Neely Broadcasting Co., radio station WJAM, in Marion, operating at 1310 kilocycles, and also the Neely Farm, where they probably raise showmen, and germinate ideas.

We hope you like this prospective series, since we've planned it through four of the Workshops that we have attended, and it's been talked over, as material for these meetings. We met Lester Neely in Atlanta, where he wasn't a speaker—but we agree with Bob Wilby, who proposed him to appear on the rostrum at Santa Fe, New Mexico, for his excellent notion that exhibitors, like elephants, should use their memories and the trade press.

raphy of foreign shores. Read carefully the reviews in the HERALD, and study your pressbook to find out what authentic settings have been provided, and then advertise this fact to the grown-up audience that has drifted away from the theatre. Remember the old-folks who have always wanted to travel and have never been able to do it—any other way. It will sell tickets at the box office.

PERHAPS we don't appreciate all of our blessings in these days. For instance, there is what is called "Gross National Product"—a survey conducted by the U. S. Commerce Department, for which even the Government doesn't have a proper nickname. The G.N.P. tells you the total value of national production in all lines, and is considered the best measure of how the general economy is acting in the public interest. Candy bars, and oil wells, and automobiles and ticket sales add to these totals, and the results in the current quarter have business men jumping with joy. The Commerce Department started "Gross National Product" as a survey in 1929, when it registered \$100 billions for the year. In 1955, at the end of the second quarter, it indicated \$385 billions for the year—a far heftier sum than the entire national debt—which is good news, of a sort. This measure of "the market value of all goods and services produced" is of keen interest to motion picture theatres, for it is here that you collect your earned share of the G.N.P.—and it depends on showmanship. Practically none of this total runs into any hole by gravity, and when it isn't earned it isn't had, in our experience. They say that G.N.P. will amount to \$413 billions in 1960.

RAILROADS have had Government regulations for many years, not to their profit, but to restrict income without diminishing the fact that they pay the highest taxes and wages in the country. When we were home in Canton, Pa., many years ago, we had eight good trains a day, four in each direction. Now, the Pennsylvania Railroad has petitioned the I.C.C. to take off the last two trains that remain in service. The "depot" will be taken up, and Canton won't have any passenger station in the future. The airlines, and the highways, both highly competitive, get Government subsidies—but the railroads, which helped to build our country to its present prosperity, pay the penalty for having Government interference in their business.—Walter Brooks



Oklahoma arrives in New York—for the biggest ballyhoo ever staged in advance of a world premiere. Forty-three singers from Oklahoma City University, who added their voices to the Oklahoma "Song-Fest" in Central Park—a rare tribute to the new musical film in Todd-AO, which opens at the Rivoli theatre, October 13th.



Over 500 entertainers gave their version of Oklahoma in song and story to a thousand times as many listeners and viewers from the band-shell in Central Park. The dressing rooms "back stage" occupied about an acre of space, provided by the Park Department.



Outside the theatre, the Oklahoma singers in their original costumes, do their musical numbers on the sidewalk, for the delight of early Broadway visitors.



Ed Sullivan, just one of several "masters of ceremonies" at the "Song-Fest" greets Shirley Jones, singing star of "Oklahoma" as she arrives—in a surrey with a fringe on top.



Governor Raymond Gary, of Oklahoma, Shirley Jones, the new star, Governor Averill Harriman, of New York, with the City's "Festival Queen" and Bernard F. Gimbel, chairman of the New York Summer Festival, in Central Park, to welcome a million friends.



As far as the eye could see, across the 840 acres of Central Park from the bandstand in the Mall, folks were watching and waiting for the Oklahoma entertainers on a recent Sunday afternoon, when the temperature stood at 90°—and enthusiasm ran high.

ELEPHANTS DON'T FORGET

Born in Show Business —And Proud Of It!

by LESTER M. NEELY, JR.

General Manager,

Neely Theatres Co., Marion, Alabama

My managers assure me that I need no notes, either to write or talk about show business! In fact, some of the older employees claim that when I was a baby, I fell out of a theatre seat on my head and that if there hadn't been some pop-corn on the floor to break the fall, I wouldn't be here today. I'm at a loss to know just how I fell, because I was usually tied in the seat. You see, in 1918 when my father bought his first theatre, Neely Theatres was a small, closed corporation. In fact, the projection booth was so small that Dad couldn't re-wind the films, but since the booth happened to be directly above the box office, he just handed the reels to mother in the box office through a hole in the floor and she re-wound them on the re-wind table just under the box-office counter. Just back of the box office there was a player piano and a seat in which I was tied. I will never understand how mother re-wound the films, changed the rolls of music on the piano—and my diapers—and still had time left to sell tickets. You know, I still don't remember falling on my head, but it should be obvious by now that I must have.

Exhibitors Are Not Like Elephants

Fortunately or unfortunately, we in the motion picture business are not endowed with the minds of elephants. We buy, and do our best to sell, a certain type of picture only to have it fail miserably at our box office. A year later we again buy the same type of picture and have no better luck than we had the year before. Hollywood should give thanks for the fact that exhibitors do not have the minds or dispositions of elephants. The pity is that we are just as forgetful when we do something that is really good, and really sells tickets for us at the box office. The special material we used is stored in the warehouse and the idea and know-how are filed away in the back corners of our minds to use again at a later date. Too many good ideas remain covered up in the warehouse and dormant in our minds. I am sure that our forgetfulness was aided by the plush years of World War II and a disease called "can-itis" which was caused by sitting too much. We sat around and let the automobile dealers, appliance dealers, super markets, and super drug outlets steal our advertising thunder.

Last year we were very "process" conscious and a great deal of time went into preparing for the processes. Each process was a profound improvement and each in its own way helped business. But as the sea began to calm itself, we were again awakened by the age-old fact that "The Picture Is The Thing" and tickets must be sold. Tickets rarely ever sell themselves.

Stop, take an inventory—what do you have in your warehouse and how many good ticket-selling ideas have you filed away in your head? Taking time to stop, we went back over the years and worked up a managers' advertising check list. This list contained everything that we could remember in the way of successful advertising and room was left for old ideas as they are remembered and new ideas.

Ideas Divided in Two Categories

Our list is divided into two main divisions—*Ticket Selling Not Associated With The Title of Any Picture*—under which is listed institutional advertising, community cooperation, gimmicks, contests, or regular program advertising; and *Ticket Selling On Individual Pictures—By Title* under which is listed radio, TV, newspaper, screen trailers, lobby advertising, displays in merchants' windows, outside posting, use of marquee, short subjects, use of tape recorder, sound truck, special handling of art films, and specials that paid off. Our completed mimeographed list filled three legal size pages with each idea being stated in a very few words—there isn't much in writing, just enough to help us remember. In working up this list I became very conscious of how much we owed to others for ideas—managers that came before us, trade magazines, press sheets, and other exhibitors. I wonder just how many of us ever had an original idea that we weren't in debt to someone for parts of our own thoughts. Just thank God we are in a business where ideas are passed from one to another and we don't have to be self conscious about using them. For me to try and cover everything that is on our advertising check list, would be a useless task and when I was through you could say "I have wasted an hour of my time because there were only five minutes of the stuff that he covered that I could use in my town." No one knows better than you do, just what type of picture does best in your town or what type of ticket selling advertising will work best there. Stop, and play elephant—and make your own list. I am sure it will work better in your particular town than my list would.

We Make Our Own News Pictures

After a great deal of selling, Dave Garoway convinced me that a Polaroid camera was just what I needed in my business, but it wasn't until I had used the camera for four or five months that I realized my error in paying for the camera on a personal check—it should have been on a company check, charged to advertising. The polaroid picture makes fast and excellent cuts available for newspaper use. We have made pictures of Pepper Queens, Maids of Cotton, auto wrecks, fires, and many other items for our newspapers. In return the newspapers have been cooperative in putting in some of our pictures that unavoidably



Lester M. Neely, Jr., appearing as a panelist, at MGM's "Ticket Selling Workshop" in Santa Fe, New Mexico.

stressed motion pictures in one way or another. Photographs of crowds along the streets are excellent attention getters when displayed in either your lobby or along with your advertising in merchants' windows. I will have to admit that this is a small town stunt and would be of very little use in the larger towns. However, a camera of this type is excellent for inter-company publicity and a very good method to record ticket selling exploitation as it takes place. These pictures in our files make us just a little more like the elephant.

Other Business Men Have Forged Ahead

During the past 10 years meat markets and grocery stores have undergone a radical change. We have gone from the small personalized type of operation to the large super stores of today. I was astounded when I compared the traffic at the department store, drug stores, restaurants, etc. against the traffic in the modern super markets of today. Your super markets offer you as much concentrated traffic as all other merchants combined. With these facts in mind, we set about the task of trying to use the super market traffic to our ticket selling advantage—and found that the cooperation was wonderful and almost unlimited. In return for space in super markets you can offer them lobby space, help exploit new products, and of course you can always give them a few passes. You will find the stores cooperative in using certain sizes of bags with your ads printed on them and they will in some cases furnish the bags themselves; others will sell them to you wholesale. Super store advertising is not just for the women. A large percentage of the traffic is male, and a surprising percentage of entire families visit them. Today, I believe that the super markets offer our third best point for ticket

(Continued on opposite page)

selling ideas, with only radio and TV being ahead. I am sure others may argue this point but the newspaper in my opinion has dropped to fourth place, except in the towns where they are realistic with their prices and generous with free space on their amusement pages. Factors are different in each town, and again I would like to say that no one knows your town better than you yourself—just take the time to remember.

Theatres Benefit by Community Efforts

Drive-in theatres have opened new avenues of community cooperation during the past five years and I am afraid that too few of us are using the daytime hours in our drive-ins to the fullest advantage. Parking space in towns and cities throughout the country has reached a premium and frankly there are very few parking lots that offer a playground and concessions stand. Make your parking area available to Farm Equipment Dealers for showings of their equipment. Make your concessions and playground available for afternoon birthday parties. I have even heard of morning and afternoon bridge games at some drive-ins (there is plenty of parking for the ladies). If your daytime activities of this type just pay their way, you are getting some mighty good free advertising.

We know that our theatre is a community asset and that it would be a very dead place without the local theatre. A great deal of time keeping this fact sold is time well spent. I am sure that we can go back over the years and remember a large number of times that we have gone to the other merchants, and asked for and received their cooperation. Now the question is—when was the last time you went to the merchants and offered to do something for them? Very few merchants spend as much time trying to sell their merchandise as we spend trying to sell ours, so if you wait for them to ask you for a favor or cooperation—you may never be able to do something for them. Take a month out of your present crowded schedule and make it "Be kind to other merchants month." During this month, do all you can for them without asking them for a thing and I believe that you will be surprised at what a tremendous ticket selling campaign you have put over. The results should last for quite a while—when you feel that it should be done again, set aside another month and do the same thing—or better still, work out a way to do it all the time. We need the cooperation of others—and must continually keep avenues open so that we may receive that cooperation.

Showmen Never Forget Their Good Ideas

The ideas I have tried to pass along to you may not make a million dollars for you but IF YOU ARE JUST A LITTLE MORE LIKE THE ELEPHANT maybe some of your own, old ideas, will help make that million. Go through your warehouse for material and dust off tested TICKET SELLING IDEAS and use them. Good ideas never grow old and if our campaigns are truthful—there is only one type that is bad and that is the one that doesn't sell tickets at our box office. Our box office is our proving ground—and if we can just remember what we prove, our battle is won.

(The first of a series to run in the Round Table)


Selling Approach

PETE KELLY'S BLUES—Warner Brothers. CinemaScope in WarnerColor. With Jack Webb as "Pete Kelly," who says "This movie concerns a small jazz band which plays in a Kansas City speakeasy in 1927. We document the Roaring Twenties, Prohibition, the bootleg wars, quick money and jazz." With Janet Leigh, Edmond O'Brien, Peggy Lee, Andy Devine and Ella Fitzgerald in the cast. 24-sheet is superfine for lobby and marquee display, and will make cut-outs in various styles according to your requirements. You can't get more or better art materials for lower cost than in these posters. No herald listed, but you can print one locally with oversized newspaper ad mats. These are all Jack Webb—"in his new big role" and very much alike except for size and shape. A special set of 3-column "teasers" have somewhat different style, and there are six of them, one for each important member of the cast, with Jack Webb holding that pose, in the corner. The TV audience knows him well, from "Dragnet" but we understand "Pete Kelly's Blues" will run first in theatres and then on TV. A very large standee, ten feet high in full color, complete with long playing record, of Jack Webb, sells for \$11.90 which is below actual cost, direct from Warner Brothers. The special combination ad and publicity mat, from National Screen, supplies six ad mats and two publicity stills.

THE SEVEN LITTLE FOYS—Paramount. VistaVision, in color by Technicolor. Starring Bob Hope as "Eddie Foy" with a cast of little Foy's, family and friends of the famous stage star of vaudeville days. Plenty of fun, and music, with Hope in person as well as profits. 24-sheet has been well planned to make cut-outs for lobby and marquee display, and that goes for all the posters. Giant full-color standee from National Screen shows Bob in close embrace with his co-star, Milly Vitale, and she is. Special herald, window card and color stills are listed in the pressbook. Newspaper ad mats are professional and in good variety and style. You can surely find the approach you want, if you'll look through the pressbook pages and plan the campaign that fits your own situation. These packages don't come entirely ready-made, and you have to plan the necessary alterations to fit. Small space ads are featured separately, and the complete campaign mat, selling for 35c at National Screen, is well selected, with twelve ad mats and slugs, and three publicist stills, which is a double-feature bargain deal. A set of advance teaser ads, one-column wide, sell the idea that this is heart-warming, wonderful, entertainment for all of the family. New VistaVision color stills are a must in selling our good color and the new dimensions of our big theatre screens.

LAND OF THE PHARAOHS—Warner Brothers. CinemaScope in WarnerColor. Filmed in Egypt with a cast of 10,000 Egyptian soldiers as extras—plus the largest location crew ever sent abroad from Hollywood. The real story of the love that left the Great Pyramid as its landmark—reconstructed with historical accuracy in the authentic settings of the original. The background story of the First Wonder of the World, the way it was 5,000 years ago, and every staggering sight, every sound, every scene, is real. Not a studio shot in the entire film. They rebuilt the Pyramid to make you a picture of life in ancient Egypt, with every detail corresponding to history, everything right. The 24-sheet and all posters, give you lobby and marquee display. Newspaper ad mats sell the extraordinary backgrounds of the picture and the thousands of extras who duplicated the original scenes of this historical story. Your "lost audience" will find this one of the most fascinating films of the year. Sell Joan Collins to those who always come to the movies, anyway, to see a pretty girl in few clothes. None of the rest of the cast will be known to your folks, either, but they play their parts well, some parts are even better. Coloring contests are in order, and both school and church tieups, for this is Biblical history—and you'll find it in the Old Testament.

THE VIRGIN QUEEN—20th Century-Fox. CinemaScope, color by DeLuxe. Bette Davis, Richard Todd and Joan Collins, in the love story of Sir Walter Raleigh and the Virgin Queen of England. The velvet cape and the violent age, spectacularly spread before you. Voluptuous days of the most dazzling court, and the most dangerous courting! 24-sheet and other posters designed to make lobby and marquee display, with a maximum result at minimum cost. Ingenious novelty herald, from Cato Show Print. Newspaper ad mats in proper style for this costume picture, with flashing swords and queenly ladies. Some of these are somewhat different from the usual run.



...When Time is Precious

REMEMBER TO ORDER

SPECIAL TRAILERS

FROM DEPENDABLE FILMACK

1327 S. WABASH
CHICAGO

630 NINTH AVE.
NEW YORK

FOUR OF THE WEST'S MOST FAMOUS CHARACTERS

from Bret Harte's immortal story



JOHN PAYNE

as "Tennessee"

He believes in
taking chances
...as long as he
cuts the cards!



RHONDA FLEMING

as "Duchess"

She'd trade her
gilded palace...
for one golden
wedding band!

WRITE FOR THE **SPECIAL** CAMPAIGN BOOK!

RONALD REAGAN
as "Cowpoke"

A fast-drawing
left hand wins
him the right
to friendship!



COLEEN GRAY
as "Goldie"

A gold-digger
who mines her
gold from the
pockets of men!



BENEDICT BOGEAUS presents

JOHN PAYNE • RONALD REAGAN • RHONDA FLEMING • COLEEN GRAY

in **Bret Harte's**

Tennessee's Partner

with

TONY CARUSO • MORRIS ANKRUM

Directed by **ALLAN DWAN** • Screenplay by **MILTON KRIMS, D. D. BEAUCHAMP and GRAHAM BAKER & TEDDI SHERMAN** • Produced by **BENEDICT BOGEAUS**

SUPERSCOPE

Print by **TECHNICOLOR**



QUIGLEY AWARDS CONTENDERS

STEVE ALLEN Odeon, Haney, Can.	ED FORCE Brandeis, Omaha, Neb.	LESTER POLLOCK Carlton, Evansville, Ill.
TED ALLEN Rivoli, Hempstead, N. Y.	AL FORD Palace, Hamilton, Can.	LESTER POLLOCK Loew's, Rochester, N. Y.
MARK ALLING Golden Gate San Francisco, Cal.	CHARLES GAUDINO Poli, Springfield, Mass.	JOHN PRINTZ Odeon, Brampton, Can.
A. ATKINSON Ritz, Brighthouse, Eng.	WALTER GODFREY Odeon, Toronto, Can.	TRUMAN RILEY Interstate Theatres Paris, Texas
JAMES G. BELL Guthrie Grove City, Pa.	C. H. GREAVES Winter Garden Brisbane, Aust.	TED RODIS Astoria, Astoria, N. Y.
W. H. BELLE Laurelton Laurelton, N. Y.	J. P. HARRISON Campus, Denton, Tex.	ERIC H. ROSE Colony, New York
A. BERINGER Roosevelt Flushing, N. Y.	BILL HENDLEY Majestic Gettysburg, Pa.	MORRIS ROSENTHAL Poli, New Haven, Conn.
M. BERNERT Grand Long Island City, N. Y.	J. H. HIRST Regal, Rochdale, Eng.	W. S. SAMUELS Texas, Dallas, Tex.
A. J. BENYA Magnolia New Albany, Miss.	R. HORNSBY Roxy, Ashby, Eng.	L. SCHAIN Park Plaza, New York
F. J. BICKLER Wisconsin, Milwaukee	HARRY HUGGINS Grosvenor Melbourne, Aust.	I. SCHWARTZ Crotona, New York
H. G. BOESEL Palace, Milwaukee	D. HUGHES Cabot, Bristol, Eng.	J. A. SHARP Capitol, Singapore
J. BRADLEY Midway Forest Hills, N. Y.	H. KLEIN Liberty, Elizabeth, N. J.	J. SINOLEN Strand, Summit, N. J.
A. P. C. BRIDGER Granada, Hove, Eng.	I. KLEIN Tower, London, Eng.	SOL SORKIN Keith's, Syracuse, N. Y.
ELLIOTT BROWN Odeon, Victoria, Can.	R. KIPPLE Pelham, New York	MURRAY SPECTOR Plaza, Englewood, N. J.
F. BUDD Odeon Melbourne, Aust.	DICK LAWLESS West, Adelaide, Aust.	T. STAMATIS Bayside, Bayside, N. Y.
BILL BURKE Capitol Brantford, Can.	ED LINDER Gopher, Minneapolis	JOHN STEARNS Keith's, Indianapolis
JIM CAMERON Capitol Ft. William, Can.	A. LOEWENTHAL Ward, New York	ALBERT SZABO State, Pasadena, Cal.
JOHN C. CAROTHERS Varsity, Carbondale, Ill.	RAY G. McCULLOCH Princess Cookeville, Tenn.	EVAN THOMPSON Fox, Hackensack, N. J.
J. COUMATIS David Marcus, New York	JOHN McKIM Odeon, Ladysmith, Can.	JOE TOLVE Capitol Port Chester, N. Y.
R. J. CRABB Lyric Wellingborough, Eng.	LILLIAN McVEIGH Manhasset Manhasset, N. Y.	BILL TRAMBUKIS State, Providence, R. I.
J. DI BENEDETTO Poli, Worcester, Mass.	TONY MASELLA Palace, Meriden, Conn.	PEARL E. TRELEAVEN Strand, Brandon, Mass.
Francis Di GENNARO Merrick, Jamaica, N. Y.	ED MEADE Shea's, Buffalo, N. Y.	T. W. VERNON Gaiety, Leeds, Eng.
C. B. ELSON Embassy N. Harrow, Eng.	AL B. MESKIS Warner Milwaukee, Wis.	BOB WALKER Uintah, Fruita, Colo.
	VICTOR NOWE Odeon, Toronto, Can.	WILLIAM H. WILSON Paramount Edmonton, Can.
	FRANK OSTEROTH Braumart Iron Mountain, Mich.	LEO WOODS Bronxville Bronxville, N. Y.
	GEORGE PETERS Loew's, Richmond, Va.	WILLIAM WYATT Virginian Charleston, W. Va.
		ZEVA YOVAN Orpheum, St. Louis, Mo.

Round Table

Q BOB and MELBA WALKER—who share the trials, tribulations and rewards of running the Uintah theatre in Fruita, Colorado—send a diary in photographs, with notes. He comments that Coco-Cola gets on the marquee sign, and that the depot agent wanders in with a wire from MIKE SIMONS. And that a long-distance telephone booth in the lobby is an attraction to tourists—Bob doesn't miss any bets, whatever, when it comes to finding customers. Says MELBA was pretty tired when she was up until 2:30 working to get the special front fixed for "Many Rivers to Cross," and that the young Davy Crocketts turned out en-force. A circus came to town and bannered the phone poles—so Bob covered their banners with better copy on "Gone With the Wind"—a better attraction. It has been 90° weather in the Colorado hills, and Bob's air conditioning felt good to the Fruita customers who go to the movies to cool off. . . . DAN YACONON, manager of the Mayfair theatre, West New York, N. J., had a local laundry truck bannered with one of National Screen's "Travel-Ads" to sell "Far Horizons" to a wide and well populated area. . . . NORM LEVINSON, MGM field man in Minneapolis, sends a sample of a silk-screen ad in fluorescent ink on "It's Always Fair Weather" at the Granada theatre, which literally shouts for attention. . . . Ed FORCE, manager of the RKO Brandeis theatre, Omaha, submits his campaign on "Mister Roberts" as an entry for the Quigley Awards, which had an American Legion tieup, and HENRY FONDA's sister and family, as honored local guests. They picked an Honorary Admiral for the Great Navy of the State of Nebraska, with the cooperation of the Governor. . . . EVAN THOMPSON, manager of Skouras' Fox theatre in Hackensack, says his assistant, MICHAEL J. LYONS, qualified for a special Sunday story in the Bergen *Evening Record*, since he is a P. O. W. veteran.

Q S. J. "SAM" BERMAN, manager of the Norgan theatre, Palmerston, Ontario, brings us up to date with a comprehensive report of his managerial activities in recent weeks. Says he has been appointed Director of Advertising and Publicity for his town which not only hands him a showman's job, but the title that goes with it. Good move, on the part of the Board of Trade, and in the interest of the theatre. . . . NORMAN SHAVIN, Feature and Sunday editor of the Jackson, Miss., *State-Times* routes a report to us, via Martin Quigley, Jr., showing tear-sheets of an agreeable tieup with the local Pix theatre and "Operation RAM"—which is calculated to "Rehabilitate a Mind" as a significant part of community relations with the Mississippi State Penitentiary, in the nearby area. . . . JAMES L. BEEBE, manager of Smalley's theatre in Walton, N. Y., sends samples of his recent exploitation and reports a deal whereby a round trip to the theatre, including the price of admission, is negotiated by a local taxi company, at no cost or loss to the theatre, the taxi operator making a bargain price within city limits and taking all the responsibility for delivering a family party and getting them back home again. . . . JOHN J. CAROTHERS, manager of the Varsity theatre, Carbondale, Ill., sends two campaigns in this quarter as entries for the Quigley Awards. One is a summer promotion called "Official Salute to Summer" in which he made the most of merchant tieups and community interest, and the other features that popular "Davy Crockett—King of the Wild Frontier" which is top-bracket box-office promotion material in small towns. His house is a unit of Rogers Theatres, Inc., Cairo, Ill.

ED LINDER, manager of the Gopher theatre, Minneapolis, and a faithful member of this Round Table, sends a nice campaign on MGM's "Moon-fleet" as an entry for the Quigley Awards. He tied in with the Young Catholics Summer Activities group, and had other deals ranging through newspaper, radio and TV, to sponsored advertising, with plenty of free space and time. . . . And, that reminds us, a good friend of his and ours is FRANK BOUCHER, from Washington, who has been out of theatre and in charge of the TV Guide in Washington and Baltimore. Now, the rumor is that Frank is moving into the national scene with the Annen-burg publication, and we're waiting to see how soon he'll show up, on these premises, as a visitor. . . . GEORGE PETERS, manager of Loew's theatre in Richmond, Va., had one of the first campaigns in the country on "Bar Sinister"—which is a dog picture, thank goodness. We are so tired of "message" films that we wish the producer of the next one would reconsider before he puts pressure on the public with any personal propaganda. But "Bar Sinister" is a wholesome dog picture—for which we extend our thanks. GEORGE says "It's swell, family-type entertainment" and again we bow. . . . MATT SAUNDERS says it's an old gag—and he's not fooling—but he had Santa Claus in full regalia on the street as ballyhoo—just another way of calling attention to the fact the temperature stood at 95°, and that "Summertime" was playing at Loew's Poli theatre, Bridgeport. . . . VOGEL GETTIER, manager of Stanley-Warner's Palace theatre in Lorain, Ohio, had good breaks with that windblown picture of Marilyn, and the distribution of a special herald by a cooperative merchant, which he says "cost him a buck"—probably for messenger service.



BUSIEST DOCTOR AROUND!

**HAS BROKEN
FIRST RUN RECORDS
THE COUNTRY OVER**



NEW YORK—24 WEEKS • LOS ANGELES—10 WEEKS • PHILADELPHIA—8 WEEKS

ATLANTA—4 WEEKS • KANSAS CITY—7 WEEKS • DALLAS—4 WEEKS

INDIANAPOLIS—10 WEEKS • WASHINGTON, D. C.—16 WEEKS • SAN FRANCISCO—12 WEEKS

BOSTON—8 WEEKS • ST. LOUIS—9 WEEKS • NEW ORLEANS—3 WEEKS

BALTIMORE—11 WEEKS • DETROIT—8 WEEKS



What the Merry Medics know about
anatomy they never learned from books.

DOCTOR IN THE HOUSE

Color by **TECHNICOLOR**

A J. Arthur Rank Organization Presentation
A REPUBLIC RELEASE

NOW DATING TOP CIRCUITS EVERYWHERE!

**AVAILABLE
FOR
GENERAL
RELEASE**

**CONTACT YOUR NEAREST
REPUBLIC BRANCH!**

LOEW'S
FOX WEST COAST
BUTTERFIELD CIRCUIT
NEW ENGLAND THEATRES
INTERSTATE CIRCUIT (TEXAS)
BALABAN & KATZ
COMERFORD THEATRES
CONSOLIDATED THEATRES
STEWART & EVERETT

CRESCENT AMUSEMENT CO.
COOPERATIVE—DETROIT
H. & E. BALABAN
E. M. LOEW'S THEATRES
STANLEY WARNER
INTERSTATE THEATRE CORP.
KALLET THEATRES
LIGGETT & FLORIN
J. NETH REAL THEATRES

TRANS-TEXAS THEATRES
GIBRALTAR ENTERPRISES
WESTLAND THEATRES
STANDARD THEATRES
CONNECTICUT
THEATRE CIRCUIT
BLUMENFELD THEATRES
TRI-STATE THEATRE CORP.
PRUDENTIAL THEATRES

Columbia to Have Total of 97 Shorts

Columbia Pictures plans to reissue four serials and 97 short subjects during the 1955-56 season, it was announced this week by Maurice Grad, short subjects sales manager.

The serials will consist of "Perils of the Wilderness" and "Blazing the Overland Trail" and two reprints of 15 episodes each, "The Sea Hound" and "The Monster and the Ape."

There are 27 two-reelers on the schedule, including a special Musical Travelark featurette, "Wonders of Manhattan," which will introduce a new technique in travelogues, according to Columbia. It was produced and directed by Harry Foster in CinemaScope and color and the film's narration will consist of lyrics sung by Bill Hayes. Other two-reelers include eight starring the Three Stooges and six All Star Comedies. The remaining 12 will be comedy reprints under the Assorted Favorites and Comedy Favorites banners.

The one-reelers will feature 13 cartoons from United Productions of America, nine in CinemaScope. Columbia also will release 15 Color Favorites, reprints of color car-

toons. There will be 12 subjects each in the Screen Snapshots and World of Sports categories.

The Topnotcher series, designed to include one-reelers that do not fit into any other category, will consist of six films and there also will be six shorts each, all reprints, in the Thrills of Music and Candid Microphone series.

Variety Club Tournament Set for September 15

The annual Variety Club of New York golf tournament will be held at Vernon Hills Country Club, Tuckahoe, N. Y., Thursday, September 15. It will be an all-day affair. There will be prizes for everyone who attends, according to Edward L. Fabian, assistant chief barker. The cost for the whole day, including golf, lunch and dinner is \$20; lunch and dinner will cost \$15, and dinner alone will be \$5. These prices apply only to reservations made in advance. Reservations may be ordered from the Variety Club, 140 West 58th Street, New York 19. All checks should be made payable to Marvin Kirsch, treasurer.

"Eileen" Opening Set

Columbia's CinemaScope, Technicolor "My Sister Eileen," starring Janet Leigh, Jack Lemmon and Betty Garrett, will open at the New York Victoria theatre on Broadway following the current "Pete Kelly's Blues."

JDA Drive Will Start October 1

The motion picture division of the Joint Defense Appeal of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith will launch a fund-raising campaign October 1, it was announced last week by William J. German, chairman. He said a \$100,000 goal has been set by industry leaders following a planning luncheon which was held at the Sheraton Astor Hotel, New York.

The national JDA fund-raising goal has been set at \$6,000,000 with the New York goal set at \$3,000,000.

Attending the kickoff luncheon were Mr. German; Harry Brandt, co-chairman; Leon Goldberg, treasurer; Saul Jeffe, laboratory division chairman; Paul N. Lazarus, Jr., dinner committee head; Martin Levine, JDA chairman representing the Cinema Lodge; Robert Benjamin, Emanuel Frisch, Harry Goldberg, Irving H. Greenfield, Harry Mandel, A. W. Schwalberg, Arthur Israel, Sam Schneider, Adolph Schimmel and Fred Schwartz. The next meeting of the group has been tentatively designated for September 20 it was announced by the fund-raising organization.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

STEWART GRANGER • JEAN SIMMONS

FOOTSTEPS IN THE FOG

with
BILL TRAVERS • RONALD SQUIRE • FINLAY CURRIE • BELINDA LEE
Screen Play by DOROTHY REID and LENORE COFFEE • A FRANKOVICH Production
Executive Producer M. J. FRANKOVICH • Produced by MAXWELL SETTON
Directed by ARTHUR LUBIN

Color by **TECHNICOLOR**

VAN HEFLIN
in
COUNT THREE AND PRAY

with
Joanne WOODWARD • Phil CAREY • Raymond BURR • Allison HAYES

Written by HERB MEADOW • Produced by TED RICHMOND
Directed by GEORGE SHERMAN • A COPA PRODUCTION

CINEMASCOPE Color by **TECHNICOLOR**

Johnny **WEISSMULLER**
in **Devil Goddess**

with ANGELA STEVENS and KIMBA • Screen Play by GEORGE PLYMPTON
Produced by SAM KATZMAN • Directed by SPENCER G. BENNET

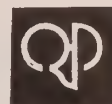
DUEL ON THE MISSISSIPPI

starring
LEX BARKER • PATRICIA MEDINA with Warren STEVENS
Directed by WILLIAM CASTLE • A CLOVER PRODUCTION • Story and Screen Play by GERALD DRAYSON ADAMS

COLOR BY **TECHNICOLOR**

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

DRIVE-IN THEATRE MANAGER WANTED FOR the Los Angeles area. Excellent opportunity for top calibre man. All replies will be treated in strict confidence. Write **DON GUTTMAN**, Pacific Drive-in Theatres, 141 South Robertson Boulevard, Los Angeles 48, California.

WANTED—MANAGERS WITH EXPLOITATION and promotional experience by Eastern theatre chain. Top salaries paid, vacations, group insurance and hospitalization available. If interested submit complete background and if available for New York City interview. **BOX 2859, MOTION PICTURE HERALD.**

WANTED—TOP QUALITY THEATRE MAN-ager for first-run Minneapolis situation. References required. Please enclose photo. Apply **GILBERT SWENBERGER, BERGER AMUSEMENT CO., 317 Plymouth Bldg., Minneapolis 3, Minn.**

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS. photo-offset printing. **CATO SHOW PRINTING CO., Cato, N. Y.**

WANTED TO BUY

WANTED: WURLITZER ORCHESTRA ELEC-tric piano with music rolls, suitable for small motion picture theatre. **PATRICK O'REILLY, 712 South Pacific, Glendale, Calif.**

THEATRES

NORTHEAST OHIO. 600-seat exclusive second in. Excellent condition, wide screen and CinemaScope, air-conditioned. Very profitable operation. Fastest growing city, present population 25,000. **BOX 2868, MOTION PICTURE HERALD.**

NEW EQUIPMENT

VALUE UNSURPASSED! SEAMLESS METAL-lic screens, 75¢ sq. ft.; Beaded screens 15'6" x 20'6"—\$75. All sizes Projection Lenses at lowest prices. **S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.**

SEND PROJECTION THROW-SCREEN SIZE, we'll compute your CinemaScope requirements. Combination pair Cinematic IV adjustable anamorphic lenses and pair Snaplite Series II prime projection lenses, all for \$595. Buy on time with \$200 down. **S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.**

USED EQUIPMENT

YOU SAVE AT STAR! RCA BELT DRIVE Soundheads, rebuilt, \$175 pair; Strong Trouper Arc, slightly used, \$525; E7 Movements, \$69.50; Century Mechanisms rebuilt, \$750 pair; Lenses and Screens at rock bottom prices; What do you need? **STAR CINEMA SUPPLY, 447 W. 52 St., New York 19.**

SURPLUS SALE EXCELLENT COATED PRO-jection lenses! Super Snaplite fl. 9 2"-2 1/4" \$170 pair; Superlite 2 3/4"-3 3/4" \$150 pair; Superlite 3 1/2"-3 3/4"-4" \$90 pair. Trades taken. **RCA Brenkert Arc lamps,** good condition, \$395 pair. Wire or telephone order today. **S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.**

DRIVE-IN EQUIPMENT

YOUR BEST CINEMASCOPE BUY! CINEMATIC IV Adjustable Prismatic Anamorphic Lenses plus Snaplite Series II prime lenses, all for \$595 (with used prime lenses \$495). Available on time. **S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.**

STUDIO EQUIPMENT

BARDWELL-McALISTER STUDIO FLOODLITES, 3 heads on rolling stand hold 12 bulbs, \$180 value, \$29.50; Berndt-Maurer 16mm camera outfit, 3 lenses, 3/400' magazines, Mitchell Tripod, 3 motors, etc., \$6,000 value, \$2,495; Art Reeves 35mm recording outfit, \$5,000 value, \$495; Moviola 35mm composite sound/picture \$495; Escalator Tripod for heaviest TV or Movie cameras on 3 wheel dolly, \$295; Motorized Dolly with 2 seats, takes heaviest cameras, \$195. **S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.**

SEATING

LAST CALL! VACATING OUR IRVINGTON, N. J., warehouse. All chairs sacrificed—prices start at \$2.95. **S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.**

BOOKS

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today, \$5.00, postage included. Send remittance to **QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.**

RICHARDSON'S BLUEBOOK OF PRODUCTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, \$7.25 postpaid. **QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.**

Massachusetts Bill Would Exempt Films

BOSTON: The Massachusetts state Senate has given initial approval to an amended bill which would restore the state law covering the licensing of Sunday entertainment with the exception of motion pictures. The recent Supreme Judicial Court's decision that pre-censorship of film was unconstitutional has caused the substitution of the amended bill, proposed by Senator Hastings Keith of Bridgewater. He said his bill would in no way affect censorship, but is an effort to retain the revenues from Sunday licensing fees from cities and towns. It is pointed at juke boxes, bowling alleys, beach concessions, etc.

UPA Cartoon Wins Prize At Venice Festival

VENICE: The United States won the first international prize in the current Film Festival here last week when Columbia's UPA cartoon, "Fudget's Budget" won the competition in the animated short subject category. It was also announced that MGM's "Interrupted Melody" will be shown at the special invitation of the Festival authorities. It replaces "Blackboard Jungle" which was withdrawn at the request of

Ambassador Clare Booth Luce. Entries from foreign countries include Carl Dreyer's "Odet" (Denmark) and "Shuzenji Monogatari" (Japan).

Superscope Will Convert Early Lenses—Free

HOLLYWOOD: Joseph S. Tushinsky, president of Superscope, Inc., this week announced that the company had instituted a modernization program for the purchasers of early models of the Superscope variable anamorphic projection lens. The company will convert, free of charge, all lenses with serial numbers up to A-2,000 to conform with the improvements which have since been incorporated in the Superscope lenses.

John Cicero, Paramount Ad Production Chief

John Cicero, 54, production chief of Paramount Pictures home office advertising department, died of cancer August 26 at Lawrence Hospital, Bronxville, N. Y., following an illness of two months. He is survived by his wife, Mrs. June Cicero. Mr. Cicero joined Paramount in 1929, as production chief of the advertising department, and held that position continuously until his death.

Henry Herbel, 58, Warner Sales Executive, Dies

LOS ANGELES: Henry Meritt Herbel, 58, Warner Bros. Western district sales manager, died August 23 at his home in Chatsworth, Calif. He had been with Warners in an executive sales capacity since 1938 and became Pacific sales manager in 1940. Prior to that he was with Universal Pictures for 20 years. He is survived by three sons and three daughters.

O. D. Weems, Was Show Business Veteran

BALTIMORE: O. D. (Nick) Weems, 69, active in show business for 40 years, died here August 25. He was former chief barker of the Baltimore Variety Club and began his theatrical career as a member of the chorus of the original Broadway company of "The Merry Widow." Later he became Baltimore representative for Columbia Pictures, a position he held for many years.

Michael Masandrea

CLEVELAND: Michael Masandrea, owner and long operator of the Mayfield theatre, died August 29 in Lakeside Hospital of a heart attack. He is survived by his wife, a daughter, Mrs. Sandra Fay, and four sons.

50,000,000 times a day . . .

IT'S A MATTER OF PREFERENCE —

Coca-Cola is first choice with men in uniform!*



1. Servicemen name Coca-Cola as their first choice among soft drinks . . . buy Coke wherever they go.

2. When they go to your theatre—in uniform or out—their choice in beverages makes a choice profit for you if you feature Coca-Cola.



Of theatres handling beverages
more than 3 out of 4 sell Coke!

Better Refreshment Merchandising

CANDY..POPCORN..BEVERAGES..FOOD..AUTOMATIC VENDING

GEORGE SCHUTZ, Director . . . CARL R. MOS, Associate Editor

Reviewing Proven Methods of

Profitable Popcorn Promotion

. . . beginning with selection of the popcorn machine itself for efficiency as well as visual merchandising and continuing with a variety of special sales techniques and stunts which have proved successful in increasing the income from this most popular and profitable of theatre refreshment stand merchandise.



AT THE AVERAGE indoor theatre snack stand in this country, popcorn accounts for 40% of the total refreshment sales, and it returns, in most cases, a higher profit than any of the other products sold there. As such it *merits* primary consideration in the refreshment merchandising and promotional program of managers—attention it also *demand*s if the maximum potential in sales is to be reached.

In too many theatres today popcorn is not being backed by sufficiently aggressive

merchandising on the part of theatre management. The fact that it is an “impulse” sales item and one that already has wide public acceptance has led many to believe it can virtually “sell itself.” Obsolete equipment at many stands results not only in improperly prepared popcorn but an unattractive display of the merchandise.

The aim, therefore, of this article is to consider again the major factors that go into popcorn merchandising in theatres—to provide a checklist, as it were, of methods

that have proved successful for many exhibitors against which others may measure their own techniques and results.

To begin with the most important—the raw popcorn itself—is to state the obvious: Only a quality product should ever be purchased. Adhering to this means not only a “better tasting” product which will create return sales but greater expansion and more even popping of the corn.

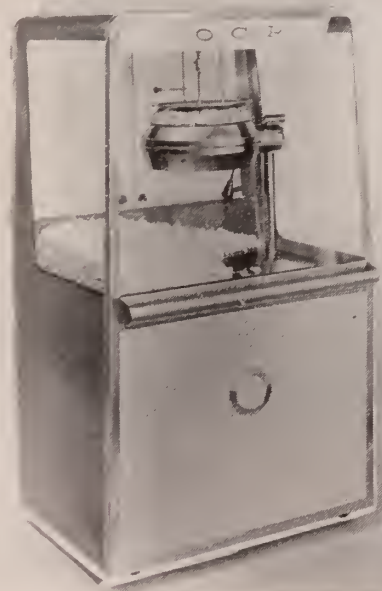
These factors of quality are also controlled, of course, by the equipment used

to prepare the popcorn and the latest models on the market today not only are highly developed mechanically but have been designed in appearance to assist actively in the promotion of popcorn by stimulating impulse buying.

To begin with the mechanical features, their development by manufacturers has now reached the point at which the popping process is almost completely automatic. Practically all the operator need do is to put the popcorn and salt into the kettle and then push a few buttons.

As an example of a machine incorporating these features—which are designed to make it “operator-proof”—there is the new Manley “Vistapop.” (See illustration.) With many older models certain variables have affected the popping volume including, in addition to fluctuations in the electrical supply, the operator’s “opinion” of what the proper heat should be. New electrical controls in the “Vistapop” are designed to correct both these problems, according to the manufacturer, by governing the heat of the kettle “automatically within a few degrees.”

Another change introduced in this new machine in the interests of a “quality” product is in the warming pan. Heating is supplied by forced air blown upward through the working popcorn. In this model the temperature of the air and thus the popcorn is thermostatically controlled. In this way the popcorn is said to be heated evenly with no hot spots at the bottom of the corn bank to pull seasoning to one side of the kernel. Tests of the warming pan have shown it prevents soggy popcorn, according to the manufacturer’s report.



THE CRETORS' AMBASSADOR: This streamlined model in the line of Cretors' Corporation was devised by famed designer Raymond Loewy to do its share in visual promotion of popcorn at the theatre stand. (See text for description.)

Further mechanical devices to increase the ease with which this machine may be operated include an automatic seasoning pump and a push-button for emptying the kettle.

What the appearance of the machine can do to help sell popcorn at the stand is also reaffirmed by the design of the “Vistapop,” which is equipped for visual merchandising with a cover of pyrex glass. That was also a major consideration of the Cretors Corporation when it set out to create a new model which would catch the customer’s eye and stimulate his appetite for popcorn.

To achieve this task they acquired the services of famed designer Raymond Loewy, who devoted extensive study to the specific problems of merchandising popcorn in theatres. He found that the popcorn machine “had become so static that it was being taken for granted.” It had been more or less accepted as part of the background of the stand, he discovered, and too frequently failed to do its share in calling attention to and promoting popcorn.

RESULTS OF THE STUDY

The result of his study was Cretors’ “Ambassador” model. (See accompanying photo.) The sidewalls of the cabinet are of one-piece armorply construction finished in a special shade of red. The front of the machine is framed in a triple-plated, mirror-finish steel frame which was first plated with copper, then nickel and finally with chrome to give it a hard, gleaming finish with a deep lustre.

The front panel is studded with perforations and finished in white enamel. A concealed light at the waist of the machine shines downward on the perforated panel. The top consists of two Lucite sections, the lower one white for easier transmission of light downward into the popper case and the upper half a “buttery” yellow.

Production features include Cretors’ 18-ounce steel kettle; a 4-cubic foot stainless steel elevator well that holds the equivalent of 130 ten-cent boxes of popped corn beneath the level of the popper case; an automatic push-button seasoning pump; and forced-air heat circulation.

If it is to achieve its greatest potential in promotional assistance, equipment must be given a strategic position at the snack stand itself. In many cases that place is in the center of the front counter; at other theatres, however, the stand location and design may be such that placement at either end of the counter will be indicated. And in such cases particularly, locating the soft drinks next to the popcorn machine or warmer has been found to increase drink sales, popcorn being a thirst-stimulant for most people.

On the subject of whether a popper or a warmer is to be preferred for theatre in-



THE MANLEY VISTAPOP: Constructed for automatic control as well as visual merchandising is this newest model in the line of Manley, Inc. (See text for its construction details.)

stallation a great deal has been written and discussed. Advocates of the latter assert that serving pre-packaged corn enables them to speed service tremendously, especially during periods of peak sales. They also declare that a great deal of the attendant’s time is saved for other duties when he does not have to operate the popping machine.

On the other hand spokesmen for the use of popping machines at the stand point, among other things, to the “showmanship” that they can produce with the sight of the popping corn and its aroma to stimulate the appetites of patrons. That appeal is undeniable.

WHAT PATRONS PREFER

A choice of one or the other is perhaps best dictated by what type of popcorn local patrons prefer, which should also be the guiding factor in choosing either bags or boxes for packaging. The local preference can be determined through experimentation.

These, then are the basic and indispensable tools for profitable merchandising of popcorn in theatres: efficient equipment which is also designed for attractive display of the product and the most advantageous location for the equipment. Beyond that, however, there is still a great deal that the aggressive merchandiser can do to increase his sales.

For one thing, there is buttered popcorn, a very profitable item, which managers in all types of situations have found to be worth the extra merchandising effort it requires. It needs that additional “push” most probably because it is not an “impulse”

*In your theatre, too, these girls bring you
more soft drink sales—*

More Drinks Per Gallon More Profit Per Drink



Pepsi-Cola's national advertising appeals to today's figure-conscious women. That's why Pepsi is today more popular than ever. This booming popularity sells more Pepsi in more and more theatres—and at a higher profit to operators in whatever form it's served.

*Pepsi profit tops all nationally advertised and nationally available
cola syrup lines. Pepsi's syrup price is the lowest
of any nationally advertised cola. Add extra profits from Pepsi's
extra drinks—128 drinks per gallon, compared
with 115 for other comparable colas.*

In your own theatre operation,
Pepsi-Cola can boost your beverage
sales and profits all along the line.
Write today for full details.



MORE eye-appeal! | **MORE** sales!



MORE quality control!

Only the Manley

VistaPop®

gives you all three!

More eye-appeal! All new VistaPop Kettle has "see-through" feature. Customers see their own corn popping. Impulse buying is stimulated. Your sales go up.

More Sales! Appetites are stimulated by the visual popping feature of the VistaPop. Customers see the corn being popped into crisp, mouth watering goodness — and they buy. The VistaPop gives you more initial popcorn sales . . . more repeat sales.

More quality control! New "hot air-conditioned" warming pan keeps corn fresh, hot, crisp. Soggy popcorn is eliminated. Another exclusive Manley VistaPop feature. Has 126 more square inches of working space.

WRITE FOR FULL DETAILS!

Find out how the Manley VistaPop can increase your popcorn sales and profits! Write today for complete information. Or ask to have a Manley representative call, without obligation.

MANLEY, INC. 1920 Wyandotte Street
Dept. MPH-955 Kansas City, Missouri



**Nationally
Advertised**

HENRY HEIDE, INC. • NEW YORK, N.Y.

Drive-In with Four-Section Cafeteria



The busy scene of activity above was taken in the cafeteria of the new Holiday drive-in in St. Louis, shortly after its recent opening. Refreshment operation at the 1000-car theatre is unique in many respects, including the fact that the owners, Jablonow-Komm Theatres, Inc., plan to open the cafeteria in the daytime by drawing patronage from factory workers in the adjacent area. The cafeteria is divided into four large sections, each having the same equipment to dispense the same foods and beverages, and the menu ranges from popcorn to chicken dinners. Expansive dining facilities are also provided patrons—both inside the cafeteria and in an adjoining patio. A complete description of the refreshment layout and the entire drive-in is reported in an article in the *Better Theatres* section of this issue beginning on page 18.

sales product in the sense that regular popcorn is.

The physical handling of buttered popcorn has been greatly facilitated by dispensers on the market which measure the desired amount of liquid butter automatically. Many operators prefer to buy butter in quarter pound bricks, and the number of boxes sold per pound of butter should be no less than 30. When it is sold for 25c, 3 squirts of butter should be given the customer, each 6cc. If it is sold for 20c, 2 servings should be sufficient. Wax cups should be used in selling it as they will absorb the butter and prevent drippings.

SELLING A 15¢-SIZE

Proved profitable also has been the substitution of a 15c-size of regular popcorn for the widely sold 10c package. One circuit which made this change successfully used the following technique. In areas where a 10c bag had been sold exclusively, a 15c box was added with sales emphasis on the latter. In areas where a 10c box and a 15c box were being sold, a change was made in the 10c size from box to bag, with the 15c box retained. It was found that the box was preferred by patrons, with a resulting increase in revenue. In some in-

stances the 10c sales dropped so much that this size was discontinued altogether!

Helpful also in increasing popcorn sales is the use of special display material at the stand and other areas in the theatre. Special signs announcing that popcorn is available should not be a mere label with the price; they should include an adjective such as "Freshly Popped" or "Hot Buttered Popcorn," etc. Also found particularly effective are counter and back bar exhibits containing mass displays of oversized boxes or cups (including those especially made for buttered corn).

Other stunts which theatre managers have successfully carried out include placing passes in boxes, holding limerick contests, and passing out free samples (placed in small boxes) in the lobby. The possibilities are limitless.

In the long run, however, the most effective of these secondary selling agents is likely to be that of the sales attendant, who must be instructed in aggressive merchandising techniques. He should be told to greet customers with a friendly "hello" followed by "Would you like some fresh (hot buttered) popcorn?" Saying that, instead of merely "May I help you?" will help to increase popcorn sales among patrons undecided about what they want.

People & products

by Carl R. Mos

• • •

TWIN JUBILEE

LEE KOKEN, RKO Theatres' dynamic concession head, recently celebrated a double anniversary—his birthday (he wouldn't say which) and his twenty-second year with RKO. Lee returned from a three-week vend tour to Denver just in time to accept toasts.

As one of IPA's perennial spark-plugs, Lee is cooking up some novel ideas for the Chicago meet in November, such as special door prizes for attendance at a.m. and p.m. sessions. An RCA color TV set may be the grand prize.

Lee also revealed that he is profitably selling hot dogs in eleven of RKO's New York City theatres, as well as in Cincinnati and Dayton. Contrary to many opinions, no special restaurant or other license is required to vend warm weenies in the indoor houses, he says. And in thirteen N. Y. houses, Lee offers Pink Lemonade at 15¢ per 9 oz. cup, using Majestic bubblers.

John W. Harder, formerly account exec. on C. J. Van Houten & Zoon, among others, at Albert Frank-Guenther Law, Inc., has been elected a vice-president of the ad agency.



John's a great booster of theatre refreshments.

Nehi Corporation account has been switched to Compton Advertising, Inc., with Robert Tannehill as account exec.

PUSH FOR CANDY

WE NOTE that the sweets industry as a whole feels it is not getting its share of the per capita dollar. Some help for this was indicated by theatre men's comments in MOTION PICTURE HERALD's annual Theatre Refreshment Sales survey. They wanted candy manufacturers to sup-

ply more co-operation at the point of purchase—display material for back bar and counter, identifying caps or jackets, etc.

They're right! These things work. We get reports of tremendous boosts in candy sales for example, through free sampling in theatres. Moreover, the brand demand is created in the whole surrounding area.

Maybe the candy people should take a tip from the merchandise-minded soft drink, popcorn and food people. In the meantime, theatres can ask co-operation from their local distributors. For some excellent ideas, look over the back issues of *Better Refreshment Merchandising*.

**"popsit plus!
is equally good for
indoor and drive-in
theatres!"**



says MR. PHILIP L. LOWE...of the Theatre Candy Co., Inc., Boston, Mass., New England's oldest and largest concession specialists. Pittsburgh affiliate: Theatre Candy Co., Inc.

"We know", says Mr. Lowe, "for we operate concessions in both. Indoors POPSIT PLUS is used primarily for popping corn with that delicious butterlike flavor. It's done a wonderful job building our refreshment stands into tremendously profitable operations.

"At the Theatre Candy drive-in locations, we use POPSIT PLUS as an all-purpose oil, for popping corn, frying hamburgers and other specialty items."

Because POPSIT PLUS is always liquid, it's easy to pour, measure, store and transport. POPSIT PLUS is safe and smoke-proof, too, at ordinary temperatures.

Test POPSIT PLUS in your own refreshment stands for just one week. You'll make it your one and only popping and frying oil.



**popsit
plus!**

Liquid Popcorn Seasoning

Made by C. F. Simonin's Sons, Inc. Phila. 34, Pa.

It's Digestible!
Made Only
of Pure
Peanut Oil

To Theatre and Concession Managers—

Gain deserved recognition for your better refreshment merchandising ideas. Make yourself eligible for Motion Picture Herald's Special Merit Awards by sending in reports on how you have applied showmanship and built business at your refreshment stand. Make the reports detailed.

Include photos of your stand and samples of any printed matter.

Reports considered by the editors to be of interest to readers will be published, with due credit.

From the published reports, selections will be made for citations. Citation-holders qualify as finalists for the annual Special Merit Awards.

Send your entries to: The Editor, Better Refreshment Merchandising Department, Motion Picture Herald.

QUICKER TO SERVE AND ENJOY

FLAVOS SHRIMP ROLLS

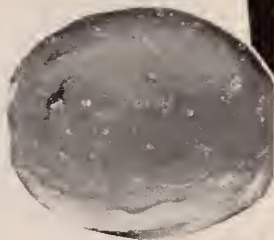
Shrimply Wonderful



TURKEY STEAMROLLERS

Barbecued
Turkey Baked
In-A-Bun

#1 in popularity,
sales and profits
wherever offered.
Individual serving
bags. Trailers and
signs available.



For details write

FLAVO-RITE FOODS, INC.
643 BROOK AVENUE
BRONX, NEW YORK



Serve **BETTER** drinks...

Make more **PROFIT**...

Everfrost

DRINK DISPENSERS

EVERFROST SALES, INC., Gardena, Calif.

Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Inquiry Coupon Mart supplied on page 52, provides a form card for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the REFRESHMENT MERCHANDISING Department, Motion Picture Herald, New York 20.

MERCHANDISE MART

★ news of products for the theatre
refreshment service and their manufacturers

New Cellophane Bags for Bunte Candy Line

RETYLING OF the cellophane bags used to package 22 items in its candy line has been announced by the Bunte Brothers Chase Candy Company, Chicago. The bags are described as a "self-selling package for self-service merchandising," and the line in which they are used has been trade-named "Tiffany," a word which, according to the manufacturer in addition to its literal meaning of transparency, connotes the "quality present in both package and contents."

The new bag is of duplex construction with 450-gauge, moisture-proof cellophane over a 300-gauge, moisture-proof inner bag. This combination was adopted, it is pointed out, in the interests of adequate protection against breakage and longer shelf life for all items. The bags are 5¾-inches wide by an average 10 inches long which permits the candy to lay almost completely flat for easy stacking in mass displays. Horizontal stripes on the heat seal area at both ends of the bag are designed to give the impression of even greater size.

The "Tiffany" line bags are printed in five colors, plus white, which is common to all. Each color—bright red, green, maroon, brown or blue—was selected to harmonize

with the individual candies and show them off to best advantage. The design is reverse-printed on the outer bag in *metallic* inks, which are said to reflect light and thus command attention.

With each product (see illustration showing four samples) the name is printed boldly across the length of the bag in large letters for immediate product identification. In most cases a single word is used to identify the item either by flavor or type of candy. Feature words were chosen, it is stated to arouse interest so that the candy itself, clearly visible through the open design, can stimulate the appetite and impulse to buy.

Rowe Spacarb Expands Drink Dispenser Line

EXPANSION OF the line of "D-600" automatic cup drink dispensers of Rowe Spacarb, Inc., division of the Rowe Manufacturing Company has been announced by I. H. Houston, president of Rowe Spacarb, in order, he states "to meet the heavy and steadily increasing demand for smaller-sized, economy-priced units." The three models of the "D-600"—so named because of their 600-cup capacity—include a completely new four-flavor dispenser, and new and improved models of



Four of the candy items in the Bunte Brothers Chase Candy Company's line shown in their newly designed cellophane bags. The line is trade-named "Tiffany."

the three-flavor dispenser and the "Three-and-One," which dispenses three carbonated flavors and a non-carbonated fourth.

The vendors, which sell drinks at either five or ten cents, are equipped with several new features including test switches for both syrup and water, service lights, an increase of syrup capacity from ten to twelve gallons, new location of syrup valves, and white "hospital-clean" interiors. They also have an improved serving compartment and cup mechanism, lengthened electrical harnesses, an improved selector switch, and two-tone color mechanisms. The machines come in blue, red or green, with ivory.

Savings in the cost of the "D-600" were made possible, according to company engineers, by ingenious simplification of the operating mechanism at no sacrifice in efficiency. All units in this line have the spe-



This new four-flavor automatic cup drink dispenser is one of the expanded line of three Rowe Spacarb "D-600" units. The two-color machine, which has a 600-cup capacity, is equipped with many new features. (See text.)

cial features of other Rowe Spacarb models including an illuminated Fiberglas display; "Mix-a-Drink," which permits customers to mix flavors while the drink is flowing; "Select-O-Carb," which is designed to meet the precise carbonation standards for nationally advertised drinks, and plug-in relays.

Other features of the line are an improved and simplified carbonator; a cabinet six inches off the floor to facilitate cleaning; refrigeration for all syrup; one-piece spun-metal syrup wells; a coin-changer mounted inside the machine; a simplified cup dispenser to minimize cup pilferage, and ample storage space for additional cups and syrup.

Built to fit conveniently into a small area, the "D-600" machines are only 24 inches deep, 29 inches wide and 69 inches

high, weighing 525 pounds. A one-third h.p. Kelvinator compressor and the flexibility of either wet or dry refrigeration are designed to assure ample cooling capacity. The refrigeration system is readily adjustable to meet different climatic conditions. The units are ruggedly constructed and designed to conform with health requirements.

New Two-Bowl Dispenser Animated and Illuminated

AN ANIMATED and illuminated soft drink dispenser featuring two separate bowls in one unit has been added

to its line of equipment by the Orange-Crush Company, Chicago. Catalogued as the "OC-75 Twin Dispenser," it has a capacity of 9 gallons in each bowl.

Constructed with a stainless steel base, which is 16 by 26 inches, the dispenser stands 29 inches high. Two separate cooling circuits are operated from one refrigeration unit, which will provide cooling from 75° to 40° within a matter of minutes, according to the company. The ½ h.p. compressor is hermetically sealed.

As an introductory offer, the company is offering 20 gallons of Orange Crush and 20 gallons of Old Colony Lemonade free with the purchase of the new dispenser.



The CRETORS
"Ambassador"

showmanship
sells more
popcorn, too!

Concession business in a slump? Popcorn machine need replacing? . . . Then put style and showmanship in your popcorn selling with a new CRETORS "Ambassador." It has sparkle and glamor by Raymond Loewy to pull in more

impulse sales . . . plus engineering by Charles Cretors to pop out more profits . . . Altogether, the most beautiful money-maker ever built for your theatre.

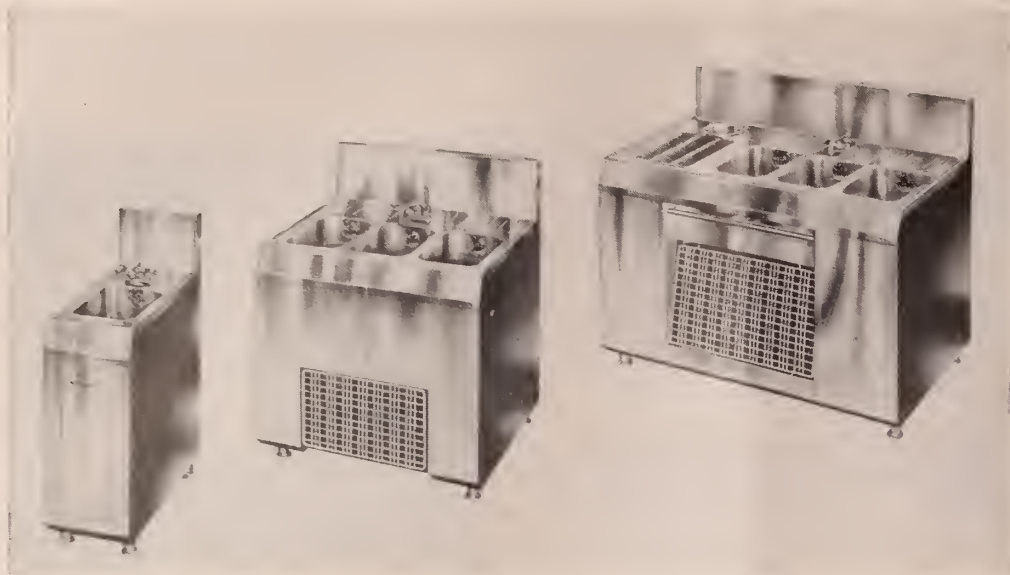
Principal Features: 18-oz Steel Kettle • Fully Automatic Push-Button Seasoning Pump • Forced-Air Heat Circulation • 4-cubic-ft. Elevator Well.

Cretors Popcorn Machines

Since 1885

Styled for Sales / Engineered for Profits

SALES OFFICES: CRETORS, Popcorn Bldg., Nashville, Tenn. FACTORY: Chicago, Ill. Distributors Coast to Coast
CANADIAN DISTRIBUTORS: Super Puff't Ltd., Toronto • Theatre Confections Ltd., Toronto
Service Confections, Ltd., Winnipeg



Three standard units in Everfrost Sales, Inc.'s, new sink and drain series.

New Everfrost Line of Sink and Drain Series

A NEWLY designed line of sink and drain sections incorporating the latest styling and construction has been announced by Everfrost Sales, Inc., Los Angeles, manufacturer of soda fountain, luncheonette and drink dispensing equipment.

Stainless steel is used in the new units which feature one-piece, die-stamped tops and extra large, deep-drawn sinks which are welded to the top in order to eliminate unsanitary rims, seams and crevices, it is pointed out. The sinks are equipped with a grill-work overflow, a finger-tip, lever type drain and simplified plumbing.

Two standard models of the sinks are supplied—4 feet and 2 feet, 9½ inches long as well as a basic 1-foot style which can be ordered in various lengths to meet specific installation problems. The 4-foot model also includes a "Dispos-Well" for the sanitary disposal of liquid or semi-liquid product left-overs, or if preferred, can be used as an extra running water dipper well, according to the manufacturer.

Literature on the new sink and drain series may be secured by writing the company (14815 South Broadway, Gardena, Calif.).

Better Refreshment Merchandising Advertiser's Index and Inquiry Coupon

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107—Coffee-makers	116—Ice cream cabinets	125—Vending carts
108—Cups & containers, paper	117—Mixers, malteds, etc.	126—Warmers, buns, etc.

INQUIRY COUPON

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

Name Theatre

Address

NEW CUP FOR BUTTERED CORN



This new "Butter Popcorn Cup," recently added to the line of the Lily-Tulip Cup Corporation, New York, was developed for the firm by Lippincott & Margulies, industrial designers, after much "grass-roots" research work with leading theatre refreshment executives, both drive-in and indoor. The tall, leak-proof cup is in gay red and yellow colors. It is tapered at the bottom to make it easy for the attendant to fill and the customer to hold it. The cup is a stock design immediately available from Lily-Tulip.

MOTION PICTURE
HERALD

Better Theatres

Seating number

**What Wide-Screen Technique
Is Doing to the Seating Plan**

The Trend to Better Seating Fabrics

Current Models of Auditorium Chairs

SEPTEMBER 1955

Vanishing American (No. 2)



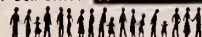
His chairs were old-fashioned, patrons said
But Bixby Bristlelip didn't care.
So slowly his house sank into the red,
And Bixby vanished—who knows where!

Grandfather's chairs helped pack 'em in for "The Great Train Robbery." Years and years reeled by, Bixby eventually inherited the manager's office. If the chairs were good enough for Grandpa, they were plenty good enough for him. Besides, new chairs cost a lot of perfectly good money. What became of Bixby? Left town 'way back when they changed his house into a skating rink!

GRIGGS "PUSH-BACK"™ THEATRE CHAIRS FROM RCA would've saved Bixby. Patrons just slide back as others enter or leave. Retraction *stays* smooth, too. See your independent RCA Theatre Supply Dealer about a smart-looking "Push-Back" installation. Griggs "Push-Back" Chairs from RCA . . . get 'em in your house! Very soon!

*"Push-Back"®

the Line that builds Lines
at Your Box-Office

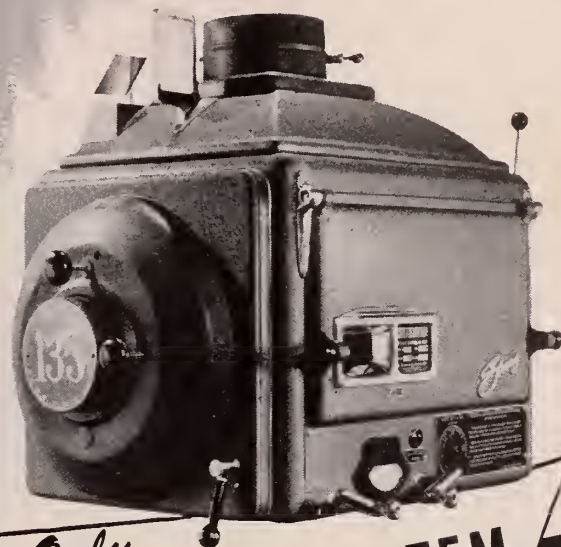


RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION • CAMDEN, N.J.

The Projection Arc Lamps You Buy Should Have Automatic Crater Positioning!

Constant enlargement in screen sizes has necessitated a progressive ascent in the amount of light necessary to pleasing projection. To help in attaining this added brilliance a corresponding succession of increases in the burning rate of the positive carbon has been necessary. As compared to a burning rate of about 4 inches an hour in the old low intensity lamps, arcs today burn from 18 to 30 or more inches of positive an hour.

A variation in the burning rate of as little as 6% to 8% can in 20 minutes change the position of the positive crater in relation to the lamphouse optical system as much as $1/4''$. Less than $1/32''$ is the maximum error that can be tolerated without a loss of illumination and change in color of the light on the screen to either blue or brown.



Strong Has Perfected the Only AUTOMATIC ARC CRATER POSITIONING SYSTEM

Without it, the projectionist must devote a good percentage of his time to hand feeding and correction of the carbon crater position during projection, if perfect projection is to be had. However, he is forced to divide his attention not only to the burning arc, but also to reel sequence, threading, sound, rewind bench, operation of curtain controls, picture focus, and so many other details, that the crater position cannot be given the required attention.

The Strong Automatic crater positioning system controls the

burning of both carbons, maintaining a steady light of constant color temperature—exactly the same for both lamps—so that changeovers need never be noticed.

Really automatic! The position of the positive crater can be deliberately thrown off its position to such an extent, that there will be almost no light on the screen, and both carbons will automatically return to the correct arc gap length, and the relation of the positive carbon to the optical system will be returned to optimum position for maximum screen light and uniform brilliancy.

*If You Want Perfect Projection
You Must Have Strong Arc Lamp*

We've added even MORE

A Choice of Two Luxurious Cushions

The New
"CONTOUR"
Formed Rubber Cushion

*Fits
the Contour*



The new CONTOUR conforms to the contours of the occupant's body . . . assuring utmost comfort regardless of how he shifts his weight or position. Extra comfort is provided by the resiliency of three inches of formed rubber over helical construction springs.

The New
"SIT-IN"
Coil Spring Cushion

*Sit In
not Sit On*



The occupant sits deep down in, not high up on, this wonderfully comfortable spring coil cushion . . . whether he sits in the middle, on the side or way back in the seat. Sixteen coil springs of varying gauge steel wire are so placed to insure feather-soft comfort over the entire seat.



The New **Relax-Recliner** Feature

The new Relax-Recliner is comfortably firm, but puts no pressure against your back when you are sitting in an upright position. The chair responds to your weight without buttons, levers or gadgets when you relax in a comfortable recline.

comfort to the mighty comfortable



ENCORE

TC 700

"Living-room comfort" for theatre patrons . . . low maintenance costs and long, trouble-free service for operators . . . make ENCORE one of America's most widely used theatre chairs. Let a Heywood-Wakefield representative give you complete details of this great theatre seating line.



Heywood-Wakefield, Theatre Seating Division, Menominee, Michigan. Sales Offices: Baltimore, Chicago, New York

Single Track? Optical? Four Track?
Stereophonic Sound? Magnetic?

It all adds up to **ONE TOP QUALITY Magnetic Reproducing System**

So Low in cost every Theatre can afford it . . .

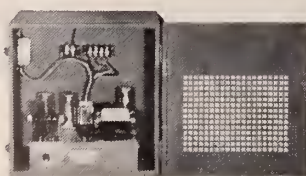
. . . and reproduce either type sound by flipping a switch. Reproduces from four tracks or one track magnetic. Flip a switch and change so that you can reproduce optical sound. It's that simple with the Ballantyne 4452 Series package. Install it without having to change or enlarge your present booth. All equipment is compact. Both pre-amplifier and power supply can be wall mounted.



The Ballantyne Magnetic Sound Reproducer is a precision built, easy-to-install mechanism. Simplicity is a feature of the design. Complete flutter-free film speed is attained through balanced stabilization methods, employing the latest principles. All tension roller arms are anti-friction bearing mounted and perfect balance is attained through both hydraulic and spring tension.



A compact unit complete with volume control and changeover switch, the pre-amplifier unit mounts on the front wall of the projector booth, between the projectors. For immediate accessibility, the entire unit can be lifted off the wall by means of slip hinges. The unit is compatible to existing power amplifiers. Control of volume and changeover is available from each projector or central control. D. C. for the pre-amplifier is supplied by the SX 452 power supply unit, located in a compact wall mounted cabinet.



Designed so that installation is just as simple as can be, with a minimum amount of wire required.

Now used by hundreds of Indoor and Outdoor Theatres

The **Ballantyne Company**

1712 Jackson St.

Omaha, Nebr.

About People of the Theatre

AND OF BUSINESSES SERVING THEM

New appointments announced recently for its merchandising division by the Radiant Manufacturing Corporation, Chicago, manufacturers



Wallace Bucher



George Baumann



Merrill Natker

of projection screens and lenses, include that of *Wallace Bucher* as sales promotion manager; *George Baumann*, advertising manager; and *Merrill Natker*, assistant advertising manager. Mr. Bucher has come to Radiant from the direct mail promotion department of the Standard Oil Company's Chicago office,

and is a former partner of the Sales Progress Company, direct mail and promotion engineers, absorbed by Standard Oil in 1953. He is a graduate of the University of Chicago, a member of Kappa Sigma fraternity and of the Sales Promotion Executives' Club. Mr. Baumann was formerly advertising manager of Autopoint Company, a division of Cory Corporation, Chicago. A graduate of Northwestern University, he is a member of the Psi Upsilon fraternity and of the Chicago Federated Advertising Club and Chicago Advertising Executives' Club. Mr. Natker is a graduate of Wright Junior College and Roosevelt University, Chicago, and has had experience as an account representative for the ADS Advertising Agency and as an associate of Impulse Surveys, Chicago. He is a member of Alpha Delta Sigma, national advertising fraternity.

The R. E. Shuler Company, Memphis, Tenn., has been appointed a distributor for the Fremont Floor Products Division of Hewitt-Robins, Inc., Stamford, Conn., according to an announcement by *Wallace C. Gilbertson*, sales manager. The new distributor will handle Fremont's rubber and vinyl tile, rubber tile adhesive, vinyl tile and counter topping, cove base trim, rubber-backed rugs and carpeting, carpet pads and cushioning, stair pads, sponge rubber fatigue mats and stair treads and matting.

R. Edward Warn, vice-president of Westrex Corporation, has returned to New York after

MOTION PICTURE HERALD, SEPTEMBER 3, 1955

TO ALL USERS OF

TUSHINSKY-SUPERSCOPE

VARIABLE ANAMORPHIC

PROJECTION LENSES

•

Your Expression of Confidence in the Most Popular Anamorphic Lens Throughout the World Enables Us to Make This Offer

ABSOLUTELY FREE!

If You Are Using Superscope Lenses That Bear a Serial Number BELOW A-2,000 You Are Entitled to A COMPLETE MODERNIZATION — ABSOLUTELY FREE — Which Will Give You the Full Benefits Now Enjoyed by the Users of the New Improved Superscope Model with These

FOUR-STAR ADVANTAGES

Mr. Exhibitor:

IF YOU ARE NOT EQUIPPED FOR ANAMORPHIC PROJECTION:

PLEASE TAKE NOTE!

THE FAMOUS SUPERSCOPE BOOKING PLAN IS STILL IN EFFECT. IT IS TO YOUR ADVANTAGE TO WRITE DIRECTLY TO US FOR COMPLETE DETAILS BEFORE CONSIDERING THE PURCHASE OF ANY OTHER LENS.

- ★ GREATER LIGHT TRANSMISSION
 - ★ FINER PICTURE DEFINITION
 - ★ IMPROVED MECHANICAL FEATURES
 - ★ LONGER LASTING DURABILITY
-

MAKE YOUR REQUEST FOR COMPLETE INFORMATION AND PROCEDURE DIRECTLY TO

Joseph S. Tushinsky, Pres.
SUPERSCOPE, INC.

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with Marlite walls, even a child can do it!

You'll find it's no trouble at all to keep your walls spotlessly clean—if they are Marlite walls. The tough plastic finish resists grease, smudges, and stains. Dirt wipes off effortlessly with a damp cloth. And even repeated washings won't affect Marlite's beauty. Moreover, durable Marlite paneling ends the expense of periodic redecorating and the unsightliness of cracked, discolored walls.

Marlite Planks, Blocks, or large Panels can be installed by your own maintenance men without interruption of normal activities. Your building materials dealer will show you a wide range of new colors and patterns for modernizing entrances, lobbies, lounges, rest rooms, offices, and other service areas. Marsh Wall Products, Inc., Dept. 969, Dover, Ohio. Subsidiary of Masonite Corporation.

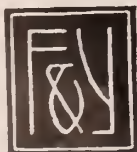
Marlite®

*plastic-finished
wall and ceiling paneling*

Made With Genuine Masonite® Tempered Duolux®



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The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE

319 East Town Street

Columbus 15, Ohio

"The Buildings We Build Build Our Business"

visiting subsidiary company offices in Japan, Philippines, Hong Kong, Thailand, Indonesia, Singapore, Ceylon, India, Pakistan, Egypt, Lebanon, Italy, France and England. He also visited Turkey and Greece. Mr. Warn participated in the conference of Westrex Corporation's Far Eastern managers held in Bangkok, Thailand.

The appointment of *Guy Odom* as sales engineer of the Theatre Seat Service Company, Nashville, Tenn., has been announced by *Fred H. Massey*, president.



Guy Odom

The company, which supplies a seating repair service, including cushions and fabrics for the chairs, recently expanded its production and promotional facilities, Mr. Massey said, adding that Mr. Odom will concentrate on new accounts acquired in the theatre field. Mr. Odom was formerly associated

with the hardware industry, both wholesale and retail.

W. Perry Neel has resigned as manager of the Florida and State theatres in Tallahassee, Fla., to accept the post of advertising director for the Tallahassee Capital Post newspaper.

Al Morgan and *James Greer* have bought the Luverne theatre in Luverne, Ala., from the Fred T. McLendon Circuit, Union Springs, Ala., which operates theatre in Alabama, Georgia, Mississippi and Florida. Mr. Greer will manage the theatre and Mr. Morgan will book films.

George Duncan has been appointed assistant manager of the Town theatre in Baltimore, Md.

Max Cohen of the Cinema Theatre Corporation, New York, has purchased the Starlite drive-in, Stamford, Conn., from co-owners *William Sobel* and *Arnold Berger*. *Larry Jasper* will continue as manager.

The Princess theatre in Sanborn, Iowa, closed for eight months, was reopened in August by owner *Dr. J. S. Sanders*.

A. J. Barone has been appointed manager of the Star theatre in Hartford, Conn., by the Community Amusement Corporation.

The former Centennial theatre in Warsaw, Ind., has been completely remodeled and reopened as the Boice theatre by *Ralph Boice*.

Improvements carried out in the recent remodeling of the Regent theatre in Miami, Fla., by Florida State Theatres include new seats, air-conditioning, projection and sound, acoustic treatment, refreshment stand and a wide-screen. The theatre has been renamed the New Regent.

A tornado demolished the screen tower of the Corral drive-in theatre at Bismarck, N. D., last month, according to owner *Otto Fink*, who added that he planned to rebuild it immediately.

James Boulet has been named manager of the Joy theatre in LaRose, La.

Strand Enterprises, Inc., Memphis, Tenn., installed air-conditioning in five of its theatres recently, including the Dixie in Ripley, Miss.; Strand, Philadelphia, Miss.; Strand, Millington, Tenn.; Star, Trenton, Tenn.; and Strand, Ripley, Tenn.

To boost boxoffice receipts
COMFORT is all-important!

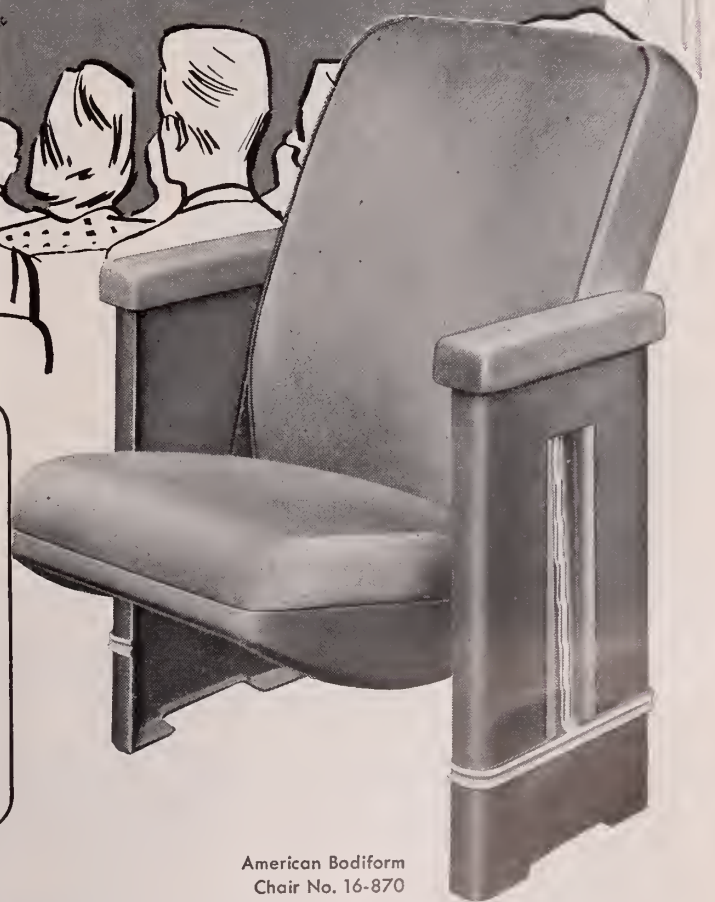


American Bodiform® Chairs

MEET ALL THEATRE NEEDS

*Luxurious
Comfort*

IS PART OF
THE PICTURE



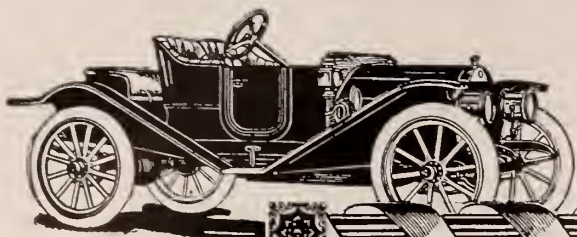
American Bodiform
Chair No. 16-870

American Seating Company

World's Leader in Public Seating

Grand Rapids 2, Michigan • Branch Offices and Distributors in Principal Cities
Manufacturers of Theatre, School, Church, Auditorium, Transportation,
Stadium Seating, and FOLDING CHAIRS

ALSO DISTRIBUTED BY NATIONAL THEATRE SUPPLY

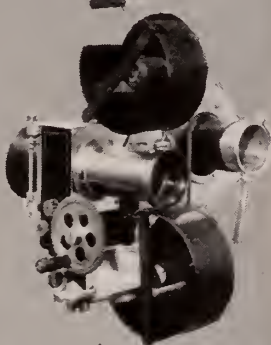


How many of these projectors of a bygone day do you recognize?

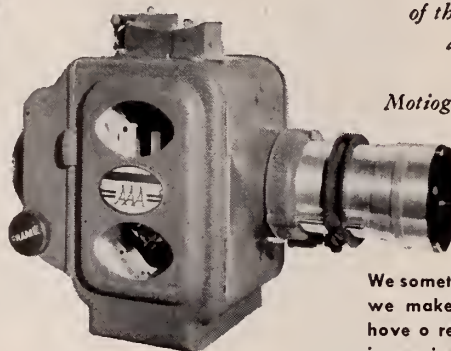


EXPERIMENTAL MODEL
OPTIGRAPH NO. 1
1896

EARLY
PRODUCTION
MODEL
OPTIGRAPH
NO. 3
1899



EARLY
PRODUCTION
MODEL
MOTIOGRAPH 1A
1908



*They're the forefathers
of the new projector AAA—
a parade of products
that emphasizes
Motiograph's continuing progress.*

more. That's what keeps our engineering department always on its toes, developing things so much better that you can't help wanting them.

Good boxoffice depends on good projection, and your bread and butter depends on the ability of your projection equipment to stay on the job thousands of hours on end with never a doubt. The middle of a show is no place for equipment to fail. Be assured of dependability—buy only Motiograph projectors.

Motiograph has always held firmly to the belief that there is no substitute for good materials and good workmanship. That's one of the reasons why Motiograph makes the most highly regarded sight and sound equipment. Your Motiograph dealer will be glad to demonstrate the many exclusive features of the AAA projector—the finest in history. He will also explain a liberal financing plan.

Write today for free literature.

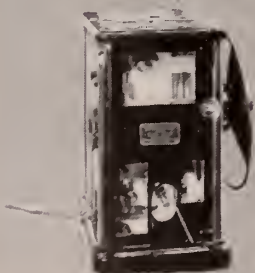
MOTIOGRAPH, Inc.

"Since 1896"

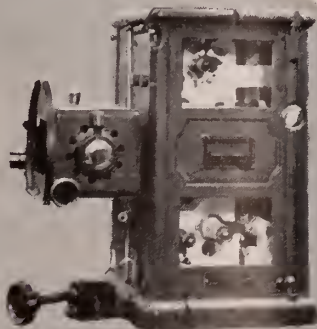
4441 W. LAKE ST., CHICAGO 24, ILL.

EXPORT DIVISION

(Except Canada) FRAZAR & HANSEN, LTD.
301 CLAY ST., SAN FRANCISCO 11, CALIF.



THE MOTIOGRAPH
MODEL F • 1921



THE MOTIOGRAPH
MODEL H • 1928



THE
MOTIOGRAPH
MODEL K
1936

Better Theatres

For SEPTEMBER 1955

GEORGE SCHUTZ, Editor

Comfort Isn't A Luxury Now— It's a Necessity

Comfort is a big word in theatre operation. It has been an eminent guide to policy for a long time. It is a commanding one today. The reason? There are more than one, and each must be too obvious for detailing here. No help from the audience is needed to give you the name of one. It is one which can be exaggerated, as it used

to be. Nevertheless television is to be respected as a competitor worthy of our metal.

There are those who cling unwaveringly to the idea that all you need to lick the theatre's competition is a "really good picture." Granting that



to be at least pretty close to a fact, one can only insist the more upon the importance of comfort—and convenience—in the maintenance of movie-going among the top choices of the public when it is interested in recreation. Television doesn't depend on a "really good program" for an audience. It can't. And neither can a motion picture theatre. What constitutes a "really good picture" for you and you and you? Even if we knew, it wouldn't happen very often.

The convenience and comfort of the home are inherent advantages of television. But the distribution of theatres can provide a measure of convenience, and its equipment a great deal of comfort, if exhibition will have it so—if the industry will let it be so. It is not enough that the theatre supply every condition for fulfillment of the art that it offers; it must be equipped to allow the enjoyment of the art in the highest possible comfort.

Auditorium seating figures in both of these functions. As an arrangement of

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BETTER THEATRES is published the first week of the month, with each regular monthly issue a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.

QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100.
Ray Gallo, Advertising Manager. HOLLYWOOD: Yucca-Vine Building; HOLLYWOOD 7-2145. CHICAGO: Urban Farley & Co., 120 S. La Salle St.; Financial 6-3074.

viewing positions it is a crucial element of the presentation machinery, and elsewhere in this issue is considered its part in wide-screen technique. Comfort, however, is most immediately associated with the design of the individual chair, and it is in this function also that the seating in the majority of our theatres has become unequal to its purpose, not because of a new technique, but because of physical deterioration and of a more choosy, self-indulgent public.

Never before has reseating had such urgent claim upon the resources of the business.

Speaking of comfort: A recent trade press report said exhibitors were judging exploitation of theatre air-conditioning less and less effective "because cooling is commonplace today." That's right. You don't sell comfort anymore. It's expected. Or else.
—G. S.

What Wide-Screen Technique Is

Audience Pattern, Old and New

By **BEN SCHLANGER**
Theatre Architect & Consultant

CHANGES IN the seating pattern of theatre auditoriums indicated by the new wide-screen systems are shown in the drawing at the bottom of this page. The first diagram represents traditional practice with a relatively small picture. For that picture of limited area, cinematography depended importantly, if not largely, on the close-up to provide effective visibility from remote seating. (This recourse to close-ups is what allows such great depth of seating area as that shown in the drawing for a picture so small. A long and narrow seating pattern is not adapted to middle and long shots in cinematography, whereas these camera angles, now available with wide-screen techniques, are essential to the most effective story telling.)

The middle diagram shows a useful pattern for wider pictures as projected from 35mm film, either anamorphically or by simple "blow-up." Note the loss of seating near the screen due to visibility of film grain as a result of over-magnification. This pattern is for optimum viewing conditions. Extending this seating pattern lessens dramatic impact, increases image distortion and reduces visual acuity.

Seating could be located closer and farther from the screen than this diagram shows with substantial increase in the area of the print photograph (the drawing indicates rear extension, citing

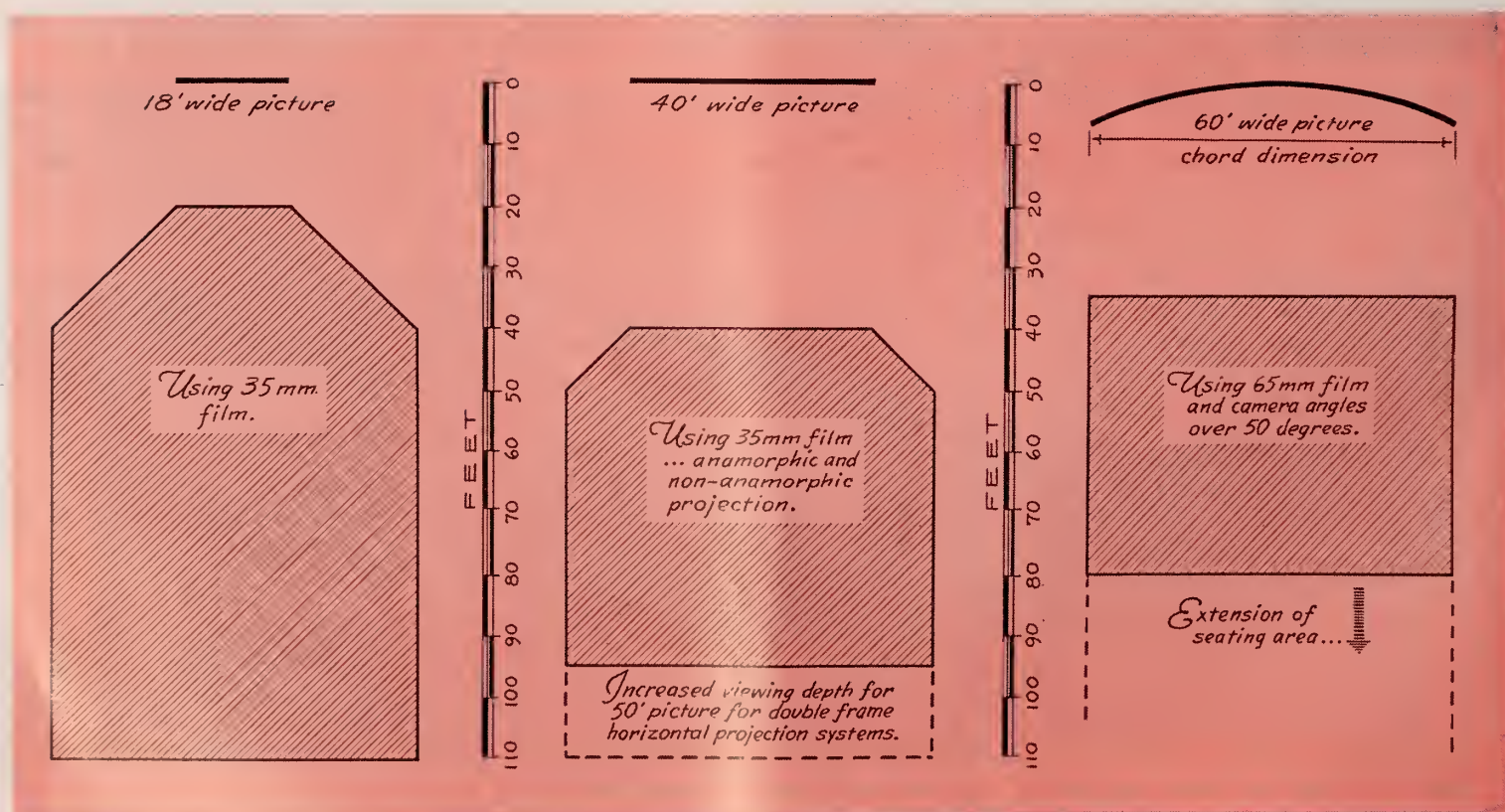
as an example the 1½-inch wide frame of VistaVision contact prints used for horizontal projection.

The diagram on the right shows the most effective seating area for a picture 50% wider than that of the middle diagram, with this picture representing a picture print at least 65mm wide (wider if sound tracks are included). Even with a picture this wide, the seating area most advantageous to the presentation is closer to the screen than under the conditions of the middle diagram because of greatly reduced magnification.

This latter pattern can well be much deeper and somewhat wider. The area drawn in the diagram, however, is that in which a sense of being a witness at the scene ("presence," as opposed to remote observation through a hole in a wall) is enjoyed to the greatest degree by the spectator.

It is by now to be realized that the full potential of the motion picture (as it can be projected in an enclosed theatre) can be achieved only with use of wider film (or print photograph, however produced) and wider camera angles. And for this full effectiveness, the seating pattern must be adapted to such usage.

It is not advisable to have more than 15% of the total seating capacity beyond the margins of the patterns indicated in the second and third diagrams.



Doing to the Seating Plan

How viewing positions are vital to the realization of Big Picture objectives.

By GIO GAGLIARDI
and GEORGE SCHUTZ

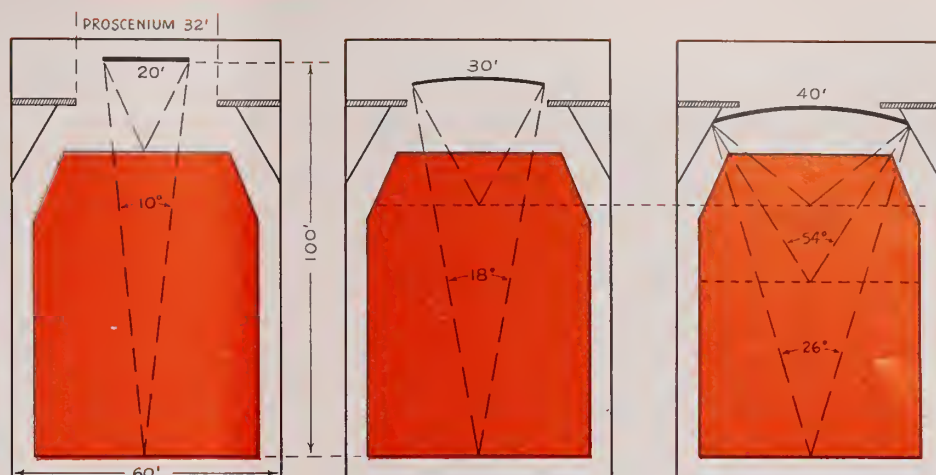
BEING AN integral part of the motion picture exhibition machine, the seating plan of a theatre must respond, in its dimensions relative to the screen, in its shape, in its row and chair spacing to broad and fundamental changes in cinematographic and projection technique. Auditorium seating is being very much affected by wide-screen. It is here within the audience area as well as in the structures of the screen area and of balconies that a huge existing exhibition plant offers resistance to the technical advancement of the art now underway.

If the methods employed to achieve the objectives of wide-screen technique were to remain essentially what they have been (except for the relatively complex system of Cinerama), the problem of a seating plan adapted to existing theatres—or, for that matter, to any commercial theatre, new or old—would be formidable indeed. It is reduced to proportions admitting of practicable adjustments by the present prospect of a much larger print photograph than the standard frame.

WIDE-SCREEN PICTURE WIDTHS

With wide-screen technique, projected pictures have come to vary in width from 30 to about 60 feet. It is only in rare instances that CinemaScope pictures are smaller than 30 feet, and then principally in very small houses, or in "problem theatres" where architectural conditions prohibit the installation of larger screens.

In the past, when the average picture was about 18 feet wide, little difficulty was encountered in arranging a seating pattern for a motion picture auditorium. In fact, it was the custom to cover just about all of the available auditorium space with seats, allowing only the minimum aisle and exit clearances. Since the picture occupied a



A comparison of viewing angles for three screen sizes, one of traditional practice, two representing wide-screen technique, as discussed in accompanying text.

very small portion of the range of vision almost regardless of where the viewer sat, the necessary sightline clearances were easily contrived.

Old vaudeville and dramatic stage houses became "picture theatres" without rearrangement of the seating or even removal of the boxes. There are many motion picture theatres today which have balconies running forward down the sides for distances making seats there comparable to those of boxes, while the proscenium arch, usually with conspicuous ornamentation, has persisted widely into the present to shackle exhibition with undersized screens.

If we examine wide-screen technique in its ultimate objectives, we find that it represents an effort to make the performance so dominate the field of vision that nothing extraneous effectively invades perception, thus to give the art full play in the creation of illusion. The effect is one of actual presence (participation, as it were, in the scene, as a contemporary witness). The old cinematography and projection made the action remote, and it would have been more so but for the close-up (which television has now appropriated because of comparable limitations).

The larger pictures in theatres, when properly produced and projected, eliminate the necessity of such heads bereft of bodies and the scenic material which gives them meaning, allowing instead a more naturalistic technique of narration.

Every spectator should be given the conditions which allow him, if his faculties permit, to experience, from his seat in a theatre, the feelings which the director desired him to have. The picture should have

such realism that the audience lives through its time in front of the screen as a witness *in the environment* of the performance. Effective obstructions to its view of the screen, and intrusions upon its perception of the scene, defeat the purpose of the new technological effort.

Accomplishment of this objective in every theatre is of course a large order. It must be kept clearly before us, however, and the attempt must be made to every possible degree to do this, which involves us in basic and urgent considerations of the seating plan as well as in the matters of screen sizes, projection and sound.

SCREEN THEATRE DESIGN

Until the 1920s, most motion picture theatres were conversions of stage theatres. Since then screen theatres have been designed with picture presentation as the primary function, and for this a fairly simple architecture was early evolved. Most auditoriums were made rectangular in shape with a ratio of length to width of at least two-to-one. In other words, the distance from the rear seats to the screen was about twice the width of the seating area.

A survey conducted by the Society of Motion Picture and Television Engineers found the average maximum viewing distance (screen to last row) to be approximately 100 feet. It also was found that the seating area for best viewing conditions was at a distance from the screen ranging from twice the picture width (2W) to five times that width (5W).

Most theatres were built with some form
(Continued on page 22)

Better Fabrics Also Add to Theatre-Going Comfort



**The change in upholstering
that has followed progress in
basic chair engineering**

By W. KEITH DICKINSON

Sales Manager, American Seating Company

RESEARCH has wrought a quiet revolution in American living during the past decade or two. Automobiles, shoes, and dinnerware all look and work better, last longer and give the consumer better value because new materials have been perfected and placed in wider use.

What the average American doesn't realize, however, is that manufacturing science has considerably altered his way of life in a manner he cannot see, adding comfort, relaxation and ease to his pursuits.

Take theatre-going, for instance. The odds are long that the typical theatre patron doesn't realize how modern research and manufacture have helped him enjoy the performance more by improvements in design and materials which he has come to accept as normal. Even many theatre man-



W. Keith Dickinson

agers and owners have not taken time to think about the improvements that have been steadily made, not only in the technical details of attractions offered, but in physical facilities which make up a theatre of today.

Theatre seating has advanced vastly in the past fifteen or twenty years. Lighting, sound and air-conditioning have, too; but let's just look at the seating end of the business. Patrons sit for longer periods than they once did, yet they feel luxuriously comfortable

all the while in an auditorium with chairs of more recent model arranged according to recommended principles.

Upholstery material is about the only part of any equipment used in the theatre that comes in close physical contact with the patrons. Consequently they are conscious of it. It is an important part of their recollection that they were comfortable the last time they went to the movies, giving the prospect of another pleasant time at the theatre should they go again tonight.

For many years imitation leather, or leatherette, as it is commonly called, was the standard upholstery fabric for theatre chairs. Especially in earlier types or cheaper grades, it was slippery, sticky and relatively stiff, but it was the best there was at the time. Besides, the seats it covered were on the non-resilient side, too; internal construction as well as exterior appointment of seats have come far in recent years. There were few cases where such coated fabric of leather-like finish did not become brittle with age and wound up as a mere "skin" for the seat and back without adding any comfort factors.

Among the many new demands brought on by sound pictures was the need for a soft fabric chair covering—one having sound-absorbing qualities that would compensate for vacant seats. Concurrently, comfort in theatres attained a greater importance and softer fabrics contributed to this, too, since they yielded better and helped to accentuate the improved springing

engineered into cushions. Along with that, they added tremendously to the eye-appeal of the auditorium itself.

The first "soft" fabrics, however, were only one phase in the developments we know today. Tapestries were beautiful in appearance but had exposed threads that snagged clothing. They also presented a rather shaggy appearance after short use. Soft velours were the next transition, but they marked easily from hand—and body—pressure. Many of the soft fabrics developed during that era could not resist the wear they were subjected to in a theatre, and this was an economic fact of life that theatre people found they had to contend with.

ADVANCE OF "SOFT" FABRICS

It is here that research enters the picture. Developments in synthetic yarns have in recent years spurred the production of new upholstery materials that seem to be just about as practical, economical and comfortable as can be imagined. Nylon has brilliant lustre and excellent wearing qualities, but some materials using nylon threads have exposed loops which are likely to snag on clothing, which then tears or pulls the thread.

Tightly woven synthetics, however, give excellent service. The introduction of the metallic thread into synthetic upholsteries has inspired striking color and pattern effects, but one difficulty remains and that is the cleaning of these materials when they are spotted or marked with gum and candy. Most flatly woven fabrics present a cleaning and maintenance problem.

Viewed from all angles, the most practical upholstery material for theatre seating is long-pile mohair made to government specifications. It is extremely durable and easily cleanable. This appeals to the theatre man from the standpoint of both original cost and upkeep. Mohair comes in plain colors only, yet the nature of the fibres is such that it has a glossy, eye-pleasing appearance and a soft, resilient "feel" that promises comfort.

Here at American Seating Company we are using the long-pile mohair almost exclusively because it seems to be the perfect chair covering for everyone concerned, theatre operator and patron alike.



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• Three representative chairs in the line of the American Seating Company are pictured at right, including two in the "Bodiform" series—a standard model at far right and a luxury "lounger" in the center—and one in the "Deluxe Loge" series (far left). In the "Bodiform," so-called because of posture-back design, the seat rises automatically in line with standards by a mechanism within the seat structure. It also has spring-arch seat construction; and the "lounger" model is a rocking type of loge chair. The "Deluxe Loge" has a spring and padded back; a spring-arch "Bodiform" seat equipped with foam-rubber padding and padded upholstered arms. All the chairs pictured are upholstered in long-pile mohair, in which a number of color combinations are provided by the company.



• The "Universal" chair of the Ideal Seating Company, illustrated below, is adapted to variation of components to make up 32 models, including styles with self-rising or retracting seat, or both. All models are of steel construction and have cushions that are locked in place without use of a tool. Seat cushions are of coil spring construction and the backs are full length.



• Auditorium chairs in the line of the Griggs Seating Company (which are distributed by RCA theatre dealers) include the "push-back" (right) with the original Kroehler design for retracting seats and the "Super-Star" (Model No. 50MBW) above. The latter has all-steel construction and automatic lift-up seats in three choices—spring cushions with cotton padding or foam rubber padding and solid foam rubber cushions.



Comfort-Conscious Public

• Two representative models are pictured below and at right of the Heywood-Wakefield line—the "Encore" series for standard seating illustrated in Model TC-700 below and the luxury-type "Airflo" with "rocking-chair" back and seat suspension, shown in an installation at right (Model TC-706). All styles are of steel construction throughout and have coil spring seats. The "Encore" model shown has arms of solid birch with a natural finish; it is also made with rubber-padded arms. All steel parts are available in a wide assortment of enamel finishes.



• Automatic seat-lifting is a feature of the "Comet," (below) basic model in the line of the Irwin Seating Company, which has steel construction throughout.



• Of all-steel construction, chairs in the line of the International Seat Corporation include the "Deluxe" spring-back model at left (No. 2550) and No. 2450 above. Both have hingeless seat suspension and coil-spring cushions and backs that are 2½ inches longer than standard. They are available in a wide choice of seat ends, with aisle lights, with enamel metal finishes and in a choice of fabric or plastic coverings.

1000-Car Drive-In Theatre with

*I*n constructing its new Holiday drive-in theatre at St. Louis, Jablonow-Komm Theatres, Inc., invested in refreshment facilities far beyond the ordinary—not only to provide regular theatre patrons with modern and efficient service but to increase the theatre's income by operating the cafeteria in the daytime. The drive-in's layout is described here.

The double-faced sign structure of the Holiday (right) is set on the drive-in plot off the highway along drives leading to the box-office booths (below) which adjoin an office and storage building.



CONSTRUCTION plans for drive-in theatres in recent years have provided increasing evidence of the importance of the refreshment service to a financially successful operation—with as much careful attention being given to the layout of facilities for food and drink as to the ramp scheme or the screen tower itself. Reflecting this fact to an impressive and unique degree is the elaborate cafeteria of the new

Holiday drive-in theatre in Overland, Mo., in St. Louis county which, with its four large sections equipped to serve everything from popcorn to chicken and cube steak “dinners” and its tables and chairs for indoor and outdoor dining, amounts virtually to a “restaurant,” which could be operated profitably on its own.

As a matter of fact, the owners of the new 1000-car drive-in Jablonow-Komm

Theatres, Inc., a circuit with two other drive-ins and six indoor theatres in Missouri and Illinois, plan to operate the cafeteria during the daytime, since the location of the Holiday, at 9900 Page Boulevard, is one of the expanding industrial sections of Greater St. Louis. Patronage is to be drawn from the thousands of workers employed in surrounding plants and in the huge government record center nearby.

In adopting this policy the Holiday's owners will be pioneering in another recent trend of outdoor theatre operation—increasing the hours in which the property can produce income. And they are going a step further in that direction by planning to keep both the theatre and the cafeteria open



The cafeteria with a glassed-in front facing the screen is placed between the patio and the children's playground (at far right), adjacent to which is the general building at the drive-in entrance. The projection booth, to the left of the patio, is 780 feet from the screen. (See photo page 20.)

Cafeteria for Daytime Operation

PHOTOGRAPHY BY
ARTEAGA PHOTOS, ST. LOUIS

The cafeteria of the Holiday, placed adjacent to the entrance of the drive-in so that it may be operated during the daytime, has chairs and tables for 50 persons inside in the front section facing the screen, which has been glassed in (see view at right). Additional chairs and tables are on the outside patio which is visible from the side window. (The patio is pictured on the following pages.) The view below gives a general picture of the cafeteria's four separate stations, each of which is equipped with identical foods and beverages. The "chuck wagons" are used to serve patrons eating on the patio.



all-year round. For that purpose 500 National in-car heaters have already been installed.

For the Jablonow-Komm circuit the investment in refreshment facilities at the Holiday is much greater than that at its two other drive-ins. The decision to increase by a large amount the ratio of funds for concession service in proportion to the total cost of the drive-in theatre was made, according to Jule Jablonow, a partner in the circuit, aside from the consideration of desiring to operate the restaurant during

the daytime. It was based, he explained, on a careful study of the status of refreshment service at the two other drive-ins.

This study revealed that the net income from the refreshment stands *actually equaled the net income from box-office admissions*. It also showed that 65% of all patrons made a purchase at the snack bar and that sales amounted to an average 38c expenditure by each patron based on the adult admission charge. From this it was deduced that the circuit's investment in refreshments had been far out of line with the income

being derived from it, Mr. Jablonow stated.

Thus while at one of their drive-ins the overall investment was at a ratio of about \$37 for each dollar spent on the refreshment service, the Holiday represents a change in the ratio to \$12 expended on the overall theatre for each dollar put into the cafeteria. The circuit's management is confident that this policy will be profitable and that income from the restaurant may even be higher than that received from box-office admissions.

THE DRIVE-IN LAYOUT

In devising the general layout for the drive-in, Gerhardt Kramer Associates, St. Louis architects, were guided by the necessity of placing the cafeteria near the entrance area so it would be convenient for daytime operation. They decided to place all the buildings, including separate ones for the manager's offices and the projection booth, in front of the drive-in grounds to the right of the entrance area.

The drive-in is approached from the highway, where it is announced to patrons by a sign structure constructed of steel and aluminum and featuring Wagner attraction panel letters, by a large driveway which forms into three entrance lanes. The cars in these lanes are served by two box-office booths, which are connected to a general

The screen tower (right) is 102 feet wide and 69 feet high. Supplied by Timber Structures, Inc., it is constructed of prefabricated laminated wood members. CinemaScope is projected at 102 feet wide and standard prints are at 82 feet.



building running lengthwise along the entrance drives all the way back to a point just before the last ramp. This building contains the manager's office and storage space and is constructed of cement blocks and plywood. The drives have landscaping with spruce and juniper trees.

Separating this main building and the cafeteria is a children's playground, which is elevated and entered from a ramp on the side next to the cafeteria. The rides include a merry-go-round, slides, swings, and other units supplied by the Miracle Equipment



The children's playground is elevated and entered from a ramp on the cafeteria side (visible at the right in the photograph at left). Equipment, supplied by the Miracle Equipment Company, includes a merry-go-round, slides, and swings. The patio (above) is on the other side of the cafeteria and has tables and chairs to accommodate 100 persons for eating while watching the picture.



The ramp surface is torpedo gravel, which has been mixed with oil.

With the projection booth placed behind the last ramp, the distance to the screen is 780 feet. Standard prints are projected for this throw with a specially designed Kollmorgen lens of 11½-inch focal length with a 4-inch barrel. For anamorphic projection a Super Panatar "400" lens is employed. The picture for CinemaScope is 102 feet wide and 47 feet high; for standard prints, 82 feet wide and 66 feet high.

Projectors are Simplex lighted by "Ex-
(Continued on page 30)

Company, in addition to several sand boxes.

The projection building is separated from the cafeteria by a patio, which has tables and chairs for eating to accommodate 100 persons. Both the projection booth and the cafeteria are of concrete blocks.

From the box-offices the drive, which is macadam, leads past the main building a short distance and then turns to the left where the 16 ramps begin. The latter are spaced at varying distances, and the average distance between speaker posts is 22½ feet.

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SEATING PLAN AND WIDE-SCREEN

CONTINUED FROM PAGE 13

of stage, a stage apron and a proscenium arch. The prevailing idea was still to frame and enclose the performance. The proscenium wall also served handily to hide the curtain tracks and operating mechanism. The screen (almost never wider than 20 feet) was located behind the proscenium usually as far as possible in order to permit front rows to extend close to the stage.

A distance from the screen to the first row equal to the picture width was considered allowable (the youngsters didn't seem to mind them), with a distance equal to about twice the picture width regarded as a good close limit. An accompanying diagram shows a layout of a one-floor auditorium containing a small stage with a proscenium opening about 32 feet wide. With a 20-foot screen located approximately 10 feet behind the arch, the 1W position of the first row is only 10 feet from the proscenium, and 80% of the seats are within the limits of good viewing since they range from 2W to $4\frac{1}{2}$ W.

Now let us enlarge the picture to a width of 30 feet. This picture can still remain behind the proscenium, but it must be moved forward to within 5 feet of the arch in order to clear the sightlines from the sides of the seating area to the sides of the screen. With a 30-foot picture, even the distance of 1W for the first row is 25 feet away from the stage apron, and a distance of 2W would eliminate more than 50% of the seats as undesirable viewing positions!

Certainly a 30-foot picture would represent quite an increase in picture area over the traditional size, but one look at the drawing will show that it would not accomplish the total change required to liberate the picture from the confining and invasive architecture of the proscenium arch.

To give the new picture freedom and scope, to provide a screen upon which the new type of productions may be shown to best advantage, it would be necessary either to widen the proscenium in this example, or to move the picture in front of it. Changes in structure are often impossible, or prohibitive in cost, therefore it would seem the easier solution to move the screen ahead of the proscenium wall.

In this case, the screen could go to a width of 40 feet, which would be more in accord with the objectives of wide-screen technique. *With this new size of picture, however, something has happened to the viewing angles and distances which sharply affect the seating plan.* If we judge this picture size by the old formula of 2W (minimum forward row for adult seating) and 5W (last row), then a few of the rear rows contain the only seats which fall within allowable tolerances.

Changes in wide-screen processes already applied, or on the way as this is written, are vital factors in these considerations of the seating plan (BETTER THEATRES for August 1955). For CinemaScope, 20th Century-Fox contemplates a larger film photograph; Todd-AO has developed a wide-film process without anamorphotics; Paramount's VistaVision employs a wide negative frame, which has been projected in a similar size horizontally; and Robert Gottschalk, who developed the Panatar anamorphic lens, is working on a wide-film method for MGM.

With its 2.55-to-1 anamorphic ratio, the wider film of 20th Century-Fox will decrease the CinemaScope magnification ratio of film area to picture area so that much closer viewing distances will be acceptable (we discussed this matter of mag-



The wider the picture the more adjustment of chairs sightlines require for vision between heads (assuming impracticability of floor slope for vision over heads in row immediately in front). Stagger (with or without even aisle lines), double arm blocks, variation in chair widths (as illustrated) provide such adjustment.

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nification and resolution at length in the preceding issue of *BETTER THEATRES*). Reduction in magnification ratio makes it possible to reduce the minimum viewing distance for good resolution from 2W to as little as 1W. This means that for a 40-foot CinemaScope picture, over 50% of the seating area would be judged good, about 25% acceptable, leaving 25% undesirable.

With its VistaVision process, Paramount has shown that even with a standard print frame (reduced from the wide-frame negative) the film grain factor of magnification can be substantially reduced. Longitudinal projection of VistaVision contact prints has also proved successful.

Whatever the processes now being used or in prospect, whatever method may be found most effective or most feasible in time, it is clear that it must produce good resolution at relatively short distances from the screen.

A big screen image of good quality will permit a revaluation of the relationship between seating distances and picture size. It is quite possible that $\frac{1}{2}W$ to $3W$ will be found an acceptable range of row distances so far as picture resolution is concerned.

MATCHING CAMERA ANGLES

It often has been said that for maximum realism, the picture should be presented to the spectator with the same conditions of viewing angle and perspective as those with which the camera "saw" the scene. Obviously, these conditions could be met exactly for only a few seats in a commercial theatre auditorium. By going to the large picture, however, we have actually come much closer, potentially, to those ideal conditions for much of the seating area.

With a 20-foot picture, the viewing angle varied from 54 degrees at the front seats, to around 10 degrees at the rear. With the new wide-angle camera lenses, seats which will give the best viewing angles are toward the front of the auditorium. By using a 30-foot picture, the viewing angle at the rear seats could be increased to 18 degrees. For a 40-foot picture this extreme viewing angle would be increased to 26 degrees. Thus the larger picture can help to give spectators in the middle and rear sections of the auditorium better resolution and greater perspective.

With technique which keeps magnification within its proper limits, forward rows need not be sacrificed—and to lose them would be adverse to the very objectives of the bigger, more voluminous picture. To enlarge the picture, then move the audience proportionately back from it, would be to leave us pretty much as we were with the "postage stamp" screen. For the performance to dominate the field of vision and to give a high sense of "presence," the audience must be as close to the screen as practical requirements permit.

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Good Housekeeping—At What Cost?

In the adjoining article, Mr. Mees tackles a problem which many a theatre manager has found, as he has, to be more difficult than ever in these days of high employment and relatively high wages. Mr. Mees has prepared himself with data on methods and man - power requirements of cleaning; additionally, however, he hopes to obtain field data from theatre managers for purposes of comparison. The kind of information desired is indicated in the form below, and it is made out to serve as a convenient way of supplying it, as explained in the accompanying discussion. The information should be mailed to Mr. Mees in care of Better Theatres, 1270 Sixth Avenue, New York 20.

By CURTIS MEES



CURTIS MEES

THERE ARE only two ways, to our knowledge, by which one can increase theatre profits —by increasing grosses, or by decreasing expenses. Naturally we like to think that we have done and are doing all within our power to increase grosses to the maximum extent possible, through our campaigns on each picture coming up, which leaves the sole question of a possible decrease in expense as a means of improving our economic position.

Unfortunately, there are many items of expense over which management can have little or no control, but there is one big expense item we might all consider, to see if we are getting full value per dollar of expenditure. This is in our cleaning, or janitorial, department.

Don't jump to any conclusions and fire one of your janitors! First, let us make a study of the problems involved and see where we stand. It could be that your cleaning force is under-staffed, though it is more than likely to be the other way around; or, at the least, that the janitors are not performing their work with the efficiency of which they are capable.

Because the janitors work late at night after the show closes, or very early in the morning, their work is more than likely to

	NO. JANS.	MON.	NO. JANS.	TUES.	NO. JANS.	WED.	NO. JANS.	THU.	NO. JANS.	FRI.	NO. JANS.	SAT.	NO. JANS.	SUN.	TOTAL MAN HOURS
SWEEP & DUST															
Main Floor (No. Seats _____)															
SWEEP & DUST															
Balcony (No. Seats _____)															
*VACUUM CARPET															
(No. Sq. Ft. _____)															
**MOP AND/OR POLISH TILE FLOOR															
(No. Sq. Ft. _____)															
CLEAN GLASS FRAMES, STAND, ETC.															
(No. Sq. Ft. _____)															
POLISH BRASS															
(No. Pcs. _____)															
CLEAN TOILETS															
(No. Commodes & Urinals _____)															
MISCELLANEOUS (list)															

CLEANING CHART FOR NORMAL WORK WEEK

*Spot vacuum daily, with thorough vacuum once a week.

**Damp mop daily, wet mop & rinse once a week.

TOTAL ATTENDANCE FOR WEEK

escape the close scrutiny of the management as to the manner and time of performing the many duties involved. Many of us are inclined to inspect our houses at opening time and let it go at that.

TIME-CREW STUDY

What we are suggesting at the moment is that a time study be made to arrive at some general averages for cleaning in different parts of the theatre. From field data it would be possible to determine the effectiveness of a given staff and whether or not it has the number of workers necessary to do the job properly.

If enough managers were interested in contributing data on their own cleaning operations, the information would constitute a survey from which all of us would derive practical benefit in our efforts to achieve the best housekeeping at the lowest possible cost.

Accordingly, for this purpose we have prepared a simple chart which is reproduced in these pages. We hope a large number of managers will see fit to join in this survey by having this chart filled out (or the same information given in whatever form is most convenient) and mailed to BETTER THEATRES. This information will be turned over to the writer for comparison with other pertinent time studies on cleaning. If the manager's supervisor of cleaners is the right sort of fellow, he might be able to do the whole thing himself, with perhaps a spot check by the manager on one day's work to assure accuracy.

Some of your concepts of cleaning procedures may have to be altered slightly in making a survey of this purpose, but we believe that this too should contribute to an improved cleaning system. Each major cleaning operation, you will note, is somewhat departmentalized in that a specific number of janitors covers each field of cleaning until the work is completed. For example, three men (or women) might be sweeping the auditorium while one polishes brass and two others clean toilets.

Whoever conducts the survey should time each group as each member goes about his separate tasks, putting down the time to the nearest quarter-hour and noting the number of workers at each task. This is important so you can arrive at the number of man-hours for each operation.

At the end of the week, it is simple to compute the daily number of man-hours per operation (multiplying the number of hours for each detail by the number of men assigned to that particular phase of cleaning. Carrying these figures to the extreme right side of the form, keep the hours separate as to each particular job.

We want to keep this as simple as possible, but in all fairness to the cleaning staff, it must be remembered that there are some

cleaning operations which do not fall within the scope of the normal work week but which must be done at regular intervals.

The auditorium floor, for example, should be mopped with an approved cleaning solution about *once a month* to remove soil not picked up by dust brooms (such as spilled drinks, ice cream drippings, etc.). This is quite a cleaning deal and is frequently handled by having the staff mop a different block of seats each day for a week or so until the entire job is finished. We suggest that you compute the time required for this, and the number of janitors involved, at the bottom of the sheet.

Other cleaning details of periodic nature, such as washing of walls and ceilings, stripping and rewaxing of tile floors, and shampooing of carpeting have already been determined nationally as to average time required, and this will be presented later.

CLEANING PROBLEMS

Each theatre of course has individual problems in cleaning, but for minor items not included as specifics, we have included one line of miscellaneous daily activities so that an approximation may be arrived at on a national average.

Generally, we believe you will find it a desirable practice to *spot vacuum* carpets daily, giving particular attention to areas in greatest use, with a thorough vacuuming once a week of the entire carpet area. (If there is any section of the theatre closed off to the public, such as a shut-down balcony, this should be thoroughly cleaned at least once a month to keep moths and insects from damaging carpeting.)

Every six months the entire carpet area might well be shampooed or dry-cleaned. (This must be closely supervised to insure that water does not get into the matting beneath the carpet with resultant damp rot or mildew.)

Terrazzo tile lobby flooring should be damp-mopped daily, wet-mopped and rinsed once a week. That, too, can be indicated on the normal work week schedule, with a "stripping" and re-waxing of the entire area at longer periods, say, twice a year. The same goes for asphalt tile flooring, though it may require waxing about once a month. (Remember to use a no-slip wax so that your patrons will not think they have got onto an ice rink by mistake as they go sliding down the lobby!)

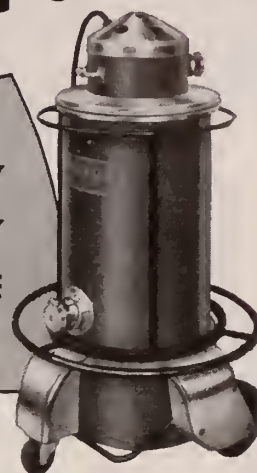
We ask that you enter the total attendance for the week so that the relationship between the number of patrons and cleaning hours can be determined.

If your theatre is small and you simply move your janitorial force of one two or more people from one job to another till the whole theatre is cleaned, the timekeeping on this will be very easy. But the principle remains the same.

(Continued on page 30)

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See Page 15
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At Any Age, There's No Business Like Showbusiness

says

Charlie Jones



... owner-manager of the Northwood Theatre, Northwood, Ia.

NORTHWOOD, IA.

THE LOWEST point in a showman's life is when his own family goes into competition against him. If you have never experienced that you have missed the full drama of living. For the benefit of those who don't know what filial competition is, I'm going to give you a review on the worst show I've ever seen.

I saw a real "dog" today. Of all the shows ever produced this one was the lowest on the totem pole. Producers were my eight-year-old daughter and the daughter of the druggist across the street. The druggist spent twenty years behind the footlights and several years in exhibition, then dropped out of showbusiness and started buying his medicine wholesale. We should both know better than to let our kids start messing around with grease paint, canvas and tanbark!

This combination review, vaudeville, circus and nursery rhyme recital was spawned in the basement of my house and since then our eldest has been driving her mother and her younger brother and sisters batty with trying on old clothes, decorating the supporting pillars and cement blocks with crepe paper, putting the four-year-olds through their paces and rehearsing like mad. She and the druggist's offspring are probably the only ingenues in the history of show business who have produced, directed, starred and served as stagehands and call boys for their own play.

I told her that if her play was good she could put it on in Pop's theatre downtown. Then she told me what it was going to be like. I decided it would be more fitting to keep it buried in the basement of my home. I've had some pretty sorry shows in my theatre, but even Hollywood can't make 'em as bad as this "epic in a bombshelter," even when it tries, as sometimes it seems to do. Nevertheless, with no overhead, no salaries and hardly any show, she picked up 80 cents and could keep the whole damn take! It ain't fair!

What's more, not only did she take half

of my potential kid audience away from me that day, but she flashed those big brown eyes at me and talked me into furnishing popcorn, including the bags for her to sell. That would make the profit on the popcorn exactly 100%. Her daddy is a showman? Daddy is a dope!

I have such abiding faith in the future of our showbusiness that some weeks ago I was able to talk the local banker and the Veterans Administration into building a house for me and my brood. At last count there were five small fry, surname Jones, rolling around the living room floor of the two-bedroom cottage we've been living in since moving to Northwood a year ago. I guess the picture of us seven so domiciled struck a tender note with the VA, for they okayed a house better proportioned to the parental ambitions which I seem to have had, much to my surprise.

By the time my daughter was preparing to make her debut as an actress-manager in the basement of my rented place, my own new house—that is, my own except for certain arrangements that I have with the bank—was ready for painting, and the day of the performance seemed as good as any—even better, in fact—for me to start the painting job myself.

Well, I was daubing away when I got to thinking about this production in the basement at home. What if nobody came to see it? Those poor kids, after all their wonderful effort! The more I thought of how terrible it would be if they didn't have any audience, the more tired my hand got holding that brush, and I got so worried that I didn't feel like painting any longer. I dunked the brush into the paint pot and went home.

Naturally, I expected to be able to walk right in to see the show, free. After all, I was paying rent on the "theatre," and I had supplied the popcorn. But before I could set foot in the garage through which you go to get to the basement, I was greeted by a stern-faced four-year-old with

a "butch" haircut seated behind an orange crate.

"The price of admission," she said, without waiting for me to ask, which I really hadn't intended to do, anyway, "is 10 cents."

A dime! Remember when you could see such home-made juvenile productions for two pins? Now it's 10 cents, one-twentieth of a dollar (1940 model), cash on the deal plate! Even from me, their angel!

I reached down into the pocket, dug around and came up with the prescribed coin of the realm and was promptly rewarded with a smile that was worth anyway a nickel of it. But I had hardly taken two steps toward the "auditorium" before I was accosted by a dainty toehead with a tray of popcorn. My own popcorn, of course, but I forked over the price and went munching on my merry way to the show.

Or so I thought. I hadn't got far into this foyer-garage when I encountered, at one end, a card table on which sat Mother's dishpan with a heap of paper wads in it, above which was a sign that read, "Fishing 5 cents." Having by now learned to recognize the inevitable, I shelled out a nickel, closed my eyes and took a paper wad from the pan. Know what it said? It said that I had the privilege of picking out any prize I wanted—any one at all—from the array of articles on the card table and I would need to pay only a dime for it. That's what my nickel bought.

I looked over the display. Scissors, considerably worn. A figurine, slightly broken. A bracelet of pure pewter. A sponge rubber ball, apparently donated by the neighbor's pup after biting a chunk out of it. About the only article that I really needed was the scissors so I laid down the dime for them.

And still there intervened the "carnival pitch." For another dime you got three tries to toss a rubber ball into a quart ice cream container. The prize was a kiss from one of the performers of the opposite sex. It looked easy. However, on the third try I did pitch the ball into the container and collected my prize. It was the first time in my life I ever was kissed by an actress.

There was a good crowd of patrons by now. Kids all over the place.. And now I wonder about that report of the take. Only 80 cents? Seems to me the "house" needed checking! Or was it possible I was the only one who paid?

No matter where you find it, there's no business like showbusiness.

Charlie



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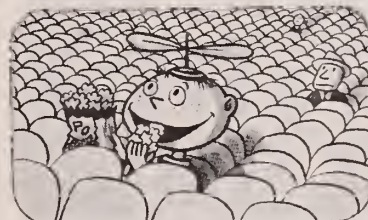


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Good Housekeeping— At What Cost?

(Continued from page 27)

Wouldn't you like to want to see how your staff stacks up with others on a national basis? Regardless of the size of your theatre, a comparison can be made, and after we have your findings we will show you how this can be done.

You may find that your crew deserves a pat on the back for doing superior work; or again, you may find that it is time to "jack up" the staff and see that they get down to business.

You may even find that with improved cleaning methods and a definite schedule of operations you can eliminate one or two workers who are not essential to your program! The object of the entire survey, of course, is to reduce janitorial expense to the minimum, so far as manpower is concerned. (Perhaps you can also reduce supply costs at the same time by studying the consumption of items used in cleaning.)

This discussion will be continued with a demonstration of how the exact requirements of your cleaning staff can be determined through application of principles arrived at through such a study of theatre cleaning requirements and practices.

1000-Car Drive-In with Daytime Cafeteria

(Continued from page 20)

celite" lamps with 10mm positive trim operated at 135 amperes. Sound equipment is also Simplex, including in-car speakers. The screen tower, supplied by Timber Structures, Inc., is constructed of prefabricated laminated wood members. It is 102 feet wide and 69 feet high.

The design of the refreshment building places entrance doors from both the playground and patio areas on the sides, with walks leading up to the doors past glassed-in sections of the building giving views of the interior. The front of the building also has picture windows running the full width to provide a view of the screen for customers utilizing the indoor eating section there, which is equipped with tables and chairs to accommodate 50 customers.

The doors to the building are electrically operated and double—one for entrance, one for exit—to permit a swift flow of traffic. The food counter begins just beyond the eating section in front is divided into four serving areas. The kitchen is placed in the center of the counter and is separated from the dispensing areas by a wall 4½ feet high.

Small lobbies on either side of the food counters lead to the rest rooms, with the

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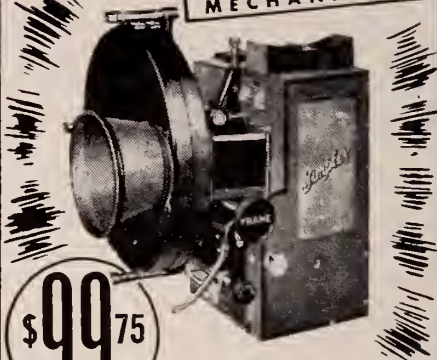
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women's on the left side and the men's on the right. Directly behind the refreshment building is a large storage room, adjacent to which is a lounging room for the drive-in employees.

In each of the serving lines the same large variety of foods and beverages is offered, arranged in identical order. Popcorn is offered first from a unit five feet long fashioned of stainless steel and plexiglass and featuring a Manley popcorn machine and "Buttermat" dispensers. Next is ice cream, including popsicles, Dixie cups, "Eskimo Pies," "Drumsticks," sandwiches and others, provided in self-service cabinets made by the C. Nelson Manufacturing Company.

At the hot foods counter, where merchandise is kept warm in stainless steel units, the customer can secure chicken-in-a-basket, cube steaks, shrimp baskets, French fried potatoes, tamales, chili, hamburgers, frankfurters and barbecued beef and pork.

Hot beverages are supplied in an electric urn, which the customer operates himself by a push button. A choice is offered of coffee, hot chocolate, or tea. The only cold drink sold is Pepsi-Cola, which is dispensed from Perlick equipment.

The last feature of the line is a tiered, step-up candy unit of stainless steel. This is adjacent to the cashier's stands, of which there are four, each equipped with National cash registers.

KITCHEN EQUIPMENT

The kitchen, which, as noted, is separated from the counters by a wall, is equipped with a clear air ventilator to extract vapors from the cooking area. It has a battery of Hotpoint electric fryers and grills and a stainless steel refrigerator base unit. Ice is provided by two Scotsman mechanical ice makers.

In this section also there are additional flat top work areas and a stand for preparing malts and shakes. This work area is separated by a floor-to-ceiling partition from a refrigerated storage area, which includes a 45-foot stainless steel refrigerator.

The plans for the refreshment service were worked out by Jule Jablonow, in cooperation with Paul Garfinkel, of Bensinger's, St. Louis specialists in restaurant and cafeteria fixtures, equipment and supplies. The building is air-conditioned throughout with a 40-ton Chrysler "Air-Temp" unit. The interior walls are painted beige and the floor is terrazzo.

Based on experience at its other drive-ins, the management of the Holiday has scheduled an intermission period of 20 minutes, during which about 40% of the evening's refreshment sales are made. Service is further extended by the use of two "chuck wagons" to carry food to patrons on the patio. Use of car-hop wagons is being contemplated for the future.

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The Drive-in . .

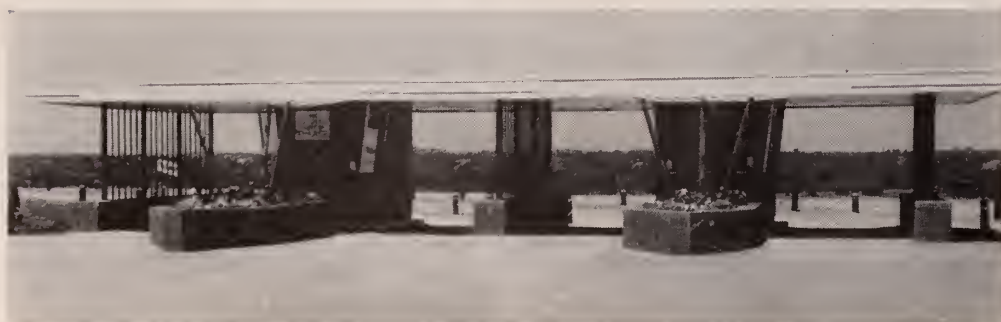


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Twin-Screen Drive-In for 2,000 Cars



The Lucky Twin's ramp area (above) with general building and two projection booths on either side.



View of the entrance area (above) with two ticket booths and the refreshment building below.

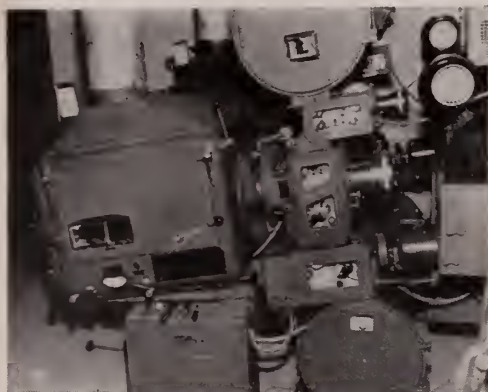


Describing the new Lucky Twin drive-in near Minneapolis which features two screens and dual in-car speakers for stereophonic sound reproduction.

TO ACHIEVE a capacity of 2,000 cars the new Lucky Twin drive-in near Minneapolis, Minn., employs two screens with separate projection booths for each. Appropriately enough the new theatre, which was opened this summer, is equipped for reproduction of stereophonic sound with two speakers for each car.

The twin-screen design for drive-ins permits a flexible operating policy. With double features both films may be run simultaneously—one on each screen so that patrons may see only one picture if they choose. Or, with an outstanding attraction, two prints might be secured and run on both screens at the same time.

The Lucky Twin occupies a 74-acre site on Highway 13 just south on Minneapolis on the bluff above the Minnesota River,



Projectors at the Lucky Twin are Ballantyne "BW" lighted by Strong lamps.

from which patrons have not only a panoramic view of the water but the city far away in the distance. Patronage is also being drawn from St. Paul.

Designed by engineers of the Ballantyne

Company, Omaha, the drive-in has four entrance lanes serviced by two box-office booths. The refreshment facilities, rest rooms, storage and manager's offices are housed in a general building placed in the center of the drive-in grounds so that it is convenient to both sections. The refreshment stand is 50 by 100 feet and the floor there is terrazzo. The separate projection booths are each placed about 300 feet from the screen.

For CinemaScope a picture 128 feet wide and 50 feet high is projected on each screen. The screen towers are prefabricated Boyer "Ez-Erect" and both are curved.

Projectors are Ballantyne "BW" lighted by Strong lamps. Sound is also Ballantyne, including the dual in-car speakers and the MX amplification system. Other Ballantyne equipment includes generators, rewinders, and marquee and directional signs.

Steel Tower Architecturally Covered

TO GIVE IT a finished appearance, the steel screen structure of the Natick (Mass.) drive-in has been given an architectural covering, with construction including a manager's office and storage rooms at the base. The tower of the Natick, a Smith Management operation, is located near the highway, and the architectural base is spanned by a rock garden.

The tower, made by Signs, Inc., Boston, is of steel construction with corrugated aluminum wings. The grounds in front of the offices have been landscaped, including rose bushes growing on trellises placed against the walls between the doors. In the picture at right the entrance to the drive-in is to the right of the tower and the exit left.



View of the Natick's screen tower above, (made by Signs, Inc.), as covered, with manager's office and storage rooms in base housing (below).



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New Model Strong Selenium Rectifier

A NEW MODEL selenium rectifier with features found in its costlier models has been announced by the Strong Electric Corporation. Especially constructed to meet the operating requirements of the latest high-intensity projection arc lamps, the three-phase unit has capacities of 90 to 135 amperes.

Trade-named the "Red Arrow," the rectifier may be used with angle or coaxial trim lamps. Output control is provided by tap switches conveniently located on the front of the case, which is of heavy-gauge sheet metal.

The selenium plates are moisture-proof and have a special coating which, according to the manufacturer, causes electricity to pass freely in the direction from the base metal to the coating—but not in the reverse direction. The sheets are assembled in groups that are electrically connected to adjustable insulated type transformers.

Ventilation is by forced draft provided by a heavy-duty fan designed to cool the

plates to room temperature. The plates are sufficiently spaced, it is pointed out, so that the draft passes between them and in direct contact with the rectifying surface.



Literature on Strong rectifiers may be secured by writing the company (1 City Park Avenue, Toledo 2, Ohio).

Pest Control Unit for Fogging and Spraying

A PEST CONTROL machine which combines fogging and spraying operations in one portable unit, manufactured by Swingfire, Ltd., London, England, has been announced for distribution in the drive-in theatre market in this country by the Fog-Air Company, New York. Called "the Swingfog," the unit is also adaptable for use as a flame thrower in weed killing, clearing paths, paint removal, snow clearance, etc.

Designed to be carried by its operator in one hand or by means of a shoulder sling, the machine is a completely self-contained unit which is started from a 6-volt battery. There are no rotating or reciprocating parts and no lubrication is required, it is pointed out; the only components that move at all being two flexible diaphragm valves which can be easily replaced when necessary, according to the manufacturer. In this way maintenance and servicing needs are reduced to a minimum for the operator, it is claimed.

In operating the machine a choice of droplet size is provided by the control valve or a fixed setting can be given by fitting one of the six jets in place of the valve. Air borne fog or mists or wet residual fogs and sprays can all be produced. The manufacturer states that one acre of land can be covered "with a dense, enveloping fog in a few minutes, or alternatively a residual spray can be put down as fast as a man can walk." In addition "the surfaces of plants can be treated with a wet or fine spray," it is stated, and "buildings can be filled in a matter of seconds with a dry fog."

FOR FLAME THROWING

Insecticides, fungicides, weedicides and germicides can all be applied either in oil of water or as emulsions or suspensions. The unit can be converted into a flame thrower by the fitting of a small additional hood and using diesel oil.

Weighing only 35 pounds filled, the unit is supplied by the manufacturer completely

IN NEW LINE OF SCREENS FOR 16MM USE



The first in a new line of portable screens and frames for 16mm projection of the Radiant Manufacturing Corporation, Chicago, is the model shown above as set up in Chicago's Orchestra Hall. The screen was delivered to lecturer Norman E. Schley, producer of the 16mm travelogue series, "Filmorama Holiday." Available in widths up to 32 feet, the new wide-screen frame can be disassembled into sections and the fabric rolled up for convenient shipping.

THE THEATRE SUPPLY MART

Index to Products Advertised
& Described in this Issue, with
• Dealer Directory
• Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co.....	28
Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	
2—American Seating Co.	9
Auditorium chairs. NTS.	
3—Ballantyne Co., The	6
Complete projection and sound systems. Unaffiliated dealers.	
4—Bausch & Lomb Optical Co.....	24
Projection lenses. Direct, branches and dealers in all major cities.	
5—Bodde Screen Co.	37
Projection screens. Direct.	
6—Carbons, Inc.	22
Projection carbons. Franchise dealers.	
7—Eastern Seating Co.....	39
Auditorium chairs. Direct.	
8—Eprad	33
In-car speakers. Unaffiliated dealers.	
9—F & Y Building Service, The.....	8
Architectural design and building service.	
10—Heyer-Shultz, Inc.	38
Metal projection arc reflectors. All dealers.	
11—Heywood-Wakefield Co.	4-5
Auditorium chairs. Branches and unaffiliated dealers.	
12—Ideal Seating Co.....	30
Auditorium chairs. Unaffiliated dealers.	
13—International Projector Corp.....	23
Complete projection and sound systems. NTS.	
14—International Seat Corp.....	15
Auditorium chairs. Unaffiliated dealers.	
15—LaVezzi Machine Works	29
Projector parts. All dealers.	
16—Marsh Wall Products, Inc.....	8
Decorative wall paneling. Direct.	
17—Motiograph, Inc.	10
Complete projection and sound systems. Unaffiliated dealers.	
18—National Theatre Supply.....	31
Distributors.	
19—Norpat, Inc.	27
Distributors.	

Reference Number	Adv. Page
20—Projection Optics Co.....	33
Projection lenses. Distributor: Raytone Screen Corp.	
21—Radio Corp. of America.....	2nd Cover
Auditorium chairs. Dealers marked *.	
22—Raytone Screen Corp.....	39
Projection screens. Unaffiliated dealers.	
23—RCA Service Co.....	29
Projection and sound equipment maintenance service.	
24—S. O. S. Cinema Supply Corp.....	37
Projection lenses. Direct.	
25—Schlanger, Ben	30
Architectural service.	
26—Spencer-Turbine Co.	27
Vacuum cleaners. Unaffiliated dealers.	
27—Star Cinema Supply Corp.....	30
Distributors.	
28—Strong Electric Corp., The.....	3, 25
Rectifiers (28A), projection arc lamps (28B). Unaffiliated dealers.	
29—Theatre Seat Service Co.....	28
Theatre chair rehabilitation service. Direct.	
30—Vallen, Inc.	30
Curtain controls and tracks. Direct.	
31—Wagner Sign Service, Inc.....	21
Changeable letter signs: Front-lighted panels for drive-ins (31A), back-lighted panels (31B), and changeable letters (31C). Unaffiliated dealers.	

Reference Number	Adv. Page
32—Wenzel Projector Corp.	39
Lens light shield. Unaffiliated dealers.	
33—Westrex Corp.	38
Foreign distributors.	
34—Williams Screen Co.....	30
Projection screens. Direct.	
35—Superscope, Inc.	7
Projection lenses. Direct.	

EDITORIALLY . . .

NEW SELENIUM RECTIFIER, page 34.

New three-phase selenium rectifier for operating capacities of 90 to 135 amperes. From Strong Electric Corporation. Postcard reference number 27D.

PEST CONTROL MACHINE, page 34.

Portable pest control unit combining fogging and spraying. Also adaptable as a flame thrower for weed killing. Marketed by Fog-Air Company. Postcard reference number 34E.

AUTOMATIC PHOTO VENDER, page 37.

Coin-operated photo vending machine with new electronically controlled lighting process. Made by Auto-Photo Company. Postcard reference number 35E.

SPOTLIGHT UNIT, page 38.

Device to harness light of motion picture projector for use in place of stage spotlights. Marketed by Project-O-Spot. Postcard reference number 36E.

AIR DIFFUSER, page 40.

Air diffuser to provide draftless air-conditioning and uniform temperature control. Made for auditoriums with acoustically treated ceilings by Multi-Vent. Postcard reference number 37E.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA

1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

2—Glard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS

3—Arkansas Theatre Supply, 1006 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—United Theatre Supply, 112 Golden Gate Ave.
12—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

National Theatre Supply, 2111 Champa St.
13—Service Theatre Supply, 2054 Broadway.
14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 2312-14 Cass Ave.

DISTRICT OF COLUMBIA (Washington)

15—Brlent & Sons, 925 New Jersey Ave., N.W.
16—Ben Lust, 1001 New Jersey Ave., N.W.
17—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA

18—Joe Hornstein, 329 W. Flagler St., Miami.
19—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
20—United Theatre Supply, 206 Memorial Highway, Tampa.
21—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

22—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:

23—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 187 Walton St., N.W.
24—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
25—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS

Chicago

26—Abbott Theatre Supply, 1311 S. Wabash Ave.*
27—Gardner Theatre Service, 1314 S. Wabash Ave.
28—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

29—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

30—Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

31—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:

32—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville:

33—Falls City Theatre Equipment, 427 S. Third St.
34—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

35—Hodges Theatre Supply, 1309 Cleveland Ave.
36—Johnson Theatre Service, 223 S. Liberty St.
37—Southeastern Theatre Equipment, 314 S. Liberty St.*

Shreveport:

38—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

39—J. F. Dusan Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

40—Capitol Theatre Supply, 28 Piedmont St.*
41—Independent Theatre Supply, 28 Winchester St.
42—Major Theatre Equipment, 44 Winchester St.
43—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
44—Standard Theatre Supply, 78 Broadway.
45—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

46—Amusement Supply, 208 W. Montcalm St.
47—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
48—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 23-12-14 Cass Ave.

Grand Rapids:

49—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA

Minneapolis:

50—Elliott Theatre Equipment, 1110 Nicollet Ave.
51—Frosch Theatre Supply, 1111 Currie Ave.*
52—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
53—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

54—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
55—Shreve Theatre Supply, 217 W. 18th St.
58—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

57—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
58—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA

59—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

60—The Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
61—Quality Theatre Supply, 1515 Davenport St.
62—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

63—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

64—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:

65—Auburn Theatre Equipment, 5 Court St.

Buffalo:

66—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.

67—Perkins Theatre Supply, 505 Pearl St.
68—United Projector & Film, 228 Franklin St.

New York City

69—Amusement Supply, 341 W. 44th St.
70—Capitol Motion Picture Supply, 630 Ninth Ave.*
71—Crown Motion Picture Supplies, 354 W. 44th St.
72—Joe Hornstein, 341 W. 44th St.
National Theatre Supply, 356 W. 44th St.
73—Norpat Sales, Inc., 113 W. 42nd St.
74—S.O.S. Cinema Supply, 602 W. 52nd St.
75—Star Cinema Supply, 447 W. 52nd St.

Syracuse:

76—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

77—Bryant Theatre Supply, 227 S. Church St.
78—Charlotte Theatre Supply, 227 S. Church St.
79—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
80—Southeastern Theatre Equipment, 209 S. Poplar St.*
81—Standard Theatre Supply, 219 S. Church St.
82—Theatre Equipment Co., 220 S. Poplar St.
83—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

84—Standard Theatre Supply, 215 E. Washington St.
85—Theatre Suppliers, 304 S. Davie St.

OHIO

Cincinnati:

86—Mid-West Theatre Supply, 1638 Central Parkway*
National Theatre Supply, 1657 Central Parkway.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
87—Ohio Theatre Equipment, 2108 Payne Ave.
88—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

89—American Theatre Equipment, 165 N. High St.

Dayton:

90—Dayton Theatre Supply, 111 Volkenand St.
91—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

92—American Theatre Supply Co., 439 Dorr St.
93—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:

94—Century Theatre Supply Co., 20 N. Lee St.
95—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
96—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

97—Modern Theatre Supply, 1935 N.W. Kearney St.*
98—Portland Motion Picture Supply, 916 N.W. 19th St.
99—B. F. Shearer, 1947 N.W. Kearney St.
100—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

PENNSYLVANIA

Philadelphia:

101—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
102—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:

103—Alexander Theatre Supply, 94 Van Bramm St.*
104—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes-Barre:

105—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

106—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

107—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE

Memphis:

108—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
109—Tri-State Theatre Supply, 320 S. Second St.

TEXAS

Dallas:

110—Hardin Theatre Supply, 714 South Hampton Rd.
111—Herber Bros., 406 S. Harwood St.
112—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
113—Southwestern Theatre Equipment, 2010 Jackson St.*
114—Sterling Sales & Service, 2019 Jackson St.

Houston:

115—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

116—Alamo Theatre Supply, 1308 Alamo St.

UTAH

Salt Lake City:

117—Intermountain Theatre Supply, 264 S. East First St.
118—Service Theatre Supply, 256 S. East First St.
119—Western Sound & Equipment, S. East First St.*

VIRGINIA

120—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:

121—American Theatre Supply, 2300 First Ave., at Bell St.
122—Inter-State Theatre Equipment Co., 2224 Second Ave.
123—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
124—B. F. Shearer, 2316 Second Ave.

WEST VIRGINIA

125—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

126—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
127—Ray Smith, 718 W. State St.

equipped and ready for use with all accessories. The latter include flow control jets and a control valve, spanners, cleaning



The "Swing Fog" pest control machine.

tools, funnels for tanking, battery lead and a box containing spare jointing washers, diaphragms, gas filter elements, etc.

Automatic Photo Vender for Use in Theatres

A COIN-OPERATED photo vending machine, employing a new electronically controlled lighting process designed to eliminate distortion and blur in the photographs, has been announced by the Auto-Photo Company, Los Angeles. The machine will be introduced to theatre exhibitors at the convention and trade show of the Theatres Owners of America in Los Angeles October 6th through 9th where free souvenir pictures will be taken and distributed.

The new "Studio" model, as it is designated, has a simplified operating technique.



The patron drops a quarter in the coin slot and poses while four pictures are taken. It requires only 30 seconds to take the four photographs, the manufacturer states, and less than three minutes for them to be developed and delivered. The machine is capable of producing 120 strips of four pictures each per hour, it is stated.

The new lighting employed for the ven-

CINEMASCOPE

at LOWEST PRICE EVER!

CINEMATIC IV Adjustable Prismatic Anamorphic Lenses with Permanent mounting brackets for all projectors.

KOLLMORGEN Snaplite Series II Coated Prime Projection Lenses Proven by Performance.

**THE PERFECT PAIR
PERFECTLY PRICED**

ALL for \$595

With good used prime projection lenses.....ONLY \$495

TIME DEALS AVAILABLE with ONLY \$200 DOWN—Full Year to Pay

SPECIAL OFFER!

MIRRO-CLARIC SEAMLESS METALLIC SCREENS

At New Low Price . . . **75c** sq. ft.

SPECIAL APERTURES for all CinemaScope Ratios from \$4 pr.

Commissioned by Large Theatre Chain to Dispose of 150 Projection Lenses

SOME LIKE NEW . . . ALL EXCELLENT

Super Snaplite f1.9 coated 2"-2 1/4" \$170 pr.

Superlite f1.9 coated 2 3/4"-3"-3 1/4" 150 pr.

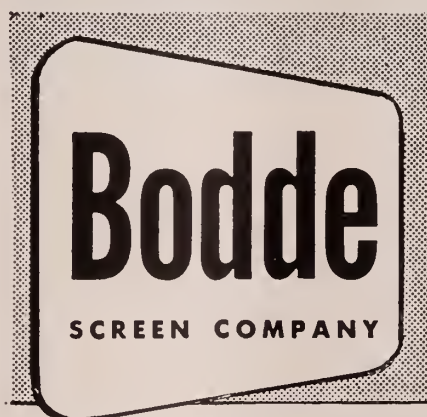
Superlite f2 coated 3 1/2"-3 3/4"-4 1/4" 90 pr.

TRADE-INS TAKEN—ACT QUICKLY
SOME SIZES IN SHORT SUPPLY

S.O.S. CINEMA SUPPLY CORP.

Dept. A, 602 WEST 52nd St., N. Y. C.

Phone: PLaza 7-0440—Cable: SOSOUND



WORLD FAMOUS

Truly

(NO WELDED SEAMS)

seamless SCREENS

**Durably constructed, controlled brightness factors
for any type of theater.**

★

**2 Types of Metallic screens to choose from,
competitively priced, single weight or double
weight screens.**

★

**Extra bright' white matte screens available for
extra wide theaters.**

★

**Tops for Cinemascope and large screen picture
reproductions.**

See your Local Supply Dealer (or contact us direct for further information)

BODDE SCREEN CO., P. O. BOX 711, SAN FERNANDO, CALIF. • EMpire 5-2551

dor is an automatic stroboscopic process which is said to permit an extremely fast camera shutter speed, "which stops all action or motion while the photographs are being taken." It results in clearer, sharper, and non-fading prints, according to the manufacturer.

Designed in matching grain walnut and Kalistron vinyl the machine is 70 inches long, 72 high and 29 wide. It is equipped with fireproof draperies for the door closing and dark or light backdrops. The interior is of fibre glass and porcelain.

Test Target Film for Projection Alignment

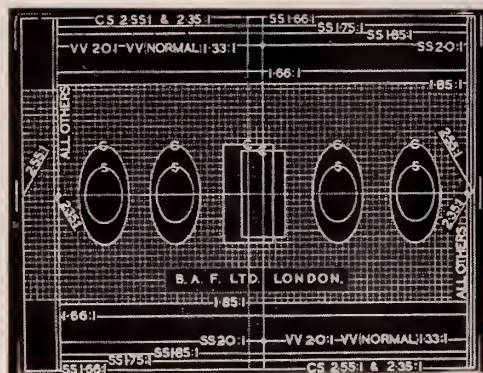
A TEST TARGET film to be used for the alignment of projectors and projection lenses and to assist in the adjustment of screen masking has been prepared for projectionists by British Acoustic Films, a division of the J. Arthur Rank Organization. The film is designed to cover most types of projection systems in use today including CinemaScope, SuperScope, VistaVision and standard prints.

On the film a background of small squares (white on black) is provided to enable uniformity of focus over most of the screen area to be checked. For CinemaScope outlines indicate positions and dimensions for two sizes. One is for the aperture used on film with magnetic tracks and it is marked 2.55:1 (corresponding, of course, with the aspect ratio of the projected picture). The other is for the aperture used on CinemaScope film with an optical sound track, and it is marked 2.35:1.

The target film contains two vertical lines, one corresponding with each of the two CinemaScope apertures. It also contains two rectangles centered on these lines and four ellipses marked with the letter 'C'. These four ellipses and the two rectangles are so proportioned that they would appear as circles and squares respectively when correctly projected with an anamorphic expansion ratio of 2:1.

In addition the target film contains top and bottom frame limits as used in the SuperScope system, which, when projected with an anamorphic lens having an expansion ratio of 1.5:1 gives pictures with aspect ratios of 1.66:1, 1.75:1, 1.85:1, and 2:1. These lines are designated by the letters 'SS' in front of the figures, denoting the aspect ratio of the projected picture. Four ellipses marked with the letter 'S' are also provided; these will appear as circles when projected with an anamorphic expansion ratio of 1.5:1.

The target film also contains the outlines



A frame from the alignment test target film made by British Acoustic Films for most types of projection systems. (See text for explanation.)

of the old standard aperture for a picture at 1.33:1. These lines, of course, coincide with the SuperScope 2:1 and the proposed VistaVision 2:1 apertures. Also shown are aperture limits for 1.66:1 and 1.85:1 pictures as obtained by masking standard prints.

The target film is normally supplied in 200-foot lengths.

New National Three-Phase Selenium Rectifier Unit

A NEW THREE-PHASE selenium rectifier with capacity rated at 90 to 135 amperes has been placed on the market by National Theatre Supply. Trade-named the "Excelenium," it is designed for use with angle or coaxial trim high-intensity projection arc lamps.

Its features include convenient output control by tap switches located on the front; ventilation by a heavy-duty fan; and moisture-proof plates designed to assure dependable operation of the rectifier in damp climates.

Equipment to Convert Projector to Spotlight

A DEVICE designed to harness the light of a motion picture projector and use it in place of special spotlights in theatres is being marketed under the trade-name "Project-O-Spot" by its inventor, J. Alton Pratt, head of the Stanley-Warner Theatres' Washington Zone Projection and Sound Department. (Inquiries may be addressed to Project-O-Spot, 7529 Morning-side Drive, Washington 12 D. C.)

The device employs an apparatus designed to fit onto the lens assembly of standard projectors, receive the light from the arc lamp and then direct it to the stage or forward part of the theatre auditorium. The light is controlled by a small knob projecting from the box attachment by means of which it may be manipulated to follow any action on the stage, whether vertical or horizontal, with the operator using only two fingers.

Equipment for thus converting the projector is supplied in a compact kit which includes an aluminum box, 4 by 4 by 5½ inches, containing the reflecting and controlling features of the device. It includes a fixed front surface mirror and a moveable front surface mirror that is controlled by a stem with a knob at the top for directing the spotlight; an adjustable tension spring to regulate the amount of pressure needed to move the spotlight and a split ring clamp at the back of the box to permit rapid attachment of the box to the projector lens assembly.

In addition to the reflector and control box, the kit contains a specially ground lens

FOR THEATRES OUTSIDE U. S. A. AND CANADA— FOR STUDIOS EVERYWHERE—

No Matter What You Need...Westrex Has It!

Westrex maintains a complete supply and service organization to meet the needs of studios throughout the world and of theatres outside the United States and Canada. Look to Westrex.



Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

Research, Distribution and Service for the Motion Picture Industry



HEYER-SHULTZ



Reflectors

**UNBREAKABLE
GUARANTEED 5 YEARS!**

**SEE YOUR THEATRE SUPPLY DEALER
OR WRITE FOR FULL PARTICULARS**

Manufactured by HEYER-SHULTZ, INC., Cedar Grove, N. J.

that is used instead of the regular projector lens; an asbestos-lined heat hood; a slide holder; five slides and six gelatin color holders.

To effect the conversion, the projectionist removes the regular lens from the projector and installs the special one in its place. To this he attaches the reflector and control box by the split ring clamp. Next the film pad is removed from the projector



The "Project-O-Spot" apparatus designed for converting standard projectors into spotlights includes a reflector and control box, shown above mounted to a projector lens assembly. The direction of the spotlight is controlled by the knob projecting from the top of the box, which can be manipulated by using two fingers.

and the heat hood and slide holder put in its place. The latter accommodates two slides at one time with different sized apertures and when one is no longer needed, the projectionist may insert one of another size while the other is following the stage action. The five slides have apertures of different dimensions ranging from $\frac{1}{8}$ to $\frac{5}{8}$ -inch, resulting in a stage spot ranging from 1 to 15 feet in dimension.

The heat hood has been asbestos-lined, it is pointed out in order that the intense heat from the arc light may be kept away from the projector parts while concentrating the light on the slide aperture.

The device permits the use of either clear or colored spots, the latter being obtained by placing one of the six gelatin color holders supplied in the kit in the space provided in front of the control box.

The spotlight equipment is also adaptable to 16mm projectors, according to Mr. Pratt.

"PUSH-BACKS" IN TWO THEATRES

Sales of Griggs' "push-back" theatre chairs to two theatres—the 1200-seat Keswick in Glenside, Pa., (suburban Philadelphia) and the 878-seat Boulevard in Minneapolis—have been announced by A.

THE WISE SCREEN BUYER LOOKS FOR RAYTONE!



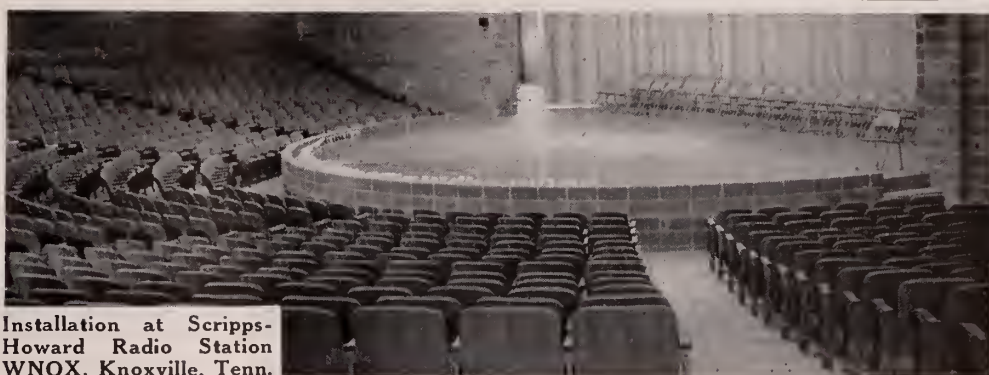
The wise screen buy today is Raytone... for indoor as well as outdoor theatres.

Raytone HILUX, with amazing new sidelighting, is the finest indoor theatre screen for large or small theatres. Raytone HILUX JR., with the same extraordinary sidelighting, is perfect for the smaller indoor screen. And for outdoor theatres Raytone offers water-mix VINYLKOTE, Regular White and CINEMAPLASTIC.

- For indoor or outdoor theatres, for screens from 8 to 80 feet, ask your regular theatre supply dealer for the facts about Raytone. •

RAYTONE Screen Corp. • 165 Clermont Ave., Brooklyn 5, N. Y.

(Mid-West) Raytone Screen Corp., 401 W. St. Charles Rd., Lombard, Ill.



Installation at Scripps-Howard Radio Station WNOX, Knoxville, Tenn.

SCRIPPS-HOWARD RADIO, INC.

Knoxville, Tenn.

Dear Mr. Diack:

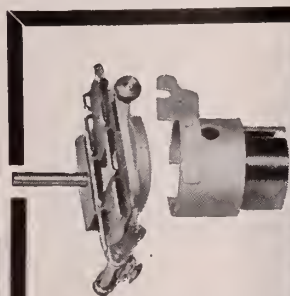
Enclosed are seats of our new auditorium-studio. You did a fine job for us, Mr. Diack, with your seats and their installation, and we are very happy with the results. We have had many fine comments about them.

Sincerely,
(signed) R. B. Westergaard

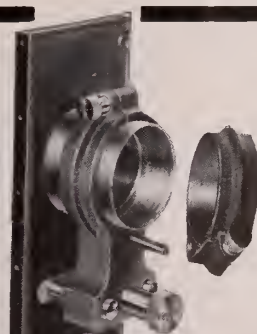


EASTERN SEATING CO.

138-13 Springfield Boulevard
Springfield Gardens 13, N. Y.



Write for Illustrated Circular showing these and other Wenzel Improved and New Products.



WENZEL NEW INTERIOR LIGHT SHIELD

PRO 55

to be used in conjunction with the PRO 47

EW 78

The Improved Wenzel Heavy Duty Triple Tension Film Door Assembly

WENZEL PROJECTOR CO.

2509-19 S. State St.

Chicago 16, Ill.

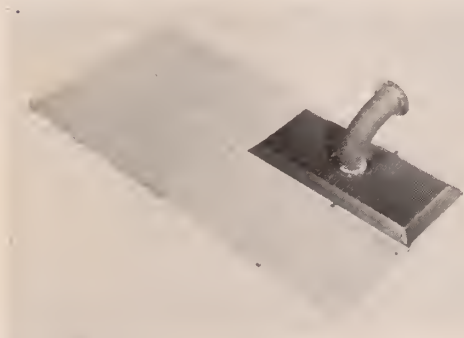
J. Platt, manager, Theatre Equipment Sales, Engineering Products Division RCA. In addition the Keswick has installed 1200 yards of specially designed RCA "Headliner" carpeting. Both the seats and the carpeting were sold by Blumberg Brothers, Inc., RCA theatre supply dealer in Philadelphia. The Boulevard theatre installation includes fully upholstered chairs with an automatic device that raises the seat and holds it upright when not occupied. The chairs were sold by the Frosch Theatre Supply Company, RCA dealer located in Minneapolis.

New Air Diffuser for Acoustical Installations

AN AIR DIFFUSER designed to provide draftless air-conditioning and uniform temperature control, constructed especially for use in theatre auditoriums with acoustically treated ceilings has been placed on the market by the Multi-Vent division of the Pyle-National Company, Chicago, manufacturer of railroad, electrical and air-conditioning equipment.

Called the "Modular" Multi-Vent, the unit employs a perforated ceiling panel to introduce air vertically and at low velocity into the air-conditioned area. These perforations are said to reduce the high velocity of air in the duct from 1,000 to 1,500 feet per minute to 40 or 50 feet per minute as it leaves the panel.

The panels are available for the most



The "Modular" Multi-Vent air diffuser, designed to provide draftless air-conditioning and uniform temperature control, shown as it would appear from above an acoustical ceiling. In the completed installation the air would be injected at low velocity from the perforated holes into the area being air-conditioned.

widely used types of ceilings—metal pan, plaster and acoustical tile—as well as for exposed duct applications. They are also suited to ceilings having various combinations of acoustical treatment, illumination, fireproofing and radiant heating and cooling, it is pointed out.

In installation the diffusers can be completely concealed from view and are said to offer no interference with light fixtures. Literature may be secured on request to the company (1334 North Kostner Avenue, Chicago, 51.).

BRITISH AUDITORIUM CHAIRS



Auditorium chairs in the line of G.B. Kalee, Ltd., London, England, include the three models pictured above, all of which are available in a choice of seating cushions and backs and with upholstery in colors to blend with all types of decor. At top is the "Shirwood," shown with a highly polished plywood back and a 16-gauge spring cushion seat. This model chair was especially designed for installations where seating receives unusually "rough treatment," the manufacturer states. The "Ambassador" (shown at left) is equipped with standards that are adaptable to variation in floor pitches without special provision at the factory. The seat and back may be easily detached without interfering with the fixing of the standard, it is stated, and provision has been made for expanding the chair in order to allow for the varying lengths of auditorium rows. The "Consul" (at bottom of photo) is available in a choice of material and colors designed to harmonize with the colored end panels and standards.

NEW LAMP AT TOA TRADE SHOW

A mercury vapor lamp designed to provide an in-service performance of 12,000 hours will be featured in its display of incandescent and fluorescent lamps and other electronic products by the Jewel Electric Products, Inc., Bloomfield, N. J., at the trade show of the Theatre Owners of America in Los Angeles October 6th through 9th. At Booth Number 74 representatives of the company will be available to assist theatre owners with their lighting problems.

The company will also have on display a 6,000-hour incandescent lamp. Its representatives service every major city throughout the United States, it is stated. The firm has been in business for over 38 years.

URINAL PROTECTIVE DEVICE

A device for washroom urinals designed to keep waste material pocketed away from the drainage area and thus prevent it from becoming clogged has been marketed by the

Bundy Company, Los Angeles, under the trade name of "Sani-Screen." Constructed to fit on top of the urinal drain, the screen is made of an aluminum perforated core molded with a broad rubber edging to insure a water-tight seal around all the edges. The screen can be removed, along with waste material which has been thrown into the urinal bowl, by means of a special tool provided by the manufacturer. The device is manufactured in five sizes designed to fit all types of urinals, including both wall and stall models.

NEW LITERATURE

Selenium Rectifiers: A new brochure describing its line of selenium rectifiers designed for use with high intensity projection arc lamps has been issued by the Strong Electric Corporation, Toledo, Ohio. The line includes a full range of sizes to handle from 50- to 180-ampere single or three-phase supply. Copies of the literature may be secured by writing the company at 1 City Park Avenue, Toledo 2, Ohio.

Soap Dispensers: A new catalogue illustrating and describing its line of soap dispensers for public washrooms has been issued by the American Dispenser Company, Inc., New York. The line includes liquid, lather and powder soap dispensers as well as gravity feed systems. A copy of the catalogue may be secured free upon request to the company (115 East 23rd Street, New York 10, N. Y.).

NEW 16MM ANAMORPHIC LENS



A new 16mm lens for projection of anamorphic film prints has been placed on the market by the Bausch & Lomb Optical Company, Rochester, N. Y. Shown above as mounted on an Ampro projector, it is a combination anamorphic-objective lens complete in itself and is thus not attached to the regular objective lens but mounted after the latter is removed. The lens is supplied with a variety of adapters designed to fit most standard 16mm projectors.

HILUX

264

Prismatic

ANAMORPHIC PROJECTION LENS

A fine Anamorphic Lens to show all Cinemascope, Superscope and other major studios' Anamorphic release prints.
Finest optical correction possible for color, definition and distortion. **Compare and judge for yourself.**

MAGNIFICATION

2X, Fixed, for all $2\frac{25}{32}$ " standard Projection Lenses.

LIGHT

64 millimeter free rear aperture and the $2\frac{25}{32}$ " diameter rear neck $2\frac{1}{2}$ " long allows this lens to be placed right up to the Projection Lens assuring maximum non-vignetting light transmission.

MOUNT

Threaded to fit Projection Lenses. No Support Brackets required. Completely enclosed and dustproof.

CORRECTING LENS

Interchangeable and available for all projection throws.

WEIGHT

Net $3\frac{3}{4}$ lbs. per lens
Tare (container)
Gross (complete shipment)

$7\frac{1}{2}$ lbs. per pair
2 lbs. per pair
 $9\frac{1}{2}$ lbs. per pair

\$395.00

PER PAIR

ORDER THROUGH YOUR THEATRE SUPPLY
DEALER (OR WRITE US) AND STATE:

Projection Distance
Make and Model of
Projection Lens

PROJECTION OPTICS CO. • ROCHESTER, N.Y.



MAN-SIZED GROSSES

...in situation after situation!

**"LARAMIE" GREAT \$16,000
OFF TO A SOCK START**

**"LARAMIE" SOCK \$16,000
Shapes Up Big**
Trans-Lux—Washington, D.C.

RKO-Orpheum—Minneapolis

POTENT KICKOFF FOR "LARAMIE"
Giant \$25,000 In First Week

Goldman—Philadelphia

"LARAMIE" GREAT \$15,000

RKO-Palace—Cincinnati

STEWART "LARAMIE" FAT \$19,000
Getting Most Coin Here With Smash Session At Denver

Denver

"LARAMIE" LUSTY 24G's
Giving Palace Lively Stanza

RKO-Palace—Cleveland

**"LARAMIE" CONTINUES
IN WINNING STRIDE**

Grabs Fine \$8,500 In Move-Over

**STOUT 25G's
FOR "LARAMIE"**
Plus Big Added Coin
In Seven Ozoners

Warner Downtown—Los Angeles

"LARAMIE" TORRID \$18,000
Take Leads Way

Orpheum—Portland

STURDY \$16,000 FOR STEWART
Looks Sock Among New Entries

Harris—Pittsburgh

"LARAMIE" FINE \$18,000, 2nd WEEK

Palms—Detroit

**"LARAMIE" FAST 10G
SECOND WEEK**

RKO-Orpheum—Minneapolis

**"LARAMIE" SOCKO \$14,000
IN SECOND STANZA**

Paramount—San Francisco

**"LARAMIE" LIVELY
\$12,000 IN 2nd WEEK**

Goldman—Philadelphia

**"LARAMIE" LIVELY AT
\$13,000 IN 2nd WEEK**

RKO-Palace—Cleveland

**"MAN FROM
LARAMIE"
SOCK \$22,000**

Looms As Top New
Entry With Socko
Takings At Paramount

Paramount—San Francisco

**HUSKY \$15,000
FOR "LARAMIE"**
Looms Stout At Lafayette

Lafayette—Buffalo

**JAMES STEWART
in THE MAN
FROM LARAMIE**

CINEMASCOPE Color by TECHNICOLOR

A COLUMBIA PICTURE

A WILLIAM GOETZ PRODUCTION

ARTHUR DONALD CATHY ALEX ALINE
KENNEDY · CRISP · O'DONNELL · NICOL · MacMAHON

with WALLACE FORD Screen Play by PHILIP YORDAN and FRANK BURT
Based upon the SATURDAY EVENING POST story by Thomas T. Flynn · Directed by ANTHONY MANN

MOTION PICTURE HERALD

Rift on Policy Spreads

Trade Practice Fight

Selznick Signs to Make

Films for RKO Release

That Different Story Twist

Makes the Grosses Grow

REVIEWS

MY SISTER EILEEN, SHADOW OF THE EAGLE

**A Picture
You'll Hear
A Great Deal
About...**

TELLING THEM ABOUT IT!

Billboards!

Giant posting campaign of the 24-sheet below in:

Atlanta	New Orleans
Baltimore	Omaha
Boston	Philadelphia
Buffalo	Portland, Ore.
Chicago	Richmond
Dallas	St. Louis
Memphis	Salt Lake City
Nashville	San Francisco
New Haven	Seattle

Newspapers!

Sock campaign, teasers and display nationwide!

Magazines!

Dramatic ads in the following publications:

Life	Time
Look	Parents' Magazine
Collier's	The Saturday Review
Saturday Evening Post	
American Bar Assn. Journal	

Also "Lion's Roar" column in top national magazines and ads in all fan magazines. Total readership more than 150 millions.

Radio! TV!

Exciting radio spots and TV footage add countless millions to the record penetration for a great attraction.

IT STARTED SO INNOCENTLY—A BOY AND A GIRL ON A BEACH, THEN...

TRIAL



M-G-M's PICTURIZATION OF THE STARTLING PRIZE NOVEL

**FORMOSA STRAITS! AD
ON THE WAY FROM**

**Keep the strange barg
the girl under the ancient walls
Take her across the hills from
to the Devil's Doorway. Dig up a gun
because now the only way out**

JOHN W.
as Wilder the adven
LAUREN B.
as Cathy the adventure

"BLOOD A

CINEMASCOPE **WARNERCOLOR**
STEREOPHONIC SOUND

with PAUL FIX · JOY KIM · BERRY KROGER · MIKE MAZURKI · ANITA EK
STORY AND SCREEN PLAY BY A. S. FLEISCHMAN A BATJAC PRODU

VENTURE HEIGHTS! WARNER BROS!



ain made with
of Chiku Shan, China.
the Dragon's Lair
and a fresh supply of nerve—
is down Blood Alley!

AYNE
turer
ACALL
LLEY

TRADE SHOWS SEPT. 20th

ALBANY
20th Century-Fox Screening Room
1052 Bway. • 2:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
20th Century-Fox Screening Room
115 Bway. • 2:00 P.M.

BUFFALO
Matton Pict. Operators Hall
498 Pearl St. • 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 2:00 P.M.

CLEVELAND
20th Century-Fox Screening Room
2219 Payne Ave. • 2:00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Waad St. • 2:00 P.M.

DENVER
Ogden Theatre
2:00 P.M.

DES MOINES
20th Century-Fox Screening Room
1300 High St. • 12:45 P.M.

DETROIT
Film Exchange Screening Room
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 10:30 A.M.

LOS ANGELES
20th Century-Fox Screening Room
1620 W. 20th St. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 3:00 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
20th Century-Fox Screening Room
1015 Currie Ave. North • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 1:30 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 Liberty St. • 2:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 10:00 A.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
Universal Screening Room
251 No. 13th St. • 2:00 P.M.

PITTSBURGH
RKO Screening Room
1811 Blvd. of Allies • 1:30 P.M.

PORTLAND
21st Ave. Theatre
616 N.W. 21st Ave. • 2:00 P.M.

SALT LAKE CITY
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'tenco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 10:30 A.M.

BERG
CTION • DIRECTED BY **WILLIAM A. WELLMAN** PRESENTED BY **WARNER BROS.**



*Another great
Best-Seller Joins
20th's Great Roster
Of Pre-Sold
Properties!*

AVAILABLE FOR
EASTER WEEK
1956!

DARRYL F. ZANUCK

WILL PERSONALLY PRODUCE

GREGORY PECK

WILL STAR IN

NUNNALLY JOHNSON

WILL WRITE THE SCREEN PLAY AND DIRECT

SOON TO START PRODUCTION IN

CINEMASCOPE

*The
Man
in
the
Gray
Flannel
Suit*
a novel by
Sloan
Wilson



"it's a pleasure to do business with 20th!"



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 200, No. 11

September 10, 1955



The Affair Luce

THE AFFAIR of "The Blackboard Jungle," the Venice Film Festival and the Hon. Clare Booth Luce has attracted mountainous public and industry attention to this already well-publicized picture.

In the course of the affair Arthur Loew, who over the many years of his notably successful management of overseas distribution of motion pictures has quietly remained in the background had thrust upon him a considerable burst of the limelight which seemingly as a matter of policy he customarily avoids.

Whether or not he has enjoyed the spotlight it is well that it came at least momentarily to be focussed upon him, because it will serve to inform and to remind many inside and outside the industry that Arthur Loew has long enjoyed a uniquely effective position and influence in the affairs of the industry and particularly in the overseas trade of the nation.

Mr. Loew's handling of his protest over the interference attributed to Mrs. Luce, the United States Ambassador at Rome, was vigorous and emphatic. It left no doubt that he earnestly believes that "The Blackboard Jungle" is not an unfit picture for exhibition abroad and that Mrs. Luce acted without right and reason in registering her disapproval of the picture being selected for review at the Venice festival.

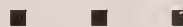
It is to be recognized, however, that the picture in question comes definitely under the heading of a controversial subject; that is, one that provokes marked disagreement among qualified persons as to its propriety as entertainment and its influence upon audiences, at home and abroad. Its history from its first public showing in the United States gives proof of its controversial character.

It must be acknowledged that Mrs. Luce, together with all other persons, has a right to indulge in an opinion for or against this picture. The question, of course, arises as to what public expression of her opinion she has the right and duty to expose, acting in the official position of a United States Ambassador.

Originally it appeared that she called upon the authorities of the festival to withdraw the picture. Any such action in the absence of official instructions would have been indefensible. Now, however, it is known that upon arrival in Venice to attend the festival she learned the picture was scheduled for review. She let it be known that she would not confer the sanction of her presence upon a picture which she considered harmful in its influence upon the Government and the people she represents. No disapproval of this action by the State Department has been expressed and none is to be expected.

The affair of "The Blackboard Jungle," the festival and Mrs. Luce, came to partake, in the arguments it ex-

cited, of the fever of the controversy about the picture itself. But no argument is left on the point that "Blackboard" has attained a rare pinnacle of publicity attentions—which never fails to register at the box office.



Selznick and RKO

THE SIGNING last week of David O. Selznick to make a number of films for RKO was an indication that Thomas F. O'Neil is losing no time in implementing his pledge to make that company again a significant factor in the industry. No matter what RKO's product inventory may mean eventually to television or what films for television can be made possible profitably at the RKO studios, the new management understands that the company's economic future depends primarily on bringing to market important theatrical attractions.

No one could bring to RKO more prestige and promise of box office attractions than Mr. Selznick. In a sense his will be a homecoming. He was executive vice-president of RKO in charge of production from 1931 to 1933. Also the new president of RKO, Daniel T. O'Shea, and Charles L. Glett, executive vice-president, are long time associates of Mr. Selznick.

So far as exhibitors interested in product are concerned the deal brings to RKO for immediate reissue several outstanding attractions made by Mr. Selznick in the past.

It is good news that after a seven-year withdrawal Mr. Selznick will again put his picture making talents to work in Hollywood. It will be exciting to see how he uses the new techniques of the screen in his future production. It is a safe bet that the results will be good for the theatre-going public, good for RKO and good for Mr. Selznick, who is never happier than in a studio.



TOA in Los Angeles

EXHIBITORS who can arrange to make the trip will find much of interest at the Theatre Owners of American convention to be held at the Biltmore Hotel, Los Angeles, from October 6 to 9. The convention will be open to TOA members and non-members alike. In addition to discussing exhibition problems, delegates will have the opportunity to hear on-the-spot reports from production executives. The convention will be preceded October 4 by the first stockholders meeting of the Exhibitor Film Financial Group, Inc., which was formed after the 1954 TOA convention and by a meeting of the board of directors of TOA October 5. Certain to come up before the board and at the convention will be the subject of TOA cooperation with Allied on the fight against toll TV, on trade practices and COMPO.

—Martin Quigley, Jr.

Letters to the Herald

MOTION PICTURE HERALD

September 10, 1955

Lobby Displays

TO THE EDITOR:

Although it is rather difficult to suggest a substitute, at present, for the posters, stills, etc., we use on our theatre fronts and in our lobbies, it seems as though our theatre fronts need something which they don't have today. A look at the artistic and inviting windows of ordinary stores around town, perhaps, is a hint of what the theatres could have.

How about the big film companies putting out special display pieces (and I don't mean cardboard setups. It would have to be paper-maché and cardboard "false fronts" in an age when other merchants use eye appeal first and "signs" second. It seems to me that we are missing the boat, somehow.

If these display sets were available as rental items, such as the posters now are, even the smallest of theatres could afford the displays.—*WILLIAM EAGEN, Longview Theatre, Longview, Wash.*

Takes Exception

TO THE EDITOR:

As you may or may not know, I have been a subscriber and reader of The HERALD since my entering the motion picture business in 1928. During the two years I was in the service and overseas, I even had my father send me The HERALD so that I could keep up with the pulse of the industry.

There have been many of your reviews that I have relied upon for picture buys and right or wrong I always felt that your people were doing their best. I have always had a particular interest in your editorial page and while I believe in our constitutional right of freedom of the press and freedom of speech, I think it is an abuse and misuse of this privilege that has caused many of us to wonder whether our constitution does not protect the right people.

In this particular instance, I am referring to your editorial "Poll the Delegation" in your issue of August 27, 1955, where you state "apparently it is a matter of the exhibitor organization not being able at the moment to apply effective pressure against distributors so instead pressure is applied against COMPO."

I assure you that the great respect I had for your journal and your organization no longer exists. How can a man of your stature in our industry be so biased and poorly informed? Actually, you sound like a general sales-manager at the race track.

I must agree, however, that accidentally you have come upon a good idea when you suggest that a poll of the exhibitors of these United States determine the future life of COMPO and I would like to make you a personal bet on its outcome.

Needless to say, I am very disappointed

in your attitude and the fact that such a grand old segment of our industry, namely, MOTION PICTURE HERALD, can be so narrow-minded and uninformed as to allow such a gross mis-statement of fact to smear its editorial page.

You have, therefore, forced me to take whatever appears again in your trade paper with many grains of salt.—*ABE BERENSON, Allied Theatre Owners of the Gulf States, New Orleans, La.*

Editor's Note: Mr. Berenson endorses the proposal made in the editorial that a poll of exhibitors should be taken to determine how they feel about continuing COMPO. His disagreement is only with the editorial's interpretation of the motivation of the current Allied campaign against COMPO. This page as well as the news pages of The HERALD are open to expressions by Mr. Berenson and other qualified Allied spokesmen as to what the motivation is. Up to now there has been little criticism of COMPO that has not attacked the distributors, directly or indirectly for action or inaction.

Cooperative Help

TO WALTER BROOKS:

I have recently become a member of the Managers' Round Table. I think this method of having showmen throughout the world exchange ideas and details of exploitation campaigns through the Motion Picture Herald is a marvelous channel for co-operative help and the advancement of the industry.—*C. J. SHANNON, Lyceum, Sydney, N.S.W., Australia.*

"Captives"

TO THE EDITOR:

We have become "captives" of the producers. Most exhibitors have developed a sense of frustration just asking themselves how much longer can we stay open. Fred Allen is right when he says that show business now is a "Treadmill to Oblivion." What other manufacturers of goods stay awake nights figuring how to put their retailers out of business.—*NAT BLANK, District Manager, Indiana-Illinois Theatres, Michigan City, Ind.*

Duals Must Go

TO THE EDITOR:

In my opinion double bills must go; three to four hours is too long and exhausting. There is too much violence and brutality in action pictures and any kind of a change in advertising mats and display is long overdue. We should also provide more comfort and service in our theatres.—*FRANK VESLEY, State Theatre, Hollister, Calif.*

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On the Horizon

ATTENTION

Wall Street continues to be fascinated. Latest of a series of articles about the industry, addressed to the consumer, but also a reflection of the Street's attitudes is one in the New York World Telegram, in three parts last week. In it, financial writer Alfred Russell, after a rundown of latest developments and financial standings, arrives at some conclusions, thus: Hollywood is optimistic and has reasons. The population is growing, and the youngsters will be customers. The industry has found it can live very well with "divorcement". It also has lost its fear of TV. It has won back customers, and it also is adept at using the medium for gain. It discovers, too, its library of old films increases every day in value. Its receipts, for studios and for theatres, hold and even grow. Its new processes continue to appear and boost the medium and bedazzle the world.

TREND

The latest television film production company to reason that there's money to be made by selling pictures to theatres is Gross-Krasne, Inc., of California Studios. They will begin Monday on "Please Murder Me". The stars will be Raymond Burr and Angela Lansbury, the producer Donald Hyde and the director Peter Godfrey.

ATLAS SELLS

Atlas Corporation has sold 26,500 shares of RKO Pictures Corp. It now holds 973,500

shares. What effect this will have on Atlas' announced plans to "reorganize" the former parent company of RKO Radio Pictures, is conjecture.

TOUR

Jack Webb, not the only producer or film industry personality who has accompanied a brain child in its debuts, returned to New York from San Francisco last week, and sat down. He had traveled 15,000 miles by air for his "Pete Kelly's Blues" (Warners); and in 37 days he had managed to visit 31 key cities. The TOA, incidentally, has given him a plaque for good promotion beyond the call of duty, and public relations for the industry.

COUNTERFEIT

There must be money in the theatre business. Especially now that theatres run fight telecasts. Wry recognition is the activity of a confidence man in the Buffalo territory. He ordered at a St. Catherine, Ontario, printer, 3000 fake tickets to the Moore-Marciano fight at the Century Theatre, Buffalo. Patrons have been asked to scrutinize their tickets.

REBUTTAL

Why toll TV is deficient, esthetically, financially, morally, and in many other ways, was to be told to the Federal Communications Commission Friday, through briefs to be submitted that day by its opponents. The briefs are rebuttals to the arguments of its proponents. They were prepared by Cohn and

WHEN AND WHERE

September 19: Annual golf outing of the Motion Picture Association of Kansas City, Mo., Hillcrest Country Club, Kansas City.

September 30 - October 2: Second annual convention of the Women of the Motion Picture Industry, New Orleans.

October 3-7: Seventy-eighth semi-annual convention of the Society of Motion Picture and Television Engineers, Lake Placid, New York.

October 6-9: Annual convention and trade show of Theatre Owners of America, Biltmore Hotel, Los Angeles.

October 24-25: Annual convention of the Theatre Owners of Arkansas, Mississippi & Tennessee, Hotel Gayoso, Memphis, Tenn.

October 24-25: Independent Exhibitors, Inc., and Drive-in Association of New England annual regional convention, Toy Town Tavern, Winchendon, Mass.

October 26: Annual convention of the Motion Picture Theatres Association of Ontario, Toronto.

October 31: Annual convention of the national committee of the Motion Picture Exhibitor Association of Canada, Toronto.

November 1-2: Annual convention of the Motion Picture Industry Council of Canada, Toronto.

November 2: Annual award dinner of the Canadian Motion Picture Pioneers, Toronto.

November 4: 17th annual dinner of the Motion Picture Pioneers, honoring Herman Robbins as "Pioneer of the Year," Waldorf-Astoria Hotel, New York City.

Marks, Washington law firm, for The Organizations for Free TV, and with the cooperation of Dallas Smythe, a communications specialist and Hogan Laboratories.

APROPOS

United Artists' "Summertime" which was appropriately launched at the Astor theatre, New York, the first day of summer, is scheduled to close its long-run engagement there the last day of summer. Luckily "Only Yesterday" isn't around to continue the vogue.

Jay Remer-J. A. Otten-
Floyd Stone-James D. Ivers

NEXT WEEK: *The Stars of Tomorrow*

The fifteenth annual Stars of Tomorrow poll conducted by The HERALD for FAME has been completed and the Ten Best Selections will be announced in next week's issue of The HERALD. Always eagerly awaited both in Hollywood where the studios are anxious over their newest star developments and in the field where exhibitors want to know the newest and best names, the poll this year has aroused even more than usual attention. The tremendous interest of exhibitors in the development of new stars is reflected in the extraordinarily high rate of return for this year's ballots, on which exhibitors were asked to name the ten new star names most popular at their box offices. Watch for the results next week.



ONE HUNDRED THOUSAND DOLLARS LATER . . . Brass bands and high brass from National Theatres and from political life introduced the new Fox Theatre to the citizens of Eugene, Ore. At the left, Mayor Edwin Johnson, center, and city manager Robert Finlayson, left, present a flowered key to the city to Evergreen circuit president William Thedford. The expensive modernization left no trace of the old Rex Theatre.



HELPING the New England children's cancer campaign, Rhode Island Governor Dennis J. Roberts presents to circuit owner Ed Fay the proclamation for "Jimmy Fund Time". Watching, co-chairman Carl Haffenreffer, and Majestic Theatre manager Willard Mathews.

This week *in pictures*

DELEGATES. National Theatres' annual divisional conference (Monday through Wednesday) in Colorado Springs will attract such men as, below, Fox West Coast president John Bertero, Fox Inter-Mountain president Frank H. Ricketson, Jr., National Theatres president Elmer Rhoden, Pacific Coast manager Edwin Zabel, treasurer Alan May, Fox Midwest president Richard Brous, and Fox Midwest manager Senn Lawler. See page 33.



HENRY G. PLITT, who on January 1 will become president and general manager of Paramount Gulf Theatres. He will succeed Gaston J. Dureau, who will be retained as an adviser. Mr. Plitt now is a vice-president. He came from Paramount International to the southern circuit after the war. He lives in New Orleans and is known for his aid to national and local charities and other welfare projects.





THE MEN who will run the 1955 convention for the Theatre Owners of America. They are, top to bottom, co-chairmen Lester R. Kropp, Ernest G. Stellings, and Joseph J. Rosenfield.

THE GOOD WILL MAN. Cary Grant, who has been touring in conjunction with Paramount's "To Catch a Thief" of which he is a star, and who has been answering questions about the industry at audience and press interviews, poses at Fort Wayne, Ind., with Mr. and Mrs. Frank Benedict, left, owner of Quimby Theatres, and with Harvey Cocks, right, general manager of their circuit.



OPENING "Cinerama Holiday" at the Boston Theatre, in Boston: Arthur and Samuel Rosen of Stanley Warner, producer Louis de Rochemont, and Harry Kalmine and Everett Callow of the circuit. Proceeds went to eastern flood victims, through the New England Council, sponsoring the premiere.



VACATIONERS. Mr. and Mrs. Fred Lynch, at Las Vegas. Mr. Lynch is publicity director for the Radio City Music Hall, New York.

"EXTRAVAGANZA" is United Artists' term for its first such in Cinema-Scope, "Gentlemen Marry Brunettes," produced in France by Richard Sale and Robert Waterfield. Jane Russell, Mr. Waterfield's wife, stars along with Jeanne Crain. The picture opens September 22 at the Oriental in Chicago.



That "Different" Story Twist Making Till Tinkle Tunefully

by JAY REMER

Summertime, when the living is easy, and the theatres are air conditioned and the product is potent, is the time apparently to erase any box office doldrums accumulated in the immediate past. This summer as in several preceding, the film companies continued their winning ways and released many of their important pictures to further blacken the old bromide about heat, humidity and hungry exhibitors.

Product Emphasizes Unconventional Stories

And with Summer fading, Autumn is not far behind nor is another group of presumably big, box office champions. And to make matters even more interesting, these current and future bonanzas have much in common because they're in the main uncommon.

Producers apparently have learned the customers are unwilling to continuously accept conventional stories, backgrounds and casts. Thus the offbeat (but not necessarily downbeat) picture is coming more and more into focus.

Exemplifying this situation the past couple of months are such exhibitor delights as "Marty" wherein a homely, lonely Bronx butcher finds love and companionship with an equally desperate girl; "The Seven Little Foes" in which Bob Hope foregoes playing Bob Hope; "The Man from Laramie"—the hero rarely wins a fight; "Mr. Roberts"—all the lustiness of the play without its obscenity; "Not As a Stranger"—a diagnosis of the medical profession, and several others including "The Seven Year Itch," "Summertime," "Love Me or Leave Me" and "Strategic Air Command."

More recent starters on the road to riches are "Love Is a Many Splendored Thing"—a combination of authentic, Oriental backgrounds and a love story between a Eurasian and an American; "The Phenix City Story"—a documentary picturization of that infamous city; "The Private War of Major Benson"—the comeuppance of an officer via a military school run by nuns, and "The Shrike"—study of a man's decline.

From Prohibition To World War II

There are also such diverse and diverting items playing havoc with the cash register as "Pete Kelly's Blues"—Jack Webb's switch from "Dragnet" to jazz; "The Left Hand of God"—according to 20th-Fox, first reports indicate it's passing "Itch" and "Many Splendored Thing;" "To Catch a Thief"—Hitchcock, Cary Grant and Grace Kelly on the Riviera, and "To Hell and Back"—first time in screen history a performer (Audie Murphy) has played himself in his own autobiography.

And coming on the heels of these hits

for Autumn and early winter release are "Trial"—MGM's controversial successor to the controversial "Blackboard Jungle" about Communism and race prejudice; "My Sister Eileen"—a delightful and beguiling musical version of the old play and film; "It's Always Fair Weather"—a not-too-subtle satire on television and its partner in time, the advertising agency; "The Tall Men"—Gable and Jane Russell on the wide open range which 20th-Fox is giving special handling because of its magnitude; "The African Lion," Disney's latest flora-and-fauna study; "The Desperate Hours"—the new William Wyler production with Humphrey Bogart, and, of course, Samuel Goldwyn's new, long-awaited film version of the fabulous Broadway success, "Guys and Dolls."

New Films Bear Out Emphasis on Story

Hollywood, and its far-flung cinematic outposts throughout the world, is definitely not stopping there, however. For a glance at the upcoming product indicates the studios are not resting on their profits. Some exciting possibilities on the horizon are listed by studio or producer:

Allied Artists: "The Friendly Persuasion," William Wyler production starring Gary Cooper and "Matador," with Jose Ferrer performing several chores.

Columbia: "Picnic" with William Holden and Rosalind Russell, a musical version of "It Happened One Night" and "The Eddie Duchin Story" with Tyrone Power.

MGM: Lillian Roth's story, "I'll Cry Tomorrow;" the New Lucille Ball-Desi Arnaz film, "Forever, Darling" co-starring James Mason, and "Kismet" with Howard Keel and Ann Blyth.

Paramount: Bing Crosby in a remake of his early success, "Anything Goes;" Danny Kaye's new film "The Court Jester;" Hal Wallis' "The Rose Tattoo" with Burt Lancaster and Anna Magnani, and the much-publicized "War and Peace."

RKO: "The Conqueror" and "Jet Pilot," both with John Wayne, are at long last to be released, and David O. Selznick's new contract with the company indicates some important films.

Republic: "Magic Fire," biography of Richard Wagner.

20th-Fox: "The Rains of Ranchipur," remake of "The Rains Came;" "Carousel," from the Rodgers and Hammerstein musical, and "The Man in the Grey Flannel Suit," current best-seller.

United Artists: "Alexander the Great," Robert Rossen production, and "Trapeze" with Lancaster, Gina Lollobrigida and Tony Curtis.

U-I: Jane Wyman and Rock Hudson in "All That Heaven Allows;" "Away All

Boats," one of their biggest productions, and "The Benny Goodman Story" with Steve Allen.

Warners: John Huston's "Moby Dick" with Gregory Peck; Lindbergh's story, "The Spirit of St. Louis" with James Stewart, and George Stevens' version of Edna Ferber's "Giant."

20th-Fox to Release 9 in Four Months

Twentieth Century-Fox this week announced that nine important productions, eight of which are in CinemaScope and color, will be released between September and December. The total this year is expected to reach 29.

The four-month product roster will be highlighted by the late September pre-release of "The Tall Men," starring Clark Gable, Jane Russell, Robert Ryan and Cameron Mitchell, and the Christmas holiday introduction of "The Rains of Ranchipur," with Lana Turner, Richard Burton and Michael Rennie.

"The Tall Men," produced by William Bacher and directed by William Hawks, have the same playoff pattern as "The Robe" opening initially in a group of specially selected situations next month.

September releases are "The Left Hand of God" starring Humphrey Bogart, Gene Tierney and Lee J. Cobb, and "Seven Cities of Gold," starring Richard Egan, Anthony Quinn, Michael Rennie, Jeffrey Hunter and Rita Moreno.

October releases are "The Girl in the Red Velvet Swing," starring Ray Milland, Joan Collins and Farley Granger, and "Lover Boy," a standard dimension release in black and white, starring Gerard Philipe, Valerie Hobson and Joan Greenwood.

November releases are "The View from Pompey's Head" starring Richard Egan, Dana Wynter and Cameron Mitchell, produced and directed by Philip Dunne from Hamilton Basso's best-selling novel; "The Deep Blue Sea" starring Vivien Leigh, Kenneth More, Eric Portman and Emlyn Williams, produced by Sir Alexander Korda and directed by Anatole Litvak, and "Good Morning, Miss Dove" starring Jennifer Jones and Robert Stack, from Francis Grey Patton's book.

December will mark the release of "The Rains of Ranchipur." Frank Ross, who produced "The Robe," is producing the lavishly-mounted romantic drama. Jean Negulesco is directing the picture.

ALLIED AND TOA FURTHER APART ON BASIC POLICY

Martin Reiterates Stand Against Control; Allied Attacks McGee Views

The rift between the Allied and TOA segments of the joint committee which visited distributors this summer with the hope of winning rental concessions or relief for smaller theatres was widened and confirmed this week.

E. D. Martin, president of TOA, in a statement from Columbus, Ga., said officially that his organization's policy had not been changed regarding Government intervention for control of film rentals. It is opposed.

Meanwhile, on the second front in which Allied is currently engaged, Trueman T. Rembusch, former Allied president, charged "ingratitude" in a statement last week by Pat McGee of Denver in which the latter minimized Allied's role in the tax repeal campaign.

Mr. Martin's statement apparently ended all hope of joint action by the two exhibitor organizations on trade practices. It said briefly and pointedly:

"TOA stands on its statement of July 22. TOA's policy has not been changed regarding Governmental intervention or control. We will continue to seek solutions to exhibitor problems through negotiations, due to the progress made to date with the film companies and the encouraging reports received from the field of an easement of film selling policies."

The July 22 statement referred to, expressed "surprise and disappointment" over Allied's plan to seek Government regulation. It was issued after the dissolution of the sub-committee of the Emergency Defense Committee in which TOA had joined with Allied.

Statement Follows Attack by Shor

Last week's statement reaffirming TOA's position was issued as a result of a letter from Rube Shor, Allied president, to Mr. Martin in which he attacked TOA for continuing to believe that favorable results could be attained from meetings with individual distribution chiefs and for backing down on what Mr. Shor charged was an implied promise to support the campaign for Government regulation if the talks failed.

Mr. Rembusch's attack was in answer to a letter from Mr. McGee which held that Mr. McGee, through Senator Robert Kerr of Oklahoma, was chiefly responsible for the compromise tax reduction which succeeded when full repeal would have failed. Mr. McGee made the point to emphasize his contention that TOA has accomplished more

for the small exhibitor than the national Allied organization.

"Neither Allied nor TOA or any single member of the team can claim credit for winning the tax fight," Mr. Rembusch asserted. "It was won by American exhibitors who carried the story of their plight to Congressmen and Senators in their home districts." Mr. McGee's attack, he continued, was "one of the most ungrateful happenings in my memory."

Mr. Rembusch charged that "on at least two occasions" large circuit operators, in which category he placed Mr. McGee, attempted to effect a compromise at a 10 per cent reduction of the tax. Col. Cole, co-chairman of the committee with Mr. McGee, resisted this move successfully, Mr. Rembusch said, so that small exhibitors enjoyed complete elimination of the tax.

He also charged that only large circuits could retain, as Mr. McGee said his theatres had, 60 per cent of the tax savings after increases in film rentals. "In small operations," he said, "I can testify that distributor policies have gobbled up all of the tax savings and more."

Mr. Rembusch reiterated charges made earlier by national Allied that production is now geared to the import quotas of foreign markets but that film rental ceilings are fixed by law in some of those markets. Arguing for Allied's program of seeking

Federal control, he said that film rental ceilings could be imposed here just as housing rental ceilings were.

The statement concluded with a statement that Mr. Rembusch's position on COMPO had "been distorted by some persons seeking selfish ends." Mr. Rembusch, once a COMPO triumvirate member, said:

"COMPO was created to protect and promote the entire motion picture industry's public relations. In the last year it has failed that task. It has become the tool of and dominated by distribution. As such it is worthless to exhibition and the industry."

"COMPO's fine purposes and by-laws have been ignored by its administrative staff. Decisions have been made by that staff and programs launched without securing proper clearance from all national and state organizations. . . ."

Meanwhile the tax repeal campaign first proposed by Sam Pinanski and taken up by Mr. McGee and other TOA leaders, gathered momentum. Mitchell Wolfson of Wometco theatres, Florida, last week wired Mr. McGee in praise of his "forthright statement focusing the light of truth on the role of leadership and sacrifice which TOA and its members took in the campaign. . . ." It was the combined "unselfish cooperation of all exhibitors with you, Sam Pinanski, Col. Cole and Bob Coyne . . . which succeeded."

Boasberg Starts at Paramount



INTRODUCING Charles Boasberg to Paramount's high command. The ceremony was at the luncheon table in the company's private dining room in the New York home office. Mr. Boasberg Tuesday morning joined the organization as special assistant to George Weltner, chief of sales. Mr. Weltner presided at the meal, and welcomed Mr. Boasberg, who came from Distributors Corporation of America and previously for many years had been RKO Radio distribution head. Above, Don Hartman, production supervisor; Adolph Zukor, board chairman; Barney Balaban, president; Mr. Boasberg and Mr. Weltner. Others at the affair were Paul Raibourn, Jerry Pickman, E. K. O'Shea, Hugh Owen, Louis Phillips, James E. Perkins, Russell Holman, Sidney Deneau, James Richardson, Robert J. Rubin, Arthur Israel, Jr., J. William Piper. Mr. Boasberg, the company has announced, will head a new department to handle exhibitor grievances.

"THE BIGGEST CINEMA
20th HAS



SCOPE PICTURE

PRODUCED SINCE 'THE ROBE'!"

—AL LICHTMAN

20th CENTURY-FOX presents

CLARK GABLE ★ **JANE RUSSELL** ★ **ROBERT RYAN**

in

THE TALL MEN *

COLOR by DE LUXE

co-starring

CAMERON MITCHELL

Produced by
WILLIAM A. BACHER and WILLIAM B. HAWKS • RAUL WALSH

Directed by
Screen Play by
SYDNEY BOEHM and FRANK NUGENT



SECOND COMPO Atom Story GROUP NAMED In Cinerama

Announce Nominations in Awards Poll for Period from April 1 to June 30

The second group of nominations by the country's motion picture theatre operators for the Audience Awards election which will be conducted in theatres next November 17-27, was announced in Hollywood Tuesday by Elmer C. Rhoden, national chairman of the Awards committee.

Nominated by exhibitors as the best pictures released between April 1 and June 30 last were "Love Me or Leave Me," Metro-Goldwyn-Mayer; "A Man Called Peter," 20th Century-Fox; "Seven Year Itch," 20th Century-Fox; "Strategic Air Command," Paramount; and "20,000 Leagues Under the Sea," Disney-Buena Vista.

Nominees Named

Nominees for outstanding performances by male stars during the period are: James Cagney in "Love Me or Leave Me," Metro-Goldwyn-Mayer; James Dean in "East of Eden," Warner Brothers; Tom Ewell in "Seven Year Itch," 20th Century-Fox; James Stewart in "Strategic Air Command," Paramount; Richard Todd in "A Man Called Peter," 20th Century-Fox.

In the category, "Best Performance by a Female Star," the following were named: June Allyson in "Strategic Air Command," Paramount; Leslie Caron in "Daddy Long Legs," 20th Century-Fox; Doris Day in "Love Me or Leave Me," Metro-Goldwyn-Mayer; Marilyn Monroe in "Seven Year Itch," 20th Century-Fox; Jean Peters in "A Man Called Peter," 20th Century-Fox.

Named as "Promising New Personalities—Male" were Ernest Borgnine, who appeared in "Marty"; James Dean, who appeared in "East of Eden"; John Derek, who appeared in "Run for Cover"; Tom Ewell, who appeared in "Seven Year Itch," and Fess Parker, who appeared in "Davy Crockett."

Promising Players

Female personalities in the same classification who were nominated were Betsy Blair, who appeared in "Marty"; Marge Champion, who appeared in "Three for the Show"; Terry Moore, who appeared in "Daddy Long Legs"; Mary Murphy, who appeared in "Hell's Island," and Mara Corday, who appeared in "Man Without a Star" and "The Man from Bitter Ridge."

June Allyson, Doris Day and James Stewart were nominated for outstanding performances in the first group of nominations announced July 27, Miss Allyson being chosen for her work in "A Woman's World," a 20th Century-Fox picture; Miss Day for her performance in "Young at

CIRCUITS WILL GET 25,000,000 VOTES

Private estimates submitted to COMPO by five national theatre circuits indicate that they will require 25 million ballots for their patrons in the Audience Awards election November 17-27, it was reported last week by COMPO. The circuits are RKO Theatres, Paramount Theatres, National Theatres, Loew's and Stanley Warner Theatres. COMPO and National Screen, which will distribute the ballots, are canvassing other theatres to arrive at an over-all estimate for the number of patrons' ballots that will be needed nationally.

Heart," a Warner Brothers film, and Mr. Stewart for his performance in Paramount's "Rear Window."

Theatre owners will shortly receive a list of pictures released in July, August and September. From this they will be asked to make five additional nominations of best pictures, best performances and most promising new personalities, thus bringing the list of nominations up to 20 in each category.

These nominations will make up the ballot to be offered movie patrons during the Audience Awards election November 17-27, with a blank space for write-in votes. It is expected that at least 8,000 theatres will hold these elections, at which theatre patrons will be asked to vote for one in each of the five categories.

The winners will be announced shortly after the election at elaborate ceremonies in Hollywood.

In announcing the second nominations, Mr. Rhoden said that the Audience Awards election program is being received with tremendous enthusiasm by both the public and the nation's movie theatres.

"Ugetsu" Wins Selznick's Golden Laurel Award

"Ugetsu" a Japanese film distributed here by Ed Harrison, last week won the David O. Selznick Golden Laurel Award for pictures making the greatest contribution to international good-will. The award was presented by Douglas Fairbanks, Jr., to producer Masaichi Nagata, as a climactic event in the Edinburgh Film Festival. Presentation last year, to "The Last Bridge," an Austrian film, was at the Berlin Festival. On the Award jury were Ellis Arnall, Dr. Ralph J. Bunche, Gardner Cowles, Otto Harbach, Rene d'Harnoncourt, Mrs. Franklin D. Roosevelt, Herbert Bayard Swope, and James P. Warburg.

President Eisenhower's atoms for peace proposal will be the basis of Cinerama, Inc.'s first picture, Hazard E. Reeves, president and founder, announced in New York this week.

The story will be a dramatic description of the manifold and fascinating uses of the atom for energy in peaceful pursuits. The company says it will have the technical aid of the Atomic Energy Commission.

Producing will be Grant Leenhouts, Cinerama Inc., vice-president in charge of production. Mr. Leenhouts was active in the early development of the medium, has a record of production at major studios, and during World War II was head of planning and production for the U. S. Navy motion picture division.

The picture, Mr. Leenhouts said this week, will be in 35mm as well as Cinerama, and will be released during 1956. He added he already has been photographing such "one-time" events in atomic history as the launching of the submarine "Seawolf."

Broadway's Grosses Big

Mainly excellent business was registered during the Labor Day weekend at most first run theatres in New York. The result was robust grosses reported for the week. Neighborhood situations also enjoyed good holiday business according to spokesmen for Loew's Theatres and RKO Theatres.

At Radio City Music Hall, a huge \$154,000 was expected for the eighth week of "Mister Roberts," while "Love Is a Many Splendored Thing" at the Roxy would probably reach an excellent \$66,000 in its third week. The first week of "The Man from Laramie" at the Capitol was expected to hit a substantial \$61,000 and the initial week of "The Phenix City Story" at Loew's State was also expected to reach a fine \$63,000.

The fifth week of "To Catch a Thief" at the Paramount was due to register a booming \$60,000, while a good \$41,000 was estimated for the first week of "The Kentuckian" at the Mayfair. "Summertime," in its 11th week at the Astor, was due to hit a healthy \$26,000, while a fine \$29,000 was forecast for the third week of "Pete Kelly's Blues" at the Victoria.

A nice \$30,000 was seen for the third week of "Ulysses" at the Globe and an estimated \$29,000 was expected for the second week of "You're Never Too Young" at the Criterion.

United Artists' "Marty," which is reportedly the best money-maker in the 21-year history of the Sutton Theatre, will have earned more than \$200,000 in film rentals at the theatre when it enters its sixth month there Sunday, it was announced by William J. Heineman, United Artists vice-president.

"What do you
know about
'GUYS AND
DOLLS'?"



WITH APOLOGIES TO DR. GALLUP!

A survey of 15,500 persons, male and female, in 52 cities, large and small, shows that Samuel Goldwyn's "GUYS AND DOLLS" has the greatest advance want-to-see interest of any picture since "Gone With The Wind."

THEY WANT TO SEE "GUYS AND DOLLS"

(Here are the Survey Results)

	MALE	FEMALE
1. Have you heard of "Guys And Dolls"?	95.5%	89%
2. Did you hear it was being filmed?	64.8%	60.3%
3. Can you name any member of cast? (They named one or more.)	45%	38.7%
4. Did you see the play?	26.1%	29%
5. Anxious to see movie?	90.7%	81.2%
6. Curious to hear Brando sing?	82.5%	70.6%

(NOTE: This poll was made in July when there had been long range publicity only. Imagine how advertising, radio, TV, and exploitation will increase this amazing advance interest by the time the picture opens.)

DO IT YOURSELF

The results of M-G-M's independent poll on "GUYS AND DOLLS" are amazing. See for yourself how great is the advance interest in this giant attraction. Write: M-G-M, 3rd Floor, 1540 B'way, N. Y. C., for free survey materials which you can use right in your own lobby, or if this survey has already covered your city, we will gladly send you the local results.

★

"THE MEMOIRS OF WILL H. HAYS"

—The Life of an American

IF SCANDALS, exposes, confidential diaries, lusty anecdotes are the necessary ingredients of a best-seller, "The Memoirs of Will H. Hays," published this week, is not likely to become one. Neither will it be a Hollywood script. But for anyone interested in the motion picture industry and in the hectic period of American history of which the fantastic growth of the art and industry as an expression, the book has a fascination beyond the actual events it recounts.

Completed just before his death in 1954, it tells in his own words the disarmingly simple story of the Indiana lawyer, master politician and earnest American who in the period spanning two world wars was an intimate of countless people of stature in almost any field in this country or indeed the world. He was the political genius who healed the grave Bull Moose breach in the Republican party and brought it to triumphant victory in 1920 with Warren G. Harding, the man who was brought into politics "because he looked like a Senator."

Will Hays also for 25 years was the "czar" of the movies and a good half of the book is devoted to a minute although curiously lifeless accounting of his stewardship as president of the Motion Picture Producers and Distributors of America, Inc.

▼ ▼ ▼

Throughout the autobiography there runs the firm and rosy philosophy that America is the best of all places in the best of all possible worlds. He was proud of his ancestry, of his rigid Presbyterian ethics, and proudest of all of his home in Sullivan, Indiana. The title Hoosier was his favorite. Nowhere in the book is there a word of condemnation of any person or institution. If he knew anything of the culpability or the peccadilloes of the men with whom he was associated either in politics or later in the film industry, he does not hint at them here or anywhere. Perhaps that is the best index of the man, a refreshing note in a world of cynicism.

That rosiness extends through his account of the intricate details of his motion picture career. He repeatedly tells of his fascination with the magic of the screen and of his firm belief in its potential for good in the world. He emphasizes that from the time Saul Rogers and Lewis J. Selznick first approached him in Washington in December, 1921, he thought only of the possibilities of an industry leading America and the world.

The book tells of his opposition to censorship, how he fought it in the political arena and how he guided, pushed and cajoled the industry into eventually setting up a workable means of self-regulation. Always the Hoosier phrase-maker, the book is sprinkled with quotable aphorisms; he delights in his invention of "What's right with the movies"

The Story of the Production Code

The central theme of the Will Hays "Memoirs" is the fact of self-regulation in the motion picture industry. He tells in detail of the origins of the Production Code and particular, in the following passages, of the role played in its authorship and adoption by Martin Quigley.

"On a summer day in 1929," he says, "I was alone in my New York headquarters thinking about these matters (the need for a spelling out of moral principles) when I received a phone call from Martin Quigley in Chicago. He said he would be in New York the next day and wanted to see me. . . . He was a friend of many years . . . a publisher of outstanding success and exceptional moral and intellectual quality who had demonstrated his devotion to our industry more than once. . . .

"I say that I had been yearning for a corpus of philosophy; but it was Martin who had committed its premises to paper, and he showed me a rough draft. . . . This was the very thing I had been looking for. . . . Martin said he had been giving the matter serious attention all summer; that ever since the sound picture had become permanent he had felt the need for something more comprehensive than the current 'rules.' So he had attempted to crystallize the principles upon which the rules were based—in fact, on which all moral laws are based. Fundamentally, he explained, these are the Ten Commandments and the Natural Law which is written into the heart of every human being of sound reason and morals. However, feeling that he was a newspaperman and a film man, but not primarily a moralist, he had had some preliminary talks with a friend whom he respected, the Reverend Daniel A. Lord. S. J. . . .

"As far as I was concerned, both men were supremely qualified for the studies which they had undertaken voluntarily in the public's interest. . . .

"The Code was nearly ready, and when I saw it I was delighted. What made it distinctive was that emphasis was placed upon rational considerations, with a minimum of prohibitive 'don'ts'. It was affirmative rather than negative, construc-

tive and not inhibiting. Some years after its adoption it was remarked by hostile critics that since its original authors had both been Catholics—and one a Jesuit priest—the Code must necessarily be considered a Catholic instrument designed to force Catholic theology on the screen. Nothing could be more absurd.

"Early in January of 1930 . . . I went to Hollywood (to present the Code to the Motion Picture Producers Association). . . . When the time came to check the committee's conclusions with the "Reasons Underlying the Code"—an integral part of the document—we needed both Martin Quigley and Father Lord. Through three lively and sleepless sessions Martin propounded the theory and answered questions to the satisfaction of all concerned.

▼ ▼ ▼

Later in his account Mr. Hays tells of the industry troubles during the depression, the difficulties of enforcing the Code, and the violations which led to the formation of the Legion of Decency.

". . . I learned," the account continues, "that Martin Quigley, as co-author of the Code had been invited to attend the sessions (of the Bishops Committee on Motion Pictures) as a guest of Archbishop McNicholas. I asked him to lunch with me and a few of our company heads at the Harvard Club, and we there asked him if he would act as the official representative of the organized industry at the conference. . . . I knew we could trust Martin's judgment; he knew industry problems as well as we—and Catholic bishops much better. . . . It was agreed that Joe Breen would accompany Martin to explain the Code enforcement and the new powers we had invested it with. . . .

"There was nothing to do but wait. . . . Then they told their news . . . the war had been called off. . . . The bishops announced that the Legion of Decency would continue to solicit pledges but that theatres showing decent films had nothing to fear. The films had to be decent. The yardstick was nothing new—just the Code that we had had for four years. All they asked was that the industry live up to it. . . .

countering the raucous criticisms of the 1920's and early '30's.

Because it apparently lay close to his heart he relates in detail the origins and

operations of the Production Code and the part played in it by Martin Quigley (see adjoining columns).

(Continued on page 23, column 3)



Allied Artists

*wishes to share
with exhibitors everywhere
its pride in
announcing
the*

START OF
PRODUCTION
of



with quotable aphorisms; he delights in his invention of "What's right with the movies"

Because he apparently has been in the heart he relates in detail the origins and

(Continued on page 23, column 3)

William Wyler's
First Production for ALLIED ARTISTS

GARY COOPER

THE *Friendly Persuasion*

Co-starring DOROTHY McGUIRE

Featuring Anthony Perkins • Robert Middleton • Phyllis Love • Mark Richman

Also Starring MARJORIE MAIN as "Widow Hudspeth"

Produced and Directed by
WILLIAM WYLER

Screenplay by
Jessamyn West and Robert Wyler

Music by
DIMITRI TIOMKIN

In Color by
TECHNICOLOR

THE
*Friendly
Persuasion*

*is being produced for
Allied Artists
in the tradition of greatness
which has always marked
William Wyler's award winning
motion pictures*

"ROMAN HOLIDAY"

"BEST YEARS OF OUR LIVES"

"DETECTIVE STORY"

"MRS. MINIVER"

"WUTHERING HEIGHTS"

SELZNICK WILL PROVIDE SOME OF NEW RKO LOOK

To Do Unspecified Total of Films Using His Own Production Setup

The new management of RKO Radio Pictures made its first important deal last week when Daniel T. O'Shea, president, announced that David O. Selznick would make an unspecified number of films for the company.

Under terms of the exclusive, long term agreement between RKO and the Selznick Company, RKO will finance the Selznick productions and Mr. Selznick will be either the personal producer or the executive producer. This marks his return to the company where he was executive vice-president in charge of production in the early 1930s.

Provides for Release of Old Selznick Pictures

The deal is the first move for top quality product for the company since it was purchased by General Tire & Rubber Company from Howard Hughes in July and also provides for RKO to reissue a number of old Selznick pictures domestically and in certain countries abroad. Among these reissues are "The Adventures of Tom Sawyer," "The Third Man," "Rebecca," "Spellbound" and "The Paradine Case." They are scheduled to be launched with saturation television and advertising campaigns.

Production of new films is scheduled to begin early in the winter at the RKO Pathe studio in Culver City, which will again be known as the Selznick Studio, the name it carried when the Selznick Company was most active. Mr. Selznick has kept his offices there for 20 years, even during the seven-year period of his retirement from active production.

As part of his production plans for the rebirth of the Selznick Studio, the producer said he expects again to introduce and develop a group of new star personalities, in the same manner as prior to his retirement. Some of his earlier discoveries include Jennifer Jones, Ingrid Bergman, Gregory Peck, Katharine Hepburn, Fred Astaire and Vivien Leigh.

Selznick Studio Plans to Assemble Own Staff

The announcement said the Selznick Studio will assemble its own production staff and operate in much the same manner as it did before. The principal executives of the Selznick Company are Frank I. Davis, president; Victor J. Hoare, vice-president of distribution, and Earl R. Beaman, treasurer. The company will continue to maintain its offices outside of Hollywood, including those in London and New York.

Aside from his film interests, Mr. Selznick



Daniel O'Shea



David Selznick

said television production also was envisioned by his company. It is expected that any films he might make for the medium would be channeled through General Tele-radio, wholly owned subsidiary of General Tire & Rubber, and the Mutual Broadcasting System, controlled by General Teleradio although he refers only to a "mutuality of interests" in this connection.

In the early days of films, Mr. Selznick was with his father's (Lewis J. Selznick) production company, Select Pictures, and was later story editor and associate producer with MGM and associate producer at Paramount. He then went to RKO and among the films made under his guidance there were "Bill of Divorcement," "Bird of Paradise," "Little Women," "Topaze" and "Animal Kingdom." It was during this period that he came into contact with Mr. O'Shea who started in Hollywood as a lawyer on his staff.

Vice-President at MGM, With Own Studio Unit

Mr. Selznick then went to MGM as vice-president in charge of his own production unit, where he made such films as "Dinner at Eight," "Dancing Lady," "Viva Villa," "Anna Karenina," "David Copperfield," "A Tale of Two Cities" and "Manhattan Melodrama." In 1936 he formed Selznick-International Pictures, of which Mr. O'Shea was appointed general counsel and subsequently vice-president and then president of a new Selznick producing unit, Vanguard Films, in the early 1940's. Charles L. Glett, currently executive vice-president of RKO, was general manager of the Selznick Studio under Mr. Selznick and Mr. O'Shea.

Among his independently produced films were such well-remembered ones as "Little Lord Fauntleroy," "A Star Is Born," "The Garden of Allah," "The Prisoner of Zenda," "Nothing Sacred," "Young in Heart," "Made for Each Other," "Gone with the Wind," "Since You Went Away," "I'll Be Seeing You," "Duel in the Sun" and "Portrait of Jennie."

Since his retirement from production

seven years ago, the Selznick company has devoted its activities, through the Selznick Releasing Organization, to the continuing world wide exploitation of its large catalogue of films. During this period Mr. Selznick familiarized himself with foreign production and distribution methods and inaugurated the idea of co-production between American and European interests. The first was his co-production of "The Third Man" with Sir Alexander Korda.

New Color Process Is Planned for "Moby Dick"

HOLLYWOOD: A new method of color development and printing, which one of its creators said "is a marriage of black-and-white and color to give a unique effect of depth," will make its bow with "Moby Dick," made by producer-director John Huston and which Warner Brothers will release, it was indicated this week.

The process, developed by Mr. Huston, cinematographer Ossie Morris and Technicolor, Ltd., of Great Britain, is done entirely in the laboratory processing, said Mr. Huston, here for several days of conferences before returning to England to complete the film. He said the new color method requires the taking of a black-and-white print from the color negative, making of a black-and-white negative and the "marriage" of the original color and the take-off black-and-white negatives. It requires no special cameras, he added. The feature will be finished in December.

Will H. Hays

(Continued from page 18)

Through it all there runs an abiding faith and a remarkably deep respect for the industry and for his associates in it, an enthusiasm which in some respects could well be emulated.

Only on the last page does the author reveal a little more of his philosophy than the ever-present firm optimism. He told Terry Ramsaye, late editor of THE HERALD, about catching two catfish on one line and of the local Indiana fame which accrued to him and to his law firm.

"Terry wrote in THE HERALD, 'The pursuit of the catfish is the perfect pastime of the philosopher. One drops the bait to the bottom and awaits results. They may be had immediately—or never. There is no hurry.' . . . There have been plenty of times in politics and in the motion picture cavalcade when I had to wait for years for something to come about. But it didn't just happen; I was doing my best to help it along."

—J.D.I.

THE MEMOIRS OF WILL HAYS, Doubleday & Company, 600 pp. with index, cloth, \$7.50.

On October 27th

A BOOK WILL BE PUBLISHED

*ALREADY, The World Publishing Company has ordered a first printing of 60,000 copies; The Book-of-the-Month Club has ordered 150,000 copies; The Reader's Digest Condensed Book Club has ordered 2,000,000 copies of a 15,000 word segment; The New American Library reprint series has guaranteed over 2,000,000 paper-back copies, **timed for distribution when the picture opens.** In all, **more than 4,000,000 copies** of the novel will give the picture one of the biggest waiting audiences of all time!*

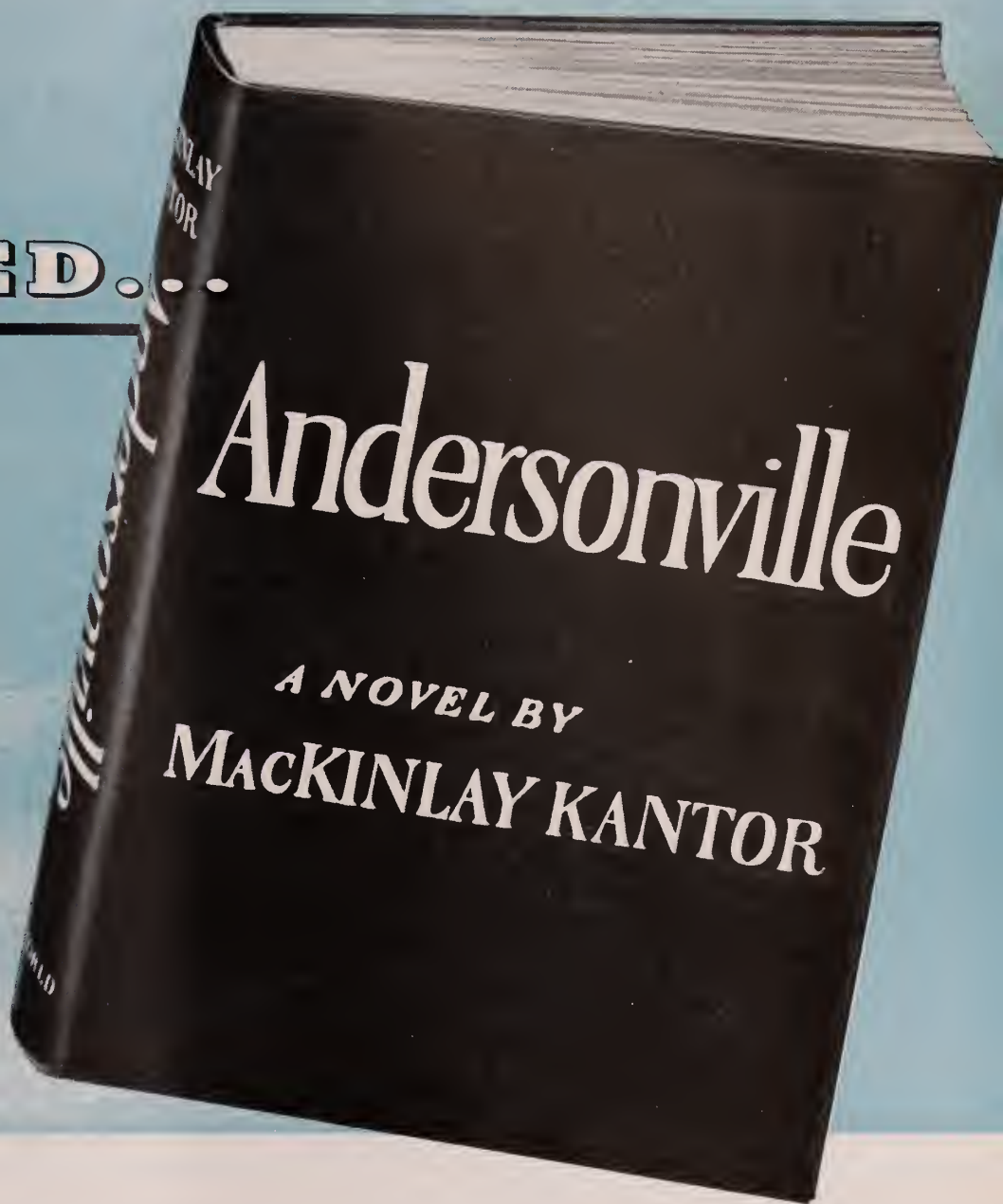
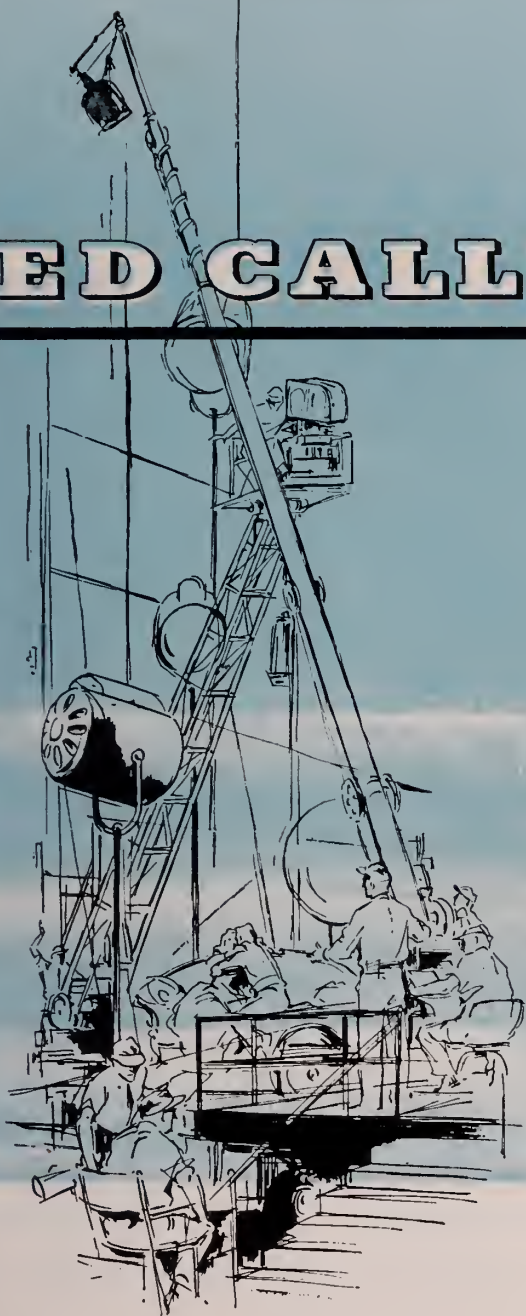
AND ALREADY, THE MOTION PICTURE

BIG BOOK OF THE DECADE, HARRIS PUBLISHED BY THE

COMPANY THAT BROUGHT YOU

"THE CAINE MUTINY"

HED CALLED...



UTURE RIGHTS TO THIS, THE

VE BEEN PURCHASED BY THE

'FROM HERE TO ETERNITY' AND

Columbia Pictures

BRITONS READY FOR TAX FIGHT

All Branches Now Unite in Community of Interest to Seek Reductions

by PETER BURNUP

LONDON: Complete agreement was recorded at the first meeting of the all-industry entertainment tax committee.

As reported on a number of earlier occasions, campaigns for tax remission have always been in the past planned and conducted by exhibitors. In the new climate of thought, however, now prevailing in the trade, theatre men concede that other branches of the industry—notably, the producers—have an equally vital concern in questions of tax. They now appreciate, in other words, that the trade should be regarded as an integrated whole and that any remission which goes to exhibitors will result in a greater flow to them of British films.

Animosities Forgotten

Ancient acrimonies were forgotten at the first meeting of the committee. Delegates thereto agreed that their activities should be presided over by an independent chairman, and a short list was prepared of distinguished persons who might be willing to accept that office.

Agreement was also reached on the desirability of specially qualified financial advisers being introduced to the committee's deliberations.

▽

Arrangements are being made for the Duke of Edinburgh to attend CEA's General Council on October 18. It is anticipated that H. R. H. will address the meeting.

The Duke's attendance at the meeting is a sequel to the party he gave to leading exhibitors at Buckingham Palace last March. It is known that he has in mind promoting another Cinema Drive for funds for the National Playing Fields Association, of which he is President.

▽

Spyros P. Skouras is not now expected here before September 18 for his talks with Darryl Zanuck and Joseph H. Moskowitz.

Purpose of the talks will be the setting up of the production here of up to eight top-flight CinemaScope subjects annually to balance the 28 American productions available to theatres on the so-called "CinemaScope circuit". Exhibitors playing the 20th-Fox product might otherwise find themselves in an embarrassing Quota position.

Sir Alexander Korda's "The Deep Blue Sea"—Britain's first full CinemaScope production—had a rave reception from national and trade critics. It has now opened to record-breaking figures at the Carlton Theatre.

Sir Alexander, obviously, will be foremost among the British producers with whom Mr. Skouras will treat.

▽

Tom O'Brien, NATKE's general secretary, has set out on the warpath again with a broadside delivered on this particular occasion at CEA.

As reported earlier, Mr. O'Brien demanded that CEA's negotiators sit down with him and consider what he called a complete revision of the theatre industry's "wage structure". It then quickly became apparent that, in the O'Brien view, such a revision would involve the sweeping away of territorial wage differentials and stepping up wage rates on a near-national basis.

Provincial exhibitors promptly registered their violent resistance to such a proposal; pointing to the extremely wide variation in cost-of-living rates in different parts of the country. It is that bluntly expressed resistance which has become the target of Mr. O'Brien's most recent manifestation of annoyance.

In his letter to CEA's Ellis Pinkney, Mr. O'Brien says:

"It is not our intention to interfere with your right to consider counter-proposals to our own, but the purpose of this letter is to make it clear at the outset, and to save your branches and my own a colossal waste of time, that any proposals that you may be examining and which you might be tempted to submit to us that would entail the lowering (either in effect or in theory) of the present wage rates, or any proposal or plan that will work out less favourable than the present set-up will not be considered by my National Executive Council, let alone be negotiated upon.

"Our proposals, as your association has been continuously informed, are intended for a complete and effective reform and improvement of the present wage structure.

"We cannot, nor, indeed, could any other trade union in any other industry faced with a similar situation regard any employer's association as acting responsibly if they proposed to include in their counter-proposals the worsening of the conditions that it was the aim of our proposals to remedy."

MANUFACTURERS' REPORT

The just issued progress report of the Kinematograph Manufacturers' Association reveals that in the first six months of 1955, £1,083,000 worth of British-made film equipment was exported from the United Kingdom, compared with £949,000 for the first six months of 1954. But 1955's figures would have been larger had it not been for the dock and railroad strikes earlier in the year.

"During January, February, March and

April," says the report, "the monthly totals in each case show a substantial increase over the corresponding month of 1954, but the effect of the strikes is clearly indicated in the slowing down of the tempo of exports in the months of May and June.

"For these months the totals were only approximately the same as those for the same months in 1954."

Fears Steel Shortage

The Association fears also that later in the year there will be a severe shortage of steel supplied here, which will have a serious effect on equipment production. All that despite, optimistic manufacturers believe that their export trade results for 1955 will beat the record total of 1952. They had feared that the reimposition of import restrictions in Australia would militate strongly against them. Latest figures, on the other hand, show that the situation there is better than ever.

Exports to Australia in the whole of 1954 totalled £300,334. For the first half of 1955 they total £201,682; nearly two-thirds of the previous full year.

▽

TOA's Herman Levy continues his exploratory tour around Britain. He was guest at a luncheon given in Edinburgh by prominent Scottish exhibitors.

"Mutual benefit would be derived," he then said, "from closer association between my organisation and the CEA; for the problems confronting American exhibitors would eventually reach exhibitors in this country as well."

CEA's executive arranged a luncheon for Mr. Levy for September 7. He will be attending the Association's General Council on September 14.

▽

The death in a London nursing home of Barrington Gain is announced.

Mr. Gain was a member of the well-known accountancy firm of Farrow, Bersey, Gain and Vincent, and was a director of a number of Rank companies in the early days of the Rank Organisation.

He resigned all those directorships shortly after his senior partner Leslie W. Farrow parted with Mr. Rank.

Until his death he was financial adviser to John Woolf's Independent Film Distributors.

Essaness Circuit \$31,735,000 Suit Goes to Trial

Pending six years, the Essaness circuit's \$31,735,000 anti-trust suit against Balaban and Katz, John Balaban and the major distributors and circuits goes to trial in Chicago Federal Court Monday before Judge William Campbell who warned this week there will be no more delay. Chicago observers expect the case will be one of the longest. The circuit charges conspiracy and monopoly, nationally and in Chicago, depriving it of higher runs and forcing it to pay excessive rentals. The circuit seeks treble damages. Intervening plaintiffs representing the estate of Sidney Spiegel, Jr., also seek treble damages of \$3,705,000.

Companies May Shoot In Canada

Allied Artists Pictures of Canada, Ltd., and International Film Distributors, Ltd., are currently studying all aspects of engaging motion picture production in Canada, Douglas V. Rosen, general manager for both companies, said in New York Tuesday before returning to Toronto.

"We are studying all angles of film production as there is a vast pool of talent available in Canada, much equipment and good locales," Mr. Rosen declared, revealing in turn that inclement weather and the impact of television this year on the Canadian public has caused a 20 per cent decline in motion picture business.

The Canadian distributor of AA pictures and other product stated that discussions were now taking place between his company, which is headed by Nat Taylor, and Associated British Pathe on a producing venture in which the exterior of the contemplated film would be shot in Canada and the interiors in England.

Commenting on film business throughout Canada, Mr. Rosen said that despite a sound economic picture, theatre grosses have been "down" because of the rapid growth of television and the accessibility of U.S. shows to Canadian television set owners.

"The Canadian market contributes at present about seven per cent of the film's United States gross," he said. "Over the past few years, this percentage has varied from four-and-one-half to eight per cent," he said. The percentage figure is now on a decline, Mr. Rosen indicated, because of TV's impact which is making "business tough" for distributors and exhibitors alike, especially in the Montreal area where suburban theatre business has been seriously affected.

Allied Artists Sets Three for September

Allied Artists this month will put three films into national release, according to Morey R. Goldstein, vice-president and general sales manager. The films and dates are: "The Warriors," a Walter Mirisch production in CinemaScope and color by Technicolor and starring Errol Flynn, Joanne Dru and Peter Finch, September 11; "Jail Busters," a Bowery Boys comedy starring Leo Gorcey and Huntz Hall, September 18, and "Wicked Wife," starring Nigel Patrick, Beatrice Campbell, Moira Lister and Betty Ann Davies, September 25.

In Pathe Lab Deal

James Nicholson, president of American Releasing Corporation, in New York to meet eastern exchange heads, has announced the conclusion of negotiations with Pathe Laboratories, Inc., for processing release prints on films, in color and Superscope.

Hollywood Scene

HOLLYWOOD BUREAU

What with Labor Day shortening the week, and with brutally unusual Southern California weather sending the thermometer upward at jet pace, all the studios together (and how convenient it would be if they were) managed to start only one picture—and that one in remote and presumably cool Chamonix, France, a place of frozen peaks and appropriate, therefore, as the whereabouts of Paramount's "The Mountain."

"The Mountain" has Spencer Tracy, Claire Trevor, Robert Wagner, Barbara Darrow, William Demarest and Richard Arlen in the large and versatile cast, and it is going in VistaVision and color by Technicolor. Edward Dmytryk is producer-director.

Completion of five other pictures, during the period, brought the over-all shooting index down to 30.

Asks That Independents Have Voice in Code

Independent producers should have a voice in the administration of the Production Code, Otto Preminger declared at a press conference in New York last week. The future of the industry lies more and more with films made outside the major studios, the producer said, and if the independents had a voice in the administration of the Code decisions "could be made on a picture by picture basis."

Mr. Preminger said also he was in favor of the British system of labeling films "For Adults Only" or "For General Approval."

The producer said that his "Man with the Golden Arm," the script for which was rejected by the Production Code Administration because it deals with narcotic addiction, will be submitted on appeal when it is completed to the MPA board of directors. If it is not approved, United Artists which has contracted to distribute it, can, under the terms of its contract, refuse to do so.

"If that happens," Mr. Preminger said, "I may set up my own organization to release the picture."

Paramount Signs Gassman For Its "War And Peace"

Vittorio Gassman, one of Italy's outstanding actors, has been signed for the starring role of Anatole Kuragin in Paramount's "War and Peace," now before the VistaVision cameras in Italy. Mr. Gassman has been seen in this country in "Bitter Rice" and "Rhapsody." "War and Peace," is based on the great classic by Count Leo Tolstoy. King Vidor is directing for the Ponti-De-Laurentiis production organization from a screenplay by Irwin Shaw. Already starring in the film are: Audrey Hepburn, whose performance in her first American picture, "Roman Holiday," won her an Academy Award, Henry Fonda and Mel Ferrer.

THIS WEEK IN PRODUCTION:

STARTED (1)

PARAMOUNT

The Mountain (Vista-Vision; Technicolor)

COMPLETED (5)

INDEPENDENT

Summer Game (Canyon Films; Eastman color)

PARAMOUNT

The Man Who Knew Too Much (Vista-Vision; Technicolor)

20TH-FOX

Mohawk (Edward L. Alperson; Eastman color)

UNITED ARTISTS

The Killer Is Loose (Crown Prods.)
Frontier Scout (Bel-Air Prods.; De Luxe color)

SHOOTING (29)

ARC (American Releasing Corp.)

The Story of Pat Garrett (Neufeld Prods.; Eastman color)

COLUMBIA

The Way We Are (Wm. Goetz Prods.)

The Eddy Duchin Story (CinemaScope; Technicolor)

Safari (Warwick Prods.; CinemaScope; Technicolor)

Jubal Troop (CinemaScope; Technicolor)

The Gamma People (Warwick)

INDEPENDENT

Comanche (Carl Krueger Co.; CinemaScope; Eastman color)

Dan'l Boone (Gannaway-Ver Halen; CinemaScope)

Around the World in 80 Days (Michael Todd Prods.; Todd A-O)

MGM

Tribute to a Bad Man (CinemaScope; Eastman color)

Meet Me in Las Vegas (CinemaScope; Ansco color)

Lust for Life (CinemaScope; Eastman color)

The Last Hunt (CinemaScope; Eastman color)

PARAMOUNT

The Birds and the Bees (Gomalco Prods.)

VistaVision; Technicolor)

War and Peace (Ponti-De-Laurentiis; Vista-Vision; Technicolor)

The Proud and Profane (VistaVision)

The Ten Commandments (VistaVision; Technicolor)

RKO RADIO

Great Day in the Morning (Superscope; Technicolor)

20TH-FOX

Carousel (CinemaScope; color)

The Lieutenant Wore Skirts (CinemaScope; color)

Rains of Ranchipur (CinemaScope; color)

UNITED ARTISTS

Trapeze (Hecht-Lancaster; Eastman color)

U-I

The Creature Walks Among Us
Pillars of the Sky (CinemaScope; Technicolor)

WARNER BROS.

Good-bye, My Lady (Batjac Prods.)
The Spirit of St. Louis (CinemaScope; WarnerColor)

The Lone Ranger (WarnerColor)

Our Miss Brooks

Giant (George Stevens; WarnerColor)

3 HITS IN

The **PRIVATE WAR of MAJOR BENSON**

Print by TECHNICOLOR

TO H AND B



A ROW



ELL ACK

Print by TECHNICOLOR

Female on the Beach



**Rely on U-I
the consistent
clean-up hitter!**

ONE THEATRE, CAPACITY 116, ADDRESS, TALOFOFO, GUAM



One of the smallest commercial theatres anywhere is the Talofoto theatre on the island of Guam, the 116-seat auditorium of which is shown above. It was recently visited by H. G. Tegtmeier of the B. F. Shearer Company (at right in photo below) and G. R. Moore (left) of the Solano theatre in Fairfield, Calif. They are shown with Not Nothanson, operator of a film supply house on Guam.

On the island of Guam in the Marianas Islands in the South Pacific, there's a small village called Talofoto, which has a population of only 1,018 souls. Should you chance to visit there and be taken on a tour of the local landmarks, there is one building which a native guide is sure to point out with particular pride. It's a small building—only 40 by 65 feet—but a very special one to the populace, since it is a theatre, built almost single-handedly and under great difficulties by one of Talofoto's leading citizens to provide his fellow villagers with motion picture entertainment.

One recent visitor to the village, who came away much impressed with the small theatre and the enterprise and ingenuity of its builder, was H. I. Tegtmeier, vice-president and manager of the San Francisco office of the B. F. Shearer Company, who stopped there while on a tour of the South Pacific with G. R. Moore of the Solano theatre in Fairfield, Calif. The two men were introduced to the owner of the Talofoto theatre, Francisco D. Taitague, who told them something of his struggles as a "pioneer" theatre operator in Guam.

Not the least of the difficulties facing Mr. Taitague when he decided to build his theatre was the lack of any electrical power supply in Talofoto. He licked this by providing his own, one gas-driven and one diesel unit. For building materials he obtained war surplus scrap iron and lumber.

The theatre has a seating capacity of only 116, divided between the "main floor,"



which is equipped with wooden benches and an elevated "loge" section in the center, constructed of wood, which has 14 folding chairs. Projectors are RCA 16mm, and the screen is a "Canex," 9 feet square.

When it came to hiring personnel to run the theatre, however, Mr. Taitague had no problem. He has 14 children.

It was apparent to the visitors that Mr. Taitague, who also owns a general store nearby, operates the theatre without much profit to himself except, of course, that which derives from a "labor of love."

TOA Meeting Agenda Is Diversified

A diversified agenda has been prepared for the annual meeting of the Theatre Owners of America, to be held at the Hotel Biltmore, Los Angeles, October 6-9. This year's meet, seen as the most important since TOA's formation in 1947, will kick off with a stockholders meeting of Exhibitor Film Financial Group, Inc. October 4. It is the first since the TOA-sponsored investment organization, headed by Sam Pinski, was formed following last year's TOA convention.

The TOA board of directors will meet October 5 to discuss pressing industry problems, trade practices and film rentals. Walter Reade, Jr., chairman of the board, is expected to report to the board on the meetings which TOA and Allied States Association committees had with the heads of distribution in May and June.

On the official opening day of the convention, October 6, there will be a report on subscription television by Alfred Starr, co-chairman of Organizations for Free-TV; a talk by Elmer C. Rhoden on the COMPO Audience Awards, and a producers' seminar at which Y. Frank Freeman, vice-president in charge of the Paramount studio, will be one of the representatives.

Committee reports by the chairman of the 15 standing committees will be given October 7. There also will be an advertising, promotion and showmanship seminar conducted by two exhibition and two distribution representatives that day.

October 8 the TOA board and executive committee will meet and separate conventional theatre and drive-in theatre forums will take place. All "loose ends" of business will be concluded on the closing day. A trade show of film equipment, concessions, etc., will be conducted in conjunction with the convention.

IFE Will Distribute First Non-Italian Film

I.F.E. Releasing Corporation will distribute its first non-Italian picture, the J. Arthur Rank Eastmancolor drama, "Lease of Life," starring Robert Donat, it is announced by Robert Benjamin, representing the Rank Organization, and Seymour Poe, executive vice-president of I.F.E. The film was produced by Michael Balcon, and stars Robert Donat and Kay Walsh. It was directed by Charles Frend.

IFE Gets "Madame Butterfly"

The IFE Releasing Corporation announced last week that it has acquired the American distribution rights to the Italian-Japanese co-production of the opera, "Madame Butterfly," shot in color by Technicolor and featuring top Italian and Japanese singing stars.

UNPARALLELED AMONG ADVENTURE EPICS!

Tops them all—just as “Reap The Wild Wind” topped all sea stories and “The Greatest Show On Earth” all spectacles of the entertainment world. Yes, in the entire category of frontier-action pictures, “UNCONQUERED” IS UNSURPASSED!

Paramount Presents
**GARY PAULETTE
COOPER and GODDARD**
Cecil B. DeMille's
UNCONQUERED
COLOR BY
TECHNICOLOR

with HOWARD BORIS
DA SILVA · KARLOFF
CECIL WARD
KELLAWAY · BOND

BIG BOXOFFICE RETURN!

Again Paramount offers you a bonanza-opportunity for swift, sure profit with the magic name of DeMille. Dates are available now. Call us!

Produced and Directed by CECIL B. DeMILLE · Screenplay by Charles Bennett, Fredric M. Frank and Jesse Lasky, Jr. · Based on the novel by Neil H. Swanson
A PARAMOUNT RE-RELEASE



Seven Utah Theatres Go To National

National Theatres will be allowed to acquire seven Utah theatres. It has agreed in the Federal Court negotiations to two stipulations. These are:

It shall within six years divest itself of the Rialto, one of two first run downtown theatres in Salt Lake City.

In the southeast theatre, one of the seven, for three years it shall not book more than 60 per cent of available product. This is in effect if the neighboring World theatre continues its "art" policy.

Other theatres are the Uptown, which like the Rialto had been operated by the Lawrence interests; the Oak Hills drive-in, and the Villa; the Murray, in Murray, and the Academy in Provo.

"White Christmas" For the Holidays

Irving Berlin's "White Christmas," one of the highest grossing motion pictures of 1954, again will be Paramount's "holiday release," with bookings to start in October. The VistaVision and Technicolor production starring Bing Crosby, Danny Kaye, Rosemary Clooney and Vera-Ellen, had its world premiere approximately a year ago at New York's Radio City Music Hall. Since then it has played in thousands of theatres. When it was withdrawn from general release last June, it had an \$8,500,000 domestic boxoffice gross. Approximately 75 per cent of that gross was earned during the 10 weeks from mid-October to New Years.

U-I Short to Treasury To Aid Bond Sales

Universal-International last week completed shipping 400 prints of an Audie Murphy short subject, "Medal of Honor," to the U. S. Treasury Department for use in the department's television campaign to boost the sale of U. S. Savings Bonds. Distribution of the prints to TV stations, which started three weeks ago, was arranged so that the first 15 prints went to Texas stations to tie in with the world premiere and territorial pre-release of Murphy's latest U-I picture, "To Hell and Back."

Harmon Films for U.A.

HOLLYWOOD: Sidney Harmon, writer and producer, has announced United Artists will finance and distribute three pictures he will make. The first, "Men at War," will start this month.

MacMullen College Dean

Hugh MacMullen, formerly with Warners, Columbia and other studios, became dean of the Pasadena Playhouse College of Theatre Arts, Pasadena, Calif., last week.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ending September 3 were:

Albany: LEFT HAND OF GOD (20th-Fox); PETE KELLY'S BLUES (W.B.).

Atlanta: THE COBWEB (MGM); PETE KELLY'S BLUES (W.B.); NOT AS A STRANGER (U.A.) 7th week.

Boston: DAM BUSTERS (W.B.); LOVE IS A MANY SPLENDORED THING (20th-Fox); MARTY (U.A.); MISTER ROBERTS (W.B.) 6th week; TO CATCH A THIEF (Par.).

Buffalo: HOW TO BE VERY, VERY POPULAR (20th-Fox); IT'S ALWAYS FAIR WEATHER (MGM); MARTY (U.A.) 4th week; THE MCCONNELL STORY (W.B.) 2nd week; TO CATCH A THIEF (Par.) 3rd week.

Chicago: COURT MARTIAL (Kingsley) 2nd week; FEMALE ON THE BEACH (U-I); LOVE IS A MANY SPLENDORED THING (20th-Fox); MISTER ROBERTS (W.B.) 3rd week; ONE DESIRE (U-I) 2nd week; THE PHENIX CITY STORY (A.A.) 7th week; SUMMERTIME (U.A.) 7th week; TO CATCH A THIEF (Par.).

Columbus: THE KENTUCKIAN (U.A.); MISTER ROBERTS (W.B.) 4th week; PETE KELLY'S BLUES (W.B.) 2nd week; WE'RE NO ANGELS (Par.).

Denver: MISTER ROBERTS (W.B.) 6th week; PETE KELLY'S BLUES (W.B.); PRIVATE WAR OF MAJOR BENSON (U-I); YOU'RE NEVER TOO YOUNG (Par.).

Des Moines: TO CATCH A THIEF (Par.).

Detroit: LOVE IS A MANY SPLENDORED THING (20th-Fox) 2nd week; MISTER ROBERTS (W.B.) 2nd week; PETE KELLY'S BLUES (W.B.) 3rd week; WICHITA (A.A.).

Hartford: DIVIDED HEART (Rep.) 2nd week; FEMALE ON THE BEACH (U-I) 2nd week; LOVE IS A MANY SPLENDORED THING (20th-Fox); THE NIGHT HOLDS TERROR (Col.); PETE KELLY'S BLUES (W.B.); THE WARRIORS (A.A.); YOU'RE NEVER TOO YOUNG (Par.).

Indianapolis: THE GIRL RUSH (Par.); IT'S ALWAYS FAIR WEATHER (MGM); YOU'RE NEVER TOO YOUNG (Par.).

Jacksonville: FEMALE ON THE BEACH (U-I); THE GIRL RUSH (Par.); LOVE IS A MANY SPLENDORED THING (20th-Fox); PETE KELLY'S BLUES (W.B.) 2nd week.

Kansas City: LOVE IS A MANY SPLENDORED THING (20th-Fox); PETE KELLY'S BLUES (W.B.); TO CATCH A THIEF (Par.); YOU'RE NEVER TOO YOUNG (Par.).

Memphis: PETE KELLY'S BLUES (W.B.); WICHITA (A.A.).

Miami: IT'S ALWAYS FAIR WEATHER (MGM); LADY AND THE TRAMP (B.V.) 2nd week; PRIVATE WAR OF MAJOR BENSON (U-I).

Milwaukee: PETE KELLY'S BLUES (W.B.); PRIVATE WAR OF MAJOR BENSON (U-I); TO CATCH A THIEF (Par.).

Minneapolis: THE KENTUCKIAN (U.A.); MISTER ROBERTS (W.B.) 5th week; NOT AS A STRANGER (U.A.) 7th week; PRIVATE WAR OF MAJOR BENSON (U-I).

New Orleans: BRING YOUR SMILE ALONG (Col.); CREATURE WITH THE ATOM BRAIN (Col.) 2nd week; IT CAME FROM BENEATH THE SEA (Col.) 2nd week; MAGNIFICENT MATADOR (20th-Fox); PRIVATE WAR OF MAJOR BENSON (U-I) 3rd week; TO CATCH A THIEF (Par.).

Oklahoma City: LOVE IS A MANY SPLENDORED THING (20th-Fox) 2nd week; ONE DESIRE (U-I); PETE KELLY'S BLUES (W.B.) 3rd week; A PRIZE OF GOLD (Col.); YOU'RE NEVER TOO YOUNG (Par.) 4th week.

Philadelphia: LOVE IS A MANY SPLENDORED THING (20th-Fox) 2nd week; TO CATCH A THIEF (Par.) 4th week.

Pittsburgh: LOVE IS A MANY SPLENDORED THING (20th-Fox); MARTY (U.A.) 3rd week; THE MCCONNELL STORY (W.B.); SUMMERTIME (U.A.); TO CATCH A THIEF (Par.).

Portland: LOVE IS A MANY SPLENDORED THING (20th-Fox); THE MAN FROM LARAMIE (Col.) 3rd week; MISTER ROBERTS (W.B.) 5th week; YOU'RE NEVER TOO YOUNG (Par.) 2nd week.

Providence: LOVE IS A MANY SPLENDORED THING (20th-Fox); PETE KELLY'S BLUES (W.B.) 2nd week.

Toronto: THE MAN FROM LARAMIE (Col.) 2nd week; NOT AS A STRANGER (U.A.) 3rd week; TO CATCH A THIEF (Par.) 2nd week; WE'RE NO ANGELS (Par.) 3rd week.

Vancouver: DAM BUSTERS (W.B.) 2nd week; YOU'RE NEVER TOO YOUNG (Par.) 2nd week.

Washington: LADY AND THE TRAMP (B.V.); THE MAN FROM LARAMIE (Col.) 6th week; MISTER ROBERTS (W.B.) 6th week; NOT AS A STRANGER (U.A.) 5th week; SUMMERTIME (U.A.); TO CATCH A THIEF (Par.) 2nd week.

Two RCA Dividends

A quarterly dividend of 25 cents per share on the common stock of the Radio Corporation of America, payable October 24, 1955, to holders of record September 16, was de-

clared by the board of directors. A dividend of 87½ cents per share was declared on the first preferred stock for the period October 1, 1955, to December 31, payable January 3, 1956, to holders of record December 12, 1955.

Exploitation To Star at NT Meeting

With emphasis on exploitation, promotion and research, a three-day convention of National Theatres presided over by Elmer C. Rhoden, president, will get under way Monday at the Broadmoor Hotel, Colorado Springs, Colorado.

Seven divisions will be represented with over 100 of the circuit's presidents, film buyers, bookers, district managers, legal, real estate, advertising-publicity, public relations, insurance, merchandising, labor relations, treasurers and purchasing-maintenance department heads in attendance from 20 states.

An analysis and round table discussion of intensified showmanship techniques — as adopted at the National Theatres convention last year in Los Angeles—will highlight the agenda which will include the status of the company; treasurer's report, forthcoming product, research promotions, merchandising, real estate, taxes, admission prices, children's shows, manpower, expense control, art houses, money bookings, advertising, audience poll and attendance trends.

From Los Angeles will be, besides Mr. Rhoden, John B. Bertero, president of Fox West Coast Theatres; Edwin F. Zabel, general manager of National Theatres' Pacific Coast operations, Alan May, National Theatres treasurer, and Bert Pirosh, National Theatres head film buyer; Frank H. Ricketson, Jr., of Denver, vice-president of National Theatres and president of Fox Inter-Mountain Theatres, official host to the visiting delegates, and Richard P. Brous, president of Fox Midwest Theatres, Kansas City, Mo.

Also theatre operating heads M. Spencer Leve, Los Angeles; James Runte, San Francisco; Robert W. Selig, Denver; William Thedford, Seattle; Senn Lawler, Kansas City, Mo.; and Gordon Hewitt, Milwaukee.

From Eastern states will be William Moclair, New York; Dave Idzal, Detroit, and Harold Seidenberg, Philadelphia.

National Theatres' board, making the Colorado Springs journey, will include Gen. Benjamin F. Giles, Richard W. Millar, Willard W. Keith, Earle G. Hines, Gregson Bautzer and Graham L. Sterling, Jr.

Telemeter's Subsidiary To Make Closed TV Units

Closed circuit television systems for small communities will be manufactured by the Ampli-Vision division of the International Telemeter Corporation, itself a subsidiary of Paramount, and distributed by Graybar Electric. The new line of camera chains and low power transmitters supplements broad band amplifiers and other equipment already being made by Ampli-Vision; and it is for use by community, industrial, hotel, motel and apartment house TV installations, the company announced.

Hugh Quigley, Former QP Hollywood Manager, Dies



Hugh Quigley

brother, Martin Quigley, is president.

Mr. Quigley was born in Cleveland. In 1929 he liquidated an investment business in Cleveland of which he was part owner and removed to California. In his first years in California he was engaged in real estate activities, eventually joining the staff of Quigley Publications.

He is survived by the widow, two brothers and a sister.

Walter Gould, Was U.A. Foreign Sales Head

Walter Gould, 53, veteran foreign sales executive, and former foreign manager of United Artists, died of a heart attack in New York September 5. Mr. Gould entered the industry in 1920, joined United Artists' foreign department in 1926 and successively served as branch manager in Panama, supervisor in Peru, special representative in Mexico, division manager for Latin-America and assistant foreign manager. He was appointed foreign manager in 1940. He resigned in 1949 to enter business for himself, and for the past six years was sales representative in the United States for a number of American and European producers and distributors. Surviving are his widow, Catherine; two sons, Kent and Walter Jay; a daughter, Kathryn Leonore, and a brother, Charles.

Richard D. Walsh

BUFFALO: Richard D. Walsh, 58, veteran theatre advertising and public relations representative in the Buffalo and Niagara Falls areas, died September 3 in Millard Fillmore Hospital here. He had been ill four weeks. For the last 12 years, Mr. Walsh directed advertising and publicity for the Hayman theatres in Niagara Falls. He had been with the Hayman interests for 27 years. Surviving Mr. Walsh are his widow, a daughter and a son.

Philip Markell

BOSTON: Philip Markell, 70, who some time ago retired as president of Markell Sanitary Products, a company supplying theatres in the New England area, died September 5 at his daughter's home in Norwalk, Conn. He leaves his widow and a son, Joseph A. Markell.

Hospital Board Meets At Saranac

Some 70 industry leaders this weekend are inspecting the Will Rogers Memorial Hospital, at Saranac Lake, New York. They also were to attend the board of directors meeting there.

The group left New York Thursday evening, and on Friday morning were to begin their tour with breakfast at the hospital. They were to hear from medical director Dr. George E. Wilson, and associates Dr. H. W. Creary and Dr. W. K. Stern. Also to be speakers were Drs. Morris Dworski and W. W. Woodruff. The progress made at the hospital was to be detailed.

Saturday the directors were to meet at the Edgewater Motel at Schroon Lake and hear reports from hospital president Abe Montague and others. The entire party late Saturday afternoon after completion of the tours was to relax at the motel and environs as guest of the owner, Herman Robbins, president of National Screen Service, and his sons Alan, Burton and Norman.

SMPTE Annual Awards to Be Presented October 4

The annual awards session of the 78th semi-annual convention of the Society of Motion Picture and Television Engineers will take place the evening of October 4. At that time winners of the Society's progress, Sarnoff, Warner and Journal awards for 1955 will be introduced and presented medals and citations. Dr. John G. Frayne, SMPTE president, announced that 17 members have been approved by the board of governors for elevation to the grade of Fellow and they will be presented award certificates the same day. The theme of the entire convention, to be held at the Lake Placid Club, Essex County, New York, October 2-7, will be color, in motion pictures and television.

Loew's Will Lease New Theatre at Coral Gables

Loew's Theatres, having won court approval under terms of the consent decree, this week exercised its option to lease a new theatre being built at Coral Gables, Fla., with the most modern equipment. The house is owned by Sun-Red, Inc., president of which is George J. Schaefer, distribution executive. The theatre seats 1,300.

New England Allied Invites Eastern Units to Convention

New England Allied's convention at the Toy Tavern, Winchendon, Mass., October 24 and 25 will appear to observers like an eastern regional meeting. Delegates will be on hand from New York, New Jersey, and Maryland.

"Colliers" Describes Pay TV Tilt

Colliers Magazine in its September 16 issue definitively and lengthily quotes personalities and describes issues in the current fight between proponents of free and pay television. Written by Bill Davidson, the article is illustrated and runs eight pages. Mr. Davidson tells about Telemeter, Phonevision, and Skiatron and quotes their spokesmen, and their opponents, who include leaders in the theatre and network business. He describes the Chicago (Zenith) and Palm Springs (Telemeter) home listening experiments; notes that the average paid in was \$8.70 per month; indicates the FCC will hand the hot legal potato to Congress and that Congress will hand it back again; confirms the question is tricky and complex; notes the possibility of spontaneous and also a cultivated public pressure for pay TV, and also that independent stations within TV may break ranks and add to the pressure. The article points out an important factor, that overseas and in Canada, the pay TV forces may prove by example a practical and startling commercial success.

U.A. Theatres Buys Rowley Circuit Control

All of the Class A stock of Rowley United Theatres, Inc., has been acquired as of August 31 by the United Artists Theatre Circuit, Inc., it was announced this week by George P. Skouras, United Artists Theatres president. Rowley United Theatres owns and operates approximately 150 indoor theatres and drive-ins in Texas, Oklahoma and Arkansas.

The acquisition was made from members of the Rowley family. Through it, United Artists Theatre Circuit now owns 100 per cent of the common stock of the Rowley United Theatres. Previous to this consolidation, United Artists Theatres owned 50 per cent. The Rowley family received United Artists Theatre Circuit, Inc., common stock.

Mr. Skouras said there will be no management changes in the operation of the Rowley United Theatre Circuit. Edward H. Rowley becomes chairman of the board and his son, John H. Rowley, was elected president.

Reports Perspecta Is Popular Overseas

More than 2,500 theatres overseas will have the Perspecta sound system by the beginning of the year, George Muchnic, Loew's International vice-president, predicted last week in New York. His company has a 50 per cent interest in the process. Mr. Muchnic called attention to an installation rate of as much as 300 units monthly, and said Italian exhibitors alone have put in 650 systems. Japan in the Far East is the biggest customer. Import regulations

People in The News

JOSEPH H. MOSKOWITZ, 20th Century-Fox vice-president and Eastern studio representative, arrived in New York this week following studio conferences and will leave shortly for London to meet with DARRYL F. ZANUCK, SPYROS P. SKOURAS and OTTO KOEGEL on production matters.

MAX E. YOUNGSTINE, United Artists vice-president, returned to New York last week following a 10-week stay in Hollywood where he conferred with independent producers filming or preparing pictures for UA release.

JOSEPH S. DUBIN, Universal chief studio counsel, has been appointed chairman of the Copyright Sub-Section of the American Bar Association Section on Patents, Trademarks and Copyrights. He is the first major studio representative to be so honored.

BEN GOETZ terminated his contract as chairman and managing director of MGM's British studios in London last week to remain in this country because of his wife's health.

FERNANDO F. GALVAN has joined Columbia Pictures International Corp. as assistant to LAWRENCE H. LIPSKIN, head of publicity, advertising and exploitation. Mr. GALVAN was acting chief news editor of the Voice of America in Washington.

LAWRENCE TERRELL has been appointed Paramount branch manager in Charlotte, succeeding A. H. DURAN, resigned. He had been a salesman in Atlanta since 1950.

HARRY PAYNTER, formerly a salesman in the RKO Toronto exchange, was appointed branch manager in Calgary, succeeding ARTHUR ELLIOTT, resigned. HERBERT H. GREENBAUM, Toronto booker, succeeds Mr. PAYNTER there.

D. J. GOODLATTE, managing director of Associated British Cinemas, has been invited to become a director of Associated British Picture Corp., the parent company, upon the retirement of EDWARD MALONEY.

hamper installations in Latin-America, he added. There now are 78 installations in Mexico, 50 in Brazil, 30 in Colombia, 21 in Panama, and six in Peru.

Mrs. Luce Didn't Censor "Jungle": State Department

The U. S. Ambassador to Italy, Mrs. Clare Luce Booth, did not demand or request the withdrawal of MGM's "Blackboard Jungle" from the Venice Film Festival, the State Department said in Washington last week. The Department explained Mrs. Luce merely indicated that if the film was shown, she possibly would not attend. The Department also declared "Interrupted Melody" was substituted without suggestion by Mrs. Luce. The removal brought from MGM officials and others in the industry charges of unwarranted censorship.

Community Bars Juveniles From Streets Late at Night

Pine Lawn, St. Louis County, now bars children under 17 from streets and public places after 10:55 P.M. Sundays through Thursdays and after 11:55 P.M. Fridays and Saturdays. The fines for violations are according to circumstances \$5 to \$100.

Move Albany Office

ALBANY: United Artists is moving its local office from 443 No. Pearl St., to part of the second floor quarters in Strand Theatre building, downtown, formerly used for Stanley Warner zone operations.

Rank Buys French Unit

by HENRY KAHN

PARIS: The J. Arthur Rank Organization announced here this week that it had completed negotiations to take control of Victory Films, French distribution company with which it has been associated for some time.

Distribution of Rank product in France has until now included several different outlets, although Victory has played a steadily increasing part in recent years. Major reason for the present deal is said to be a desire to concentrate through one channel what the Rank company considers to be an exceptional line-up of product now coming from the studios.

Victory will continue to distribute some French films, including the Jean Gabin production "Gaz-Oil" soon to be released.

J. A. Hiscocks, J. Arthur Rank representative in France for several years, will be president of Victory Films, succeeding J. Mauger who will remain on the board of directors. Victory will continue to be represented in Lyon, Marseille and Bordeaux by Les Films Oceanic, in Nancy by Andre Pontet, and in Lille by Nord Film locations.

Loew's Votes Dividend

The board of directors of Loew's Inc., has declared a dividend on the common stock of 25 cents per share, payable September 30 to stockholders of record September 13.

STORMING THE SOUTH AND SOUTHWEST WITH A SATURATION BOOKING- SEPT. 22

203 DATES SET FOR
ANOTHER BLOCKBUSTER
FROM THE MAKERS OF
"BEACHHEAD"!

THE NEW ANAMORPHIC PROCESS
SUPERSCOPE
ON THE GIANT WIDE SCREEN

Desert Sands

COLOR BY **TECHNICOLOR**

starring **RALPH MARLA J. CARROL**
MEEKER • ENGLISH • NAISH
co-starring **JOHN RON JOHN KEITH**
CARRADINE • RANDELL • SMITH • LARSEN

with Lita Milan • Philip Tonge • Otto Waldis • GEORGE W. GEORGE • GEORGE F. SLAVIN and DANNY ARNOLD • AUBREY SCHENCK • HOWARD W. KOCH • LESLEY SELANDER • A BEL-AIR Production
Executive Producer Producer Director

thru
UA

The National Spotlight

ALBANY

Elias Schlenger, new Fabian division manager, met branch managers at a luncheon arranged by circuit chief buyer Bernard Brooks. Earlier Schlenger had been introduced to house managers at a similar affair by Louis R. Golding, one time division manager here and now home office executive. Schlenger came from Staten Island to replace Saul J. Ullman, currently on leave of absence due to health. Irene Économe continues as division booker. . . . Rosalind Russell visited here this week for personal appearances with "The Girl Rush" at Fabian's Palace. . . . Ed McIntyre notified exchanges that he has reopened the flooded Copake in Copake, after being closed a week for repairs. . . . Joe Misiolo, conducting the Warren in Warrensburg, reported that his Lake Huntington theatre (in lower Catskills) would be dark for the rest of the summer, as a result of flood damages. . . . "Excellent returns" in the special Will Rogers Memorial Hospital drive were reported by distributor Chairman Ray Smith.

ATLANTA

Branscome James, Royce theatre, Royston, Ga., and R. H. Brannon, theatre in Georgia, were here booking. . . . Bill Ashley, service manager of Dixie Theatre Service, died here of a heart attack. . . . Richard Boring has been named head bookkeeper and office manager of the Theatre Seat Service Co., Nashville, Tenn. He formerly was with the Crescent Amusement Company in Nashville. . . . Joan Koontz has resigned from Warners', Jacksonville, Fla. . . . Olin Evans, owner of the Starlite drive-in, Florala, Ala., has reopened after a fire which destroyed his projection room and concession stand several weeks ago. . . . The Boynton theatre's new owners are the Gulf Stream Theatre Co. Officers are Richard and S. P. Jobb and Doyle Morgan. . . . William S. Jordan, manager of the State theatre, Raleigh, N. C. is recuperating from a back injury suffered in an automobile accident. . . . New owner of the Columbus drive-in, Tampa, Fla. is W. E. Grout. . . . The Bowline drive-in, for 600 cars, at Decatur, Ala., has opened. Owners are W. W. Hamonds, Jr., C. B. Gross and C. D. Wheeler. They also own drive-ins at Florence, Ala., and Albertsville, Ala. . . . Dick Kennedy, president of Alabama Theatre Owners and theatres in Alabama and Tennessee, was in. . . . C. V. McLain, owner of the Cameo theatre, St. Augustine, Fla., and family has returned there after a vacation in North Carolina. . . . The Ochs Management Co. of Cleveland, recent purchaser of Florida drive-ins, will open a Florida headquarters in Dania, to be operated by James S. Ochs.

BOSTON

Two premieres on the same evening caused police to detour motor traffic so that Washington Street could be free for the parades and foot traffic. "To Hell and Back" had a one-performance special preview for the VFW, with star Audie Murphy in attendance to receive a special citation from

the stage of the Keith Memorial theatre. Across the street "Cinerama Holiday" was presented for the first time with the New England Council taking over the entire house. Proceeds went to the victims of the recent floods. . . . The Opera House, Bangor, Me., will have the New England premiere of "Wiretapper," distributed in New England by Embassy Pictures Corp. . . . Carroll Rowell, owner of the Idle Hour, Hardwick, Vt., has been appointed treasurer of the Hardwick Trust Company. . . . Arthur Lockwood and his wife are returning from a summer spent traveling in Europe. . . . Elmer Nolte, Jr., president of Allied Motion Picture Theatre Owners of Maryland, has appointed Leon Back and Meyer Leventhal as attendance committee chairmen for the regional convention of Independent Exhibitors, Inc. of New England to be held at Toy Town Tavern October 24-25, at Winchendon, Mass. Sid Stern, president of Allied Theatres of New Jersey, has appointed himself, Wilbur Snaper and Irving Dollinger to be attendance chairmen from his area, all of whom will be present at the convention.

BUFFALO

Arthur Krolick, district manager, AB-PT, Buffalo and Rochester; Charles B. Taylor, associate district manager, and Francis Anderson, city manager, Rochester, are in Spring Lake, N. J., this week attending the annual convention of the theatre circuit. . . . The Town Casino, which plays many big personalities, including screen and TV stars, will have a "new look" when it reopens September 10. Harry Altman and Harry Wallens operate the Town Casino. . . . Davy Crockett Days were declared in South Buffalo August 18-20 when merchants cooperated with Manager Charles McKernan of the Seneca in offering 100 prizes for the Seneca's Davy Crockett matinee. McKernan got front page stories in the *South Buffalo News* on the stunt. . . . Supreme Court Justice Walter A. Lynch in New York has reserved decision after the filing of additional briefs in a suit in which Ed Sullivan, columnist and TV star, seeks to halt a Buffalo firm's use of the name of Ed Sullivan Radio and TV, Inc.

CHICAGO

Variety Club of Illinois theatre collections total approximately \$55,000. The money goes to LaRabida Sanitarium. . . . Carl Goodman of Goodman and Harrison Theatres is planning a trip to the coast. . . . A number of B&K managerial changes have been announced. Ben Levy, assistant manager at the State Lake, will transfer to the Belpark; Bernard Hammer, formerly at the Harding, went to the State Lake as assistant manager; Paul Diener, trainee manager, was transferred from the State Lake to the Uptown Theatre. . . . Edward Cassin, an assistant manager at the State Lake, started his vacation September 9. Jack Clark of the Tiffin theatre brought his family back to the city immediately after Labor Day. . . . The Terminal theatre boasts a new marquee costing \$35,000. . . . Stage shows have returned to the Regal theatre. A "Rhythm and

Blues" stage jamboree opened the extra features. . . . Chicago theatre grosses while Howard Miller headed the stage revue for two weeks reached \$150,000, the biggest of the summer. "You're Never Too Young" was the film presentation. Alliance Amusement Company announced the Labor Day closing of their Lake Shore drive-in. At this time they plan to operate their other outdoor theatres through September, or as long as good weather prevails. This company also announced that their annual drive meeting is scheduled for September 29 and 30, at the Sheraton-Lincoln Hotel, Indianapolis.

CLEVELAND

Peter Wellman, owner of the Wellman and New Mock theatre, Girard, O., is visiting his 98-year-old mother in Sparta, Greece. . . . George Manos, president of the Manos Amusement Company of Toronto, opened his new 500-seat Skyway drive-in, located at Malvern, O., over the holiday weekend. It is entirely equipped with Motiograph equipment furnished by Ben L. Ogron of Ohio Theatre Supply Co. . . . Rockford theatre, Rockford, closed during the hot spell and reopened September 2. . . . Eddie Johnson of Central Shipping and Mrs. Johnson had as weekend guest their son, Lt. Charles Johnson, a jet and helicopter pilot. . . . In Canton this week the Dueber theatre reopened and the Park at North Canton closed. . . . Here over the long weekend visiting Irwin Pollard, Imperial Pictures head, were his daughter and two grandchildren from Rochester. . . . Herb Ochs has transferred Bill McDonald from manager of the Star Top drive-in, Sarnia, to manager of one of his recently opened Tampa drive-ins. . . . Sally Wein, daughter of John C. Wein, business manager for local F-5, a June graduate of Baldwin Wallace College, is the only girl accepted in the freshman class of the Ohio State University Law School. . . . George Delis, Canton, O., theatre owner, and family are here from Athens, Greece, where they also maintain a home.

COLUMBUS

"Mr. Roberts" was held for a fifth week at the RKO Grand and manager Charles Sugarman held "Marty" for a second week at the World. . . . Lou Holleb, manager of the In Town Auto theatre, booked "Naked Amazon" for a first run showing. . . . Eight indoor houses and drive-ins had first run showings of "Stranger on Horseback" and "Big House, U. S. A." . . . Norman Nadel, Columbus *Citizen* theatre editor, wrote a column in praise of Senator Charles Mosher's conduct of hearings before the Senate Education Committee on the film censorship bill and said that the censorship issue "is sure to be brought up again."

DENVER

Variety Tent 37 expects to be in new quarters in the Cosmopolitan Hotel by October 1, with a party likely that evening. The new clubrooms will have 1,200 square feet,

(Continued on page 38)

TESS of the West...

without leaving the studio!

Simple . . . easy . . . and fast—nowadays!
Either use location shots as rear
projections . . . or combine background
and studio-made master-positives in the
laboratory . . . or make glass shots.

In other words, motion pictures—
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To help solve problems
concerning the selection and use
of black-and-white or color film,
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Technical Service for Motion
Pictures—offices in strategic
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Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois



(Continued from page 36)

will be in a new section of the building and will be one of the finest clubs in the region. Coasting with 175 members at present a drive will expand that to 300, strictly within the entertainment field—theatres, radio, television and the like. . . . J. M. F. Dubois, freelance newsreel cameraman, working for NBC covering President Eisenhower on his stay in Denver. . . . Gene Gerbase, Republic branch manager, and Mrs. Gerbase, to Billings, Mont., on business and pleasure. . . . John Denman, manager of the Denver, moved to Salt Lake City by Fox Intermountain Theatres, to be city manager following their purchase of seven theatres from Joseph Lawrence. Five are in Salt Lake City, one each in Murray and Provo, Utah.

DES MOINES

CinemaScope equipment, wide screen and new projection equipment have been installed at the Strand theatre in Marshalltown by Neal Houtz, manager. A new policy of single features has gone into effect with the installation. First CinemaScope production shown was "Interrupted Melody." . . . A series of 12 free weekly movies has been concluded at Bayard. The shows were sponsored by the merchants of the Bayard community. . . . Free back-to-school movies were shown at the Regent theatre in Cedar Falls. Four merchants in the city sponsored the program. . . . "Appreciation week" was conducted in Morning Sun in behalf of the Cozy theatre, a community-owned business. The movement was to rally support for the theatre and to bring to the attention of the townspeople "the value of the theatre as a source of good entertainment." The rally included the sale of tickets to the Cozy which entitled the holder to attend special showings there over a three-day period. . . . The whole family pitched in when the screen at the Davenport Bel-Air drive-in was enlarged recently. Joe Leahy got the contract to do the job, then enlisted the aid of his father, 71, and his five brothers. . . . The Beaver theatre, a 400-seat neighborhood house in Des Moines, and a landmark in the community for a generation, has been closed.

DETROIT

The Birmingham in Birmingham has turned up a successful format with the Saturday morning shows. A local dress shop with a large high school clientele sponsors a disk jockey show each week. . . . On fashionable Washington Blvd. between the Statler and the Sheraton-Cadillac, the Industrial National Bank is displaying "Cinerama Holiday." . . . Detroit City Council has passed a resolution asking Walter Thompson to bring his Cinerama crew to Detroit. Thompson is expected in Sault Ste. Marie for shooting of part of the next Cinerama attraction. Detroit auto men see no reason that Detroit assembly lines should not be included in the seven modern wonders of the world. . . . Don Lewis, Sr., projectionist at the Bel Air, died of a heart attack at the age of 60. . . . Russ Russo, assistant manager of the Music Hall, has moved to St. Louis, where he will manage the Ambassador. . . . Arthur Herzog, Jr., is exploiting five first runs at once.

HARTFORD

Ted Harris, managing director of the State theatre, Hartford, and Mrs. Harris are grandparents again, with the birth of a baby boy to their daughter. Mrs. Ozzie Levison of

West Hartford. . . . Arthur Alperin of the Colonial theatre, Southington, Conn., and Mrs. Alperin are parents of a boy, named Richard. Paternal grandparents are Mr. and Mrs. Mickey Alperin of the Hartford Theatres Circuit. . . . Sam Germaine of the 20th-Fox New Haven exchange is marking his 30th year with the company. . . . Sampson-Spodick-Bialek Theatres have reopened the Lincoln, New Haven, following extensive remodeling, including installation of air conditioning system. The Lincoln is a first run situation, playing primarily art attractions. . . . Hartford visitors: William T. Powell, division manager, Smith Management Co.; Harry Browning, district manager, New England Theatres; Harry F. Shaw, division manager, Loew's Poli-New England Theatres; Harry Feinstein, zone manager, Stanley Warner Theatres.

INDIANAPOLIS

The Allied Theatre Owners of Indiana will hold its Fall convention at the Marott Hotel here November 15-16. . . . ATOI's September 13 board meeting is scheduled for the Lincoln Hotel, not the Variety Club, which closed for the summer. . . . The wife of Gail Lancaster, Huntington exhibitor, was painfully injured when hit by a motorboat while swimming in Lake Wawasee. . . . Mr. and Mrs. Howard Pontious will reopen the Fairy at Nappanee this month. . . . Ben Misenheimer has bought the 600-car DeLuxe drive-in at LaPorte and will move there from Covington. . . . Jim Ackron, owner of the Ritz at Tipton, reports he will rent out his backstage area for storage and office space. . . . First run theatres were holding their own over the long holiday weekend against record attendance at the Indiana State Fair.

JACKSONVILLE

B. B. Garner and Bolivar Hyde, Talgar Theatres executives from Lakeland home office, were here to confer with Glenn Gryder, booking chief. . . . Ray Elkins of Rowley United Theatres, Dallas, Tex., was here during a vacation to visit old friend Thomas P. Tidwell, 20th-Fox branch manager. . . . September 1 marked the opening of the Wesconnett drive-in, owned by Thomas E. Bell, making it the city's 13th outdoor theatre. . . . W. M. "Snake" Richardson, Capitol Releasing Corp. of Atlanta, was in town calling on booking offices. . . . Another visitor was Harald Laird of Tampa, manager of the Republic branch there. . . . Two former Jaxons, Dot Overall and Henry Neilsen of Wilby-Kincey Theatres in Atlanta, were here to see their former associates. . . . Floyd Stowe, local independent, is booking for Richard Jebb, new co-owner of the Boynton theatre, Boynton Beach. . . . Philip Cohenstein's Midway theatre, Perrine, has been converted to CinemaScope. . . . Honored at a joint birthday party and luncheon in the Studio theatre were LaMar Sarra, vice-president, and Pamela Wright, advertising assistant, by the Florida State Theatres home office staff.

KANSAS CITY

A new technique will be employed at the annual meeting of Fox Midwest circuit managers September 27 and 28—small-group discussions of topics, the first morning, and report on their findings, in the afternoon, at a full session. Richard Brous, president, and Senn Lawler, general manager, of the

division, will head the convention program. . . . So far the home games of the Kansas City Athletics have drawn a million and a quarter attendance. Thousands have come from a distance to watch the Athletics play—adding appreciably to the visitors in Kansas City interested in other entertainment also. . . . The series of summer weekly matinees for children in Fox Midwest theatres has ended; with total results called good. Several circuit theatres have provided and plan more "back-to-school" matinees before school opens. . . . Matt Plunkett, manager of the RKO Missouri, is on a week's vacation, with Charles Van Horn, assistant manager, handling the job in his absence. . . . The Riverside drive-in offers a "Dusk to Dawn" program for Saturday—no show repeated. The Hillcrest offers "Hibie Shep and his Cowtown Wranglers" in person, 6 to 8 P.M., no extra charge.

LOS ANGELES

Charles Kranz, co-franchise holder of Realart Pictures, celebrated his 40th year in the motion picture industry. Irving Levin, partner of Mr. Kranz, and head of Filmmakers, planed out for England to arrange for the shooting of the company's new release, "The Weapon." . . . Returning to their home after a vacation here were Jack Van Leer, of the Harry L. Nace Theatres, and his wife. . . . Art Salsborn has closed his Baldwin theatre in Baldwin Park in order to install a new screen, seats, and to paint the house. . . . J. D. L'Esperance, formerly a manager with Fox West Coast in San Diego, has reopened the old National theatre in National City, which has been dark for some time. It was formerly owned by Harry Goldfarb, who operated the Bay, National City. . . . Mark Hendricks, manager of the Four Star for the United Artists Theatres, shifts to United Artists Downtown, while Claude Spaeth of the State goes to the Four Star. . . . Jack Y. Berman of Alladin Enterprises was host at the Hawaiian Night held by the Variety Club in the Ambassador Hotel. . . . Slated to open September 3 in Las Vegas is the new Nevada drive-in, a 1,250-car unit built by B. J. Leavitt and Associates. . . . Back from a two-week vacation in San Francisco was Carl Burrows, Warner booker.

MEMPHIS

Nello F. Pacini, part owner of Palace theatre on Beale Street in Memphis, was stricken with a heart attack while walking from his car to Russwood Park to attend a night baseball game, and died. Mr. Pacini was 60. . . . Rudolph J. Hora, Loew's State projectionist, World War I veteran and a lifelong Memphian, died at Kennedy Hospital in Memphis at the age of 66 after a long illness. He had worked as projectionist for many years at many Memphis theatres. . . . "Pete Kelly's Blues," Warner Bros. film, hit two and one-half times average attendance during its first week at the Warner theatre to set the first run pace in Memphis. . . . R. R. Clemmons, owner, is reopening the Missouri theatre at Palmer, Mo., which has been closed for more than two months. Formal opening was set for September 10. Improved business conditions in the community, Mr. Clemmons reported, caused him to reopen. . . . Orris Collins, Paragould, Ark.; W. H. Gray, Rutherford, Tenn.; K. H. Kinney, Hughes, Ark.; Leon Roundtree, Holly Springs, Miss.; Lyle Richmond,

(Continued on opposite page)

(Continued from opposite page)

Senath, Mo.; and Whyte Bedford, Hamilton, Ala., were among visiting Mid-South exhibitors booking on Film Row.

MIAMI

The 300-seat Key Largo theatre located in the town of the same name, opened August 27, and Edgar Pearce, of the Pearce Theatre Equipment Co., who supplied all the equipment reports that Governor Collins, unable to attend, has promised to come down at a later date and participate in the dedication. L. L. Brown is the owner. . . . The Cinemarada, the 600-seat theatre to be built by the Duncans in Islamorada, will be cooled by a 40-ton air conditioning unit and construction is to begin shortly after the September 12 closing date for bids. . . . Taking late vacations are Bob Battin, manager of the Beach and Bill Duggin, top man at the Florida in West Palm Beach. . . . The accent will be on youth at the Center theatre where every Friday night they will offer a Teen Talent Revue. . . . A native Floridian, Ivy Snell, will hold a one-man showing of twenty oils at the Mayfair Art, through September 13, after which the art will have a two-week hanging at the Parkway. . . . With the theatre TV championship bout of September 20 already practically a sellout at the three Wometco houses scheduled, Sonny Shepherd has been hard at work arranging for portable equipment to also make the Miracle a fight arena for that night.

MILWAUKEE

People of the industry here were invited September 1 to the pre-grand opening of the Marcus Theatre Management's new Starlite Outdoor theatre on Milwaukee's far north west side. Ben Marcus was host. "To Hell and Back" was previewed at the pre-opening with a buffet dinner following in the high concession building. Manager at the new Starlite is Robert Klein, who has been with Marcus Theatres for seven years, six of which as manager of the 41 drive-in at Appleton. . . . A beauty contest was held on the stage of the Century theatre here to pick Miss Upper Third Street. The contest was held in connection with the opening of new off-street parking lots for North 3rd Street shoppers. A picture of Robert Brill, manager of the Century, appeared in the local press with three finalists in the contest.

MINNEAPOLIS

Ed Linder, manager of the loop Gopher, is resigning September 13 to take over as general manager of a new circuit being formed in Maryland, Washington, D. C., southern Pennsylvania and northern Virginia. . . . Paul Carlson is the new assistant manager of the World. He formerly was associated with Cinerama at the Century. . . . Frank Campo resigned as a booker at Paramount to become a salesman at Allied Artists. . . . Stan McCulloch, RKO booker, returned from a fishing trip in Canada. . . . The entire first floor of the 20th Century-Fox exchange has been redecorated. . . . Ann Allen, branch manager's secretary at U.A., is back from a vacation in Scotland. . . . Beatrice Olson is the new branch manager's secretary at Paramount. . . . The neighborhood Hollywood is using the month to play pictures that have won Academy Awards, two changes a week and two pictures at a time. All the accompanying shorts are award winners, too. . . . Kenny Bergman,

U-I booker, vacationed in Denver and Salt Lake City. . . . Evelyn Lukes, cashier at U.A., will marry James Glader September 20. They will live in St. Paul.

NEW ORLEANS

Lewis Adolph has opened his new theatre in Venice, La. . . . Southern Amusement Company closed the Jefferson, first run situation, in Lafayette, La., September 3 for an indefinite period for an extensive program of remodeling and refurbishing. . . . The Saenger and Loew's State, two first run theatres in the city, will carry the Rocky Marciano-Archie Moore heavyweight championship fight, on the closed circuit telecast. Admission price for all seats is \$3.50. . . . Tupelo, Mississippi's only home-owned theatre, was opened recently by owners Joe Chambers and Frank Heard. It is a 400-car drive-in named the Lee. . . . The reopening date for the Round Up drive-in, Lake Charles, La., has again been postponed. It is now slated for September 11. . . . Lewis Cox has already scheduled the closing date of the Bayouland drive-in, Barton, La., for the winter season, which is October 4. . . . New owners of the Star, Pineville, La., are Paul K. Sayers and Rubin Talbort. They purchased the house from Charles Morel, Natchez, Miss.

OKLAHOMA CITY

On August 31 both the Will Rogers and the May theatres had a big bargain show, "Kiddies & Parents Back to School Show." All seats were 25 cents for the matinee and night show. Two features were shown, "I'll See You in My Dreams" and "Dakota Lil" plus five cartoons. Everyone attending was given free candy. . . . The Harbor theatre held a midnight horror show August 27, showing "The Evil Mind" and "The Brain Snatcher." Free passes went to all ladies who dared to stay to the end.

PHILADELPHIA

Mike Felt, interim head of the Pennsylvania State Board of Motion Picture Censors, announced that the Clark Film Service is now handling the shipping and delivery of prints for the Board. . . . Charles McDonald has taken over the York, York Pa., from J. W. Richley, and has closed it for repairs. . . . The old National, a theatrical landmark in Wilmington, Del., but dark since 1951, will be torn down to make way for a parking lot. . . . Harold D. Cohen has closed his Center, Lewistown, Pa. . . . Fred Goldman, head of Exceptional Films, local art films distributors, is recovering from an illness. . . . C. D. Weiser has closed both his Sky, Middleburg, Pa., and the Pix, Mifflinburg, Pa. . . . The two Walter Reade drive-ins in the Trenton, N. J., area—the Trenton and the Lawrence drive-ins, staged special midnight performances during the Labor Day weekend for the benefit of the American Red Cross Disaster Relief Fund. . . . An "Achievement Award" was presented by the State Commander of the Jewish War Veterans to Audie Murphy on his visit to Philadelphia to help publicize "To Hell and Back." Presentation took place on the stage of the Mastbaum.

PITTSBURGH

Warners sent "Tall Man Riding" and "The Dam Busters" first run into a flock of neighborhood houses. . . . "The Good Die

Young" replaced "The Beachcomber" in the Guild art house. . . . Bernie Elinoff, Stanley Warner shorts booker, vacationing in Miami Beach. . . . The Stanley has added "Blood Alley" to its booking chart, following "Pete Kelly's Blues" . . . Fall season competition for the Downtown houses began with the reopening of the Casino burlesque house, the "Ice Capades" for nine days in the Gardens and the Nixon legitimate house with "The King and I." . . . Zeb Epstein, Cinerama southeast division manager, subbing for Robert H. Suits, Warner managing director, while Suits vacations in Philadelphia and Indiana. . . . "It's Always Fair Weather" will follow "Girl Rush" in the Penn. . . . There's not a Marciano-Moore TV fight seat to be had locally with the Penn, Stanley, Harris and Enright completely sold out.

PORTLAND

Marty Foster is showing "Marty" on an exclusive second run deal. The picture played the de luxe Liberty theatre about six weeks ago and stayed nine days. . . . Will Hudson, manager of the Liberty theatre, is getting his TV fight campaign going. Hamrick's Roxy and Liberty have installed special equipment for the fight, which will be a first for Portland. . . . Fox theatre manager Dean Mathews is on vacation. Credit Oregon district manager for Evergreen, Oscar Nyberg, with doing a tremendous job for the opening of the New Fox theatre in Eugene, Ore. . . . Journal drama editor Arnold Marks back at his desk after a two-week vacation at Seaview, Wash. . . . Sky-View drive-in nearing completion at Moses Lake, Wash. . . . Marvin Fox, former city manager for the Hamrick circuit, is now booker for Al Forman's United Theatres. "Mr. Roberts" set a new record at J. J. Parker's Broadway theatre.

PROVIDENCE

Loew's State, in conjunction with United Artists, presented special private showings of "Summertime" at the Avon Cinema. At the two morning previews were state and city officials, members of the press, and representatives from radio and television stations. . . . Apparently, the Uxbridge drive-in, near Woonsocket, was the only theatre that suffered any appreciable damage in the floods. While portions of the restraining walls at Lonsdale Sports Arena were washed away, hasty repairs were being made in time for the Labor Day racing events. . . . Joe Jarvis, head of the Gilbert Stuart, Riverside neighborhood house, has been running a series of Children's Summer Theatre programs on Tuesday, Wednesday and Thursday afternoons. In addition to selected juvenile films, Jarvis has been featuring games, contests and other stunts, which with prizes and gifts, have been packing his house. . . . Governor Dennis J. Roberts recently signed an official proclamation setting aside the month of September as "1955 Jimmy Fund Time." Edward M. Fay, dean of Rhode Island showmen, state co-chairman, Carl W. Haffenreffer, Narragansett Brewery head, and Fay's assistant and Willard Mathews, Majestic manager, theatre chairman, were present.

ST. LOUIS

The Rialto theatre of St. Joseph, Mo., has taken another step in its modernization program by remodeling the theatre marquee.

(Continued on following page)

(Continued from preceding page)

... The James theatre at Cotton Plant, Ark., operated by Mr. and Mrs. J. T. James, has added equipment for CinemaScope. ... Merchants of Versailles, Mo., sponsored a "Back to School" matinee for kiddies at the Royal Theatre in that city September 3. All the children got free tickets. ... The Idaho theatre at Sumner, Ill., seating 300 persons, has been offered for sale and prospective buyers have been asked to see E. R. Stull or M. T. Atkins. ... Don Blackburn and Odell Hunter of Pine Bluff, Ark., have reopened the Rison theatre at Rison, Ark., and are showing pictures Friday and Saturday nights and Saturday and Sunday afternoons.

TORONTO

Harry Paynter was named branch manager in Calgary of RKO by Jack L. Labow, general manager. He succeeds Arthur Elliott, who resigned to take a post outside the industry. ... Chairman of the panel which will act on the nominations for the Canadian Picture Pioneers annual Pioneer of the Year Award to be made November 1 is Rube Bolstad. Other members of the panel are Frank Fisher, Hugh Sedgwick, Oscar Hanson, Harold Pfaff and Hye Bossin. ... M.R.T. Productions was formed here by W. A. Hollige and Milo Thuma to make sports and other documentaries. ... Manager of the Vogue, Leamington, until recently, Archie Axler, 47, died suddenly. ... Asher Hirshberg, film expert for Israel's Ministry of Commerce and Industry, was in Ottawa to discuss an exchange of information and other cooperation between the National Film Board and his organization.

... Theatres throughout the city took advantage of the Labor Day holiday to hold midnight shows which are otherwise banned except before holidays. ... Quebec Picture Pioneers are inviting pioneers and others in the industry from the Maritimes and Quebec to participate in their annual golf tournament September 13. Meantime tickets are moving fast for the Ontario group's tournament September 15.

VANCOUVER

J. J. Fitzgibbons president of Famous Players, and Rube Bolstad, vice-president, were here from Toronto to lead two-day regional meetings of the British Columbia organization. About 50 theatre managers from all over B. C. attended the convention. ... Mr. Fitzgibbons announced that Maynard Joiner, former B. C. supervisor, was named division director of British Columbia, replacing Frank Gow, who will remain with the company as a consultant. Jack McCausland, formerly head of the purchasing and maintenance dept., will become district manager succeeding Joiner, looking after the local suburban group, and theatres in the Okanagan and Kootenay districts. Douglas Gow, formerly assistant to McCausland, was made manager of the purchasing and maintenance department. At the convention the following were made members of the FPC 25-year club: Harry Black, Totom, Prince Rupert; Albert Foster, Civic theatre, Nelson; Fred Simmons and Ellard Williamson, Capitol theatre, Vernon; Dorothy Smyth, Capitol, Penticton, and Ernest Marshall, North Battleford, Sask., now residing in Vancouver. ... Charles Wrenshall

was appointed manager of Master Film Studio, Ltd., of Calgary, Alta., by Bruce McLean, president. Studio will make features and Canadian short subjects for worldwide distribution. ... Odeon circuit is playing "Not As a Stranger" in six area theatres day and date both downtown and suburban. ... For the first time in years there are no drive-ins being built or planned in B. C. Four have closed this season. ... Odeon officials who have been operating the east-side Hastings, a 1,000-seat house, have now closed it. ... Norman Reay, booker-buyer at Odeon district office, is the father of a third girl.

WASHINGTON

Art Shaftel, formerly with Stanley Warner Theatres and later with 20th Century-Fox, has now joined Transamerica Theatres as a comptroller. ... Mrs. Sara S. Young and Mrs. Mammie E. Lipskey, co-chairmen of the Women's Committee for the Variety Club Welfare Awards Drive, had a meeting of their team captains. ... The local I.F.E. office has been closed. The Washington area will be handled out of the Philadelphia office. ... Ivan Rosenbaum, booker, Neighborhood Theatres, Richmond, is a grandfather. His daughter gave birth to a son, recently. ... Richard Coe, *Washington Post and Times Herald* drama critic, is vacationing. ... The Variety Club is enthusiastic about the benefit premiere of "Cinerama Holiday" which will be held on Wednesday, September 28 at the Warner theatre. ... Wade Pearson, district manager for Neighborhood Theatres locally, has been named co-manager of the Arlington Independent Movement. He is also president of the Arlington Democratic Club. ... "Survival City," the short documentary directed by Tony Muto, 20th Century-Fox, has been receiving excellent comments. It's playing at Loew's Palace theatre.

for want of an Altec service man, the sound was lost

for want of sound, the show was lost

for want of a show, the audience was lost

for want of an audience, the receipts were lost

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SPECIALISTS IN MOTION PICTURE SOUND



John Schuyler Wins in Wisconsin Variety Golf

Low net of 61 was scored in the Wisconsin Variety Golf Tournament last week by John Schuyler. Other scorers were Fred Florence, with 63, and Gordon Hewitt, 66. Mr. Hewitt also made the longest drive and had the lowest gross, 72. Eddy Safier won the gin rummy session. The affair was at the Tuckaway Country Club, near Milwaukee. Chief Barker Oliver Trampe plus Morey Anderson, Sam Kaufman, Ray Trampe, and Robert Koepp supervised tournament and dinner. At the latter, Oliver Trampe disclosed recent theatre collections for the Heart Clinic have netted \$25,000.

First Wisconsin Drive-In With Heaters to Open

MILWAUKEE: The Starlite drive-in theatre, the first Wisconsin drive-in featuring car heaters, is being built by the Marcus Theatres Management Co., of Milwaukee. Ben Marcus, general manager, said the heaters, which will be rented at an extra charge, will enable the theatre to remain open nine months of the year while heretofore, drive-ins in this area stayed open only seven months. The theatre will have space for 1,180 cars and be equipped for all types of films, including closed circuit television shows, it was announced.

Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

What You've Got To Sell Is On That Big Screen

ONE of Hollywood's most efficient producers had his own definition of "production value" on the screen. He would sit in the projection room and tell us, "It's gotta be *up there!*"—pointing to the screen. Meaning, that if you didn't see it "up there"—it didn't exist, no matter what the picture cost.

In these days, we have production value on our new BIG screen that far surpasses anything we've ever known in this business. And now, it is your obligation, as a showman and a manager, to "tell 'em and sell 'em" the differences—the new quality, the advantages of "Going out to the movies"—even when there are many hours of free movies, on television, at home.

Film industry obtains about 400 program hours every year, to supply 17,000 theatres (give or take, on the figures, which are conversational.) The television industry requires 20,000 hours of entertainment to supply 430 stations on the air. The ultimate audience, in millions of viewers and listeners, has little or nothing to do with this discussion—since it is supply, and not demand, that we are talking about.

But, consider *production value*, on your side of the argument. The average program hour in motion picture industry costs no less than \$600,000—which is \$10,000 per minute of screen time, for what the paying patron sees on your big theatre screen. But the average television program hour costs approximately one-tenth, or even only one twentieth of this amount. And the result shows on that 21-inch home screen.

Of course, we're not including the "spectaculars"—which do cost money, even in television. But these are mostly done in color, and received in black-and-white. Not one receiving set in 10,000 now in use is equipped for color. And the difference is just what you might expect if you made a black-and-white reproduction of a Kodachrome color film. That's what you get.

Recently, we saw some audience comments from television viewers, and the substance of their remarks was that spectaculars were NOT spectacular on their home screens. That the TV spectaculars were

LET US HOPE NOT

Stan Brown, who does a comprehensive research job for National Theatres, duly reported in the "Showman"—now rises with the suggestion that we return to "Wednesday Dish Night" in an attempt to keep the motion picture industry from going down the drain. We have always believed that when film theatres did give away dishes, twenty or more years ago, we lost about half of our total potential audience—and we have never regained some of them, who abandoned the movies at the time, partly as a result of this "merchandising" motive.

There was a time when statisticians—and anybody can prove anything by statistics—said we had an average weekly audience of around eighty millions. But, *long before television* and only a while after radio came in, we lost approximately thirty millions of that total audience—so today, we have an estimated fifty millions who still go to the movies for the motion pictures and not for dishes.

This deponent hopes and prays that we may never return to "Dish Night"—which diminishes and degrades what we really have to sell, in motion picture theatres. Those who won't buy our new films, in new dimensions and fine color, had better patronize the five-and-ten-cent stores, and get their dishes for what they are worth, at the proper counters.

vastly over-advertised and under-developed, and in eight out of eight comments, the viewer was sorely disappointed.

We've got it, NOW, and we can deliver it, NOW. So, go sell it to your potential audience. Tell 'em and sell 'em—that we have *production value* on that big, theatre screen. Our color is here, today—not around the corner, several years away. When you talk about what's new, take the opportunity to correct the impression made by so many newspaper writers that the movies are suffering in comparison with television.

JOHN W. WILKINSON, who was declared "Champion Manager of the Year" by Associated British Cinemas, Ltd., arrived this week, after a stormy flight from London, with Mrs. Wilkinson, to spend a two-weeks' holiday in the United States, as the guests of the Stanley Warner Corporation. John is well known in the British Round Table and as a contender for the Quigley Awards. He has been manager of the Haymarket theatre, Newcastle-on-Tyne, but when he returns from this prize-winning trip, he will be promoted to an executive position, which is a well-deserved part of his award.

The contest is a reciprocal one, with Stanley Warner hosting the British winner each year—and right now, the various zones of the Stanley Warner circuit are picking their annual winner, who will go to London as the guest of Associated British Cinemas, with a two-weeks' vacation for two, as a prize. We had hoped that these annual winners, flying in each direction, might meet here this year, but we guess it isn't going to work out that way, since the Stanley Warner contest is not yet decided. But it would have been interesting to get them together.

The Wilkinsons made a sidetrip to Washington, over the holiday, and will devote this week to seeing Broadway shows, and being wined and dined by various industry executives. We will be glad to welcome them on these premises and help to entertain them in New York.

IRVING MACK has convinced us that he is the author of "I'm a Nice Guy" which has been so widely reprinted all over the country that we had forgotten where we saw it originally. A few weeks ago, when the 90° heat was on, we reprinted it again, as a lead editorial in the Round Table, without credit to the author, even though it has appeared in so many places. Now we apologize to the philosopher of Filmack, and hasten to credit him with having had the "Inspiration" in the first place.

—Walter Brooks



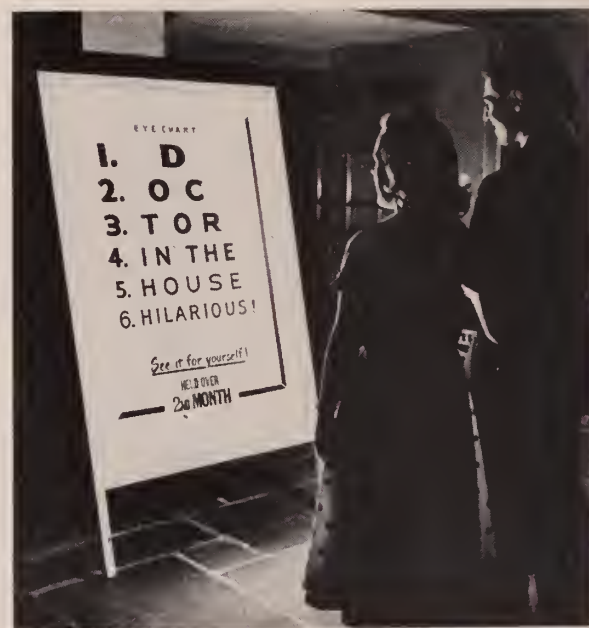
Herman Kersken, manager of the Fox theatre, San Francisco, dreamed up this "Tea House" as a lobby stunt for "House of Bamboo"—which is something you can do when you have local Sukiyaki restaurants and pretty Japanese girls to serve tea. But it's a grand idea.



W. H. Belle, manager of Interboro's Laurelton theatre on Long Island, used this very simple and equally effective display for "Blackboard Jungle"—and what could be more appropriate?



Good old "Summertime" at the United Artists theatre, in Chicago, produced this original idea by manager Sylvan Goldfinger, which drew hundreds of takers, and carried them cost-free to the Loop theatre, in an old-fashioned, horse-drawn trolley car.



Sam Shumer, publicity director for the Bellevue theatre, Upper Montclair, N. J., reports that this eye-chart got more attention than usual, as promotion for "Doctor In The House."



Jimmy House, age 12, of Greenwood, Indiana, had his own troubles trying to get Zezebel off the sidewalk in front of the Circle theatre, so patrons might get by those flying hoofs. Zezebel is a stubborn mule, and doesn't know she shouldn't interfere with traffic.



This double-take street ballyhoo for Columbia's "The Night Holds Terror" was set up by the Fox theatre in Detroit—and the picture comes to us via National Theatres without the name of the manager, who deserves credit for a cute idea.

Showmen in Action

Quotable quote from "Quote"—Nero was beefing that his amphitheatre wasn't making any money. "That," sighed the manager, "is because the lions are eating up the prophets."

Ed Force, manager of the RKO Brandeis theatre, Omaha, sends a copy of *The Legionnaire*, official publication of Omaha Post No. 1, which prints a news story and picture on the Nebraska premiere of "Mister Roberts"—which was much appreciated.

Ed Linder, manager of the Gopher theatre, Minneapolis, collected \$1,020 for the Variety Club Heart Hospital Fund as part of his managerial activities, and turned it in from the flagship theatre of the Berger Amusement Co., circuit in the northwest.

Bill Hendley, manager of the Majestic theatre, Gettysburg, Pa., sends a sample of the excellent electric-typewriter letter he sent out to patrons, listing six super attractions, through the month of September, as examples of his star-studded program.

Don Julke, manager of the Retlaw theatre, Fond du Lac, Wisconsin, reports in the National Theatres' *Showman* that bottle-cap matinees make swell youth promotions. Admission to these shows is usually six bottle caps, or a six bottle carton of empties, with the sponsor paying for all tickets and prizes.

Mel Haber, manager of the Carib theatre, Miami Beach, had his own "Virgin Queen" to exploit the picture, with a local girl playing the part, and won column comment and news pictures, as part of a TV promotion and publicity tieup.

Dale Zamzow, who does exploitation for the Ogden Rainbow theatre, Milwaukee, is not only an artist who paints the backgrounds for his theatre displays, but he also uses a sketch of himself on his letterhead, with no other information.

Al B. Meskis, manager of the Warner theatre, Milwaukee, had some attractive girls in sailor suits to sell "Mister Roberts" as street ballyhoo and in front of the theatre. They gave out program information and chatted with potential patrons.

Spike Cary, manager of the Oneonta theatre, Oneonta, had 27 merchants to underwrite his car giveaway on August 19th. It made big news, by word of mouth and in local newspapers.

Harold Lee, manager of Schine's Babcock theatre, Bath, N. Y., credits his student doorman and relief man, with selling a summer series of 20 Kiddie Shows to local merchants. This is quite an accomplishment and it gives the upcoming managers of the future a chance to show their stuff.

Don Ireland, manager of the Fox Orpheum, Wichita, Kans., used those matchstick bamboo curtains which can be bought in many department stores, to build a perfect lobby display for "House of Bamboo"—with a cute girl inside, draped in a king-sized bath towel. You get everything from your friendly merchant, except the girl.

The line-up of pretty girls, all wearing floppy hats that spelled out "Summertime" was an exploitation picture dreamed up by Dean Hyskell for the Fox Wilshire theatre in Los Angeles, and they were all theatre staffers. We're waiting for a pair of pictures, fore and aft, to show the stunt in action as street ballyhoo. It takes ten girls, with big-lettered hats.

Earl Peterson, veteran manager of the Fox Arlington theatre in Santa Barbara, worked up a cooperative ad page for his summer film festival, addressed to "Mr. and Mrs. Santa Barbara" and listing upcoming attractions in local theatres.

Bill Burke, manager of the Capitol theatre, Brantford, Ontario, submits a story and picture on his "Back to School Fashion Show," for tots and teen-agers, on stage, with the cooperation of a local radio station, as advertising for "Love Me or Leave Me."

Mark Alling, manager and Joe de Victoria, publicist, for the RKO Golden Gate theatre, San Francisco, send an outline of their fine campaign on "Lady and the Tramp" which had a tieup with the Society for the Prevention of Cruelty to Animals, and a TV Dog Show, to boost the newspaper and airwaves promotion.



E. A. MacKenna, manager of the Jay theatre, in New Orleans, shows Jose Ferrer his lobby display for "The Shrike" as the stage and screen star does a personal appearance in the Crescent City. Mac may also tell him how our uranium stack is doing.

Martie Aninsman, manager of the Astor theatre, Philadelphia, donated the use of space in his theatre building to the Cathedral of the Immaculate Conception for the purpose of taking pictures of a group of their children, which is excellent public relations, making friends for motion pictures.

Charley Carroll, manager of the Grand Opera House, Wilmington, Del., had a "Yo Yo" contest on stage for three Saturdays in a row. Birk Binnard says "This is an oldie, but why doesn't someone else use it?"

Jim Beebe's Safety Club campaign, at the Hippodrome theatre, Gloversville, is being used by Schine theatres as a model of how to do this wonderfully successful stunt, as a measure of public and community relations, plus the profit motive for theatres.

Harry Wiener, manager of Schine's theatre in Oswego, N. Y., and always out in front in circuit and community endeavors, is another whose Safety Club is going full blast, fully underwritten by local sponsors and guaranteed for authentic background by civic and municipal officials.



Jim Hardiman has launched another of his terrific contests for Odean Theatres of Canada, and he sends us a "catalogue" at the new "Ticket SELLebration" with instructions how to win points and "live like a King." Above you see the campaign meeting in Taranta—standing: Paul Hanner, Ken Woods, Jahn Printz, G. Janes, Frank Lawsan, Jim Hardiman, director of advertising and publicity; Barry Carnan, Vic Nawe, Wannie Tyers, Bab Harvey, Charles Masan. Seated: Jack Miller, Frank Haylett, Bill Britt, Mrs. Britt, Chris Halmes, Ralph Bartlett, Mrs. Bartlett, Bab Christie, and Blanche Kuntz, who is Jim's secretary, and the former Madame Zaza, fortune-teller.

To Texas and Back - With Audie Murphy

Universal's Campaign by Interstate



At the world premiere of Universal-International's "To Hell and Back" at the Majestic theatre in San Antonio: R. M. Wilkinson, Universal's Dallas branch manager; Raymond Willie, assistant general manager of Interstate; Frank G. Starz, advertising director of Interstate; F. J. A. McCarthy, Southern sales manager for Universal; Audie Murphy, star of the picture; Henry M. Martin, Universal district manager, and Charles F. Simonelli, Universal's advertising and publicity department manager.

There were several "firsts" about Universal's pre-selling of "To Hell and Back." For the first time in film industry, they had an advance national spot television campaign running in 67 cities with a series of 20-second and 1-minute spots in no way related to the regular television theatre spots which were being used with the actual theatre playdates. This was an addition to, rather than a change in, Dave Lipton's basic policy about playdates, and was based on saturation pre-selling just prior to actual playdates, with no mention of the local situations, which followed in the next round.

Then, for the first time, U-I used a national bill-posting campaign with Day-Glo 24-sheet posters to register the title, which was a stopper. Starting generally on August 15th, the company used more than 1,000 boards in 444 cities and towns, across the country. Estimates suggest that these posters were seen by half the population, and successfully planted to name and idea of the film, and the desire to see it, in advance.

Also, the company put one of its largest national magazine advertising campaigns behind the picture, with the big-time space breaking in August. The full-color page in *Life* broke the same week of the Texas world premiere, opposite the table of contents in the August 22nd issue. *Look* had a two-page color spread, and additional magazines included the *American Legion*, *Veterans of Foreign Wars* and *National Guardsman*. Total readership of these magazines is estimated at more than fifty million persons. Both *Life* and *Look* gave the magazine advance publicity in July, while *Coronet* and *American* magazines had unusual coverage, with *Collier's* running an

Audie Murphy by-line story in conjunction with the Texas kick-off. A tieup with Audie Murphy's book, published both as a pocket-book by Perma Books, and in a hard-cover edition by Grossett and Dunlap offers further exploitation in the field. More than half of the Texas audience were women, which makes apparent the popularity of Audie Murphy as a star.

Robert J. O'Donnell, general manager of Interstate Circuit's ninety-three theatres in Texas, doesn't conceal his exuberance in describing the pre-selling of "To Hell and Back" and its effect on the box office. He is quoted as saying, "The greatest advertising and exploitation job that has ever been done on a picture here was accomplished by Dave Lipton, of Universal. I've never seen such business. We are beating the business we did on 'From Here to Eternity' in almost every house. We will do better than \$33,000 the first week in San Antonio and Houston, over \$30,000 in Dallas, and, even more remarkable, our smaller towns such as Amarillo and Austin are doing their all-time highs.

"It's a good picture, plus the fact that it has Audie Murphy, a great hero with our patrons, in addition to his values as a screen star. The entire state was plastered with 24-sheets, and you couldn't turn on the radio, to any station, without hearing some talk of the picture, and Murphy, or read any paper without seeing some comment. Audie made a personal appearance for the openings, and we staggered them so this could be done. I don't think this Texas business will be isolated. Every section of the country will ring up top grosses and Universal is to be congratulated on the picture and its expert handling."

While it was generally conceded that "To Hell and Back" was nevertheless another "war" picture, and the title had the word "Hell" in it, Bob O'Donnell says this proved no handicap.



Something new in exploitation! It happens that Julian Bowes, who is Universal-International field press representative in Dallas, is also a sculptor of note, and when Audie Murphy was down in Texas for the saturation premiere of "To Hell and Back," he did a bust of the young star, which was received with acclaim by local critics. It's a million to one shot that there isn't another field man in the industry who is a sculptor, or even that Julian Bowes can do it again unless he has Jane Russell as a subject.

Selling Approach

WE'RE NO ANGELS—Paramount Pictures. VistaVision, in Technicolor, with Hi-Fidelity Sound. Humphrey Bogart, Aldo Ray and Peter Ustinov, in a comedy with Joan Bennett, Basil Rathbone and Leo Carroll, directed by Michael Curtiz. They stand convicted of committing the funniest comedy in fifty years. A story that soars high in stars, and sparkle. It's one long laugh. About the bad in the best of us, and especially, the good in the worst of us! 24-sheet and all posters are designed to make cut-outs and special lobby and marquee display for theatres who appreciate the best in art materials at the lowest cost. Newspaper ad mats in good assortment, for size and style, with the composite campaign mat, selling at 35c at National Screen, offering a good selection of nine ad mats and three publicity mats, all for the price of one ordinary mat. Take the whole layout to your printer and don't cut it up yourself, in advance. Let's talk it over at the press and let them do the cutting and casting, with no more expense, and a lot more variety in your advertising. A special mat, No. 4EA, will make a tabloid herald in your town, with a local sponsor. A special assortment of small town ads can be considered in addition to the 35c bargain mat for small theatres. Pressbook shows you how to use posters for eye-catching lobby and marquee display.

THE SHRIKE — Universal-International. Every intimate moment of the Pulitzer Prize Play, with Jose Ferrer and June Allyson—but you can offer awards for those of your patronage who know, understand or ever heard of a "Shrike." A contest to decide this point is practical promotion. If you can get them guessing, your product is half sold. Only a microscopic handful of theatregoers have seen "The Shrike" as a stage play, although about 10,000 times as many may have read the publicity story in *Woman's Home Companion* which explains, in June Allyson's own words, what a "Shrike" really is—but that is still only a token at your box office, and never worth what Universal had to pay for it. 24-sheet and other posters have all the qualities of poster advertising, and pictorial art, for your lobby, marquee and away-from-the theatre display. You can use the huge pictorial heads and/or any other parts of this lithographed art, according to your ability as a showman. The herald keys the campaign for small situations, and sells the title to those who won't understand it. Why they pay so much for a five-letter word that is meaningless to 98% of the public at large is a puzzle to practical theatre managers. They say it is "Destined to be the most talked about motion picture of the year"—but that is speculation, and the wish is father to the thought.

THE SCARLET COAT—MGM. In color and CinemaScope. MGM brings to life the story of Benedict Arnold—secrets hitherto untold, filmed where it happened! In the peaceful, beautiful Hudson River valley, and in nearby Connecticut and Long Island, the drama of history's most treacherous plot unfolds! Cornel Wilde, Michael Wilding, Anne Francis, George Sanders and an all-star cast of MGM's own picking, tell the behind-the-scenes story of treachery and subversion, in Revolutionary War days. We had them then, and we have them now. No poster larger than the 6-sheet, but it has pictorial art for your marquee and lobby display. Newspaper ad mats have that authentic, historical look that will be convincing to school authorities in these days. The complete campaign mat is well selected, in line with MGM's original suggestion to the trade along these lines and gives you ten ad mats and slugs, two publicity mats and linotype border.

THE KENTUCKIAN—United Artists, CinemaScope with print by Technicolor. Burt Lancaster, as the hero of a story of adventurers who pointed the long rifle westward, and marched into history! From Giants such as these, America grew its Greatness! A Mountain of a Man, was he! 24-sheet has art material for marquee and lobby display, and so do other posters and accessories. The 6x9 herald is small, but has all the proper selling approach. Some VERY large newspaper ads, much beyond the budgets of any theatres outside the subsidized first-runs. Use them if UA pays all or part of the newspaper bill, for such space. There are other, smaller styles and shapes, and the combination mat at 35c gives you eight ad mats and slugs and two publicity stills, all for the price of an ordinary mat. A set of ten Color-Glo stills will help sell color with color in your special lobby frame, B. T. V., which means "before television has color." There's a fight scene in this film that will bring your audience up out of their comfortable seats.

YOU'LL GET THE FINEST

SPECIAL TRAILERS

IN THE FASTEST TIME

By Getting Them From

FILMACK

Let us make your next trailer . . . we have the know-how!

1327 S. WABASH, CHICAGO • 630 NINTH AVE., NEW YORK

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Manley to Show New Stand

The new pre-fabricated refreshment counter for drive-in theatres developed by Manley, Inc., Kansas City, Mo., will be placed on display at the trade show during the convention of the Theatre Owners of America to be held in Los Angeles October 6th through 9th. Called "Serve-O-Ramic," the stand consists of a prefabricated steel counter with sections ranging in length from 2 to 20 feet. The counter can be built in any shape or combination desired, since all units are made in such a manner that they can be set side by side, leveled, then bolted together.

Candy Sales Show 2% Gain

During the first half of 1955, sales of confectionery and competitive products were 2% higher than in 1954 when volume set a new record, according to a report issued by the Bureau of the Census, U. S. Department of Commerce, Washington, D. C. Sales for June totaled \$65,418,000, which was an increase of 7% over last year's June total and 5% compared with sales in May of this year. This figure represents a 6% gain compared with June 1954 for manufacturer-wholesalers.

SANITATION AWARD FOR HIRES



An award to the Hires snack bar in recognition of its meeting sanitary requirements of the National Sanitation Foundation Testing Laboratory was presented recently to Peter W. Hires (right), president of the Charles E. Hires Company, Philadelphia, by Walter D. Teidman, executive director of the Foundation. The latter group, a non-profit organization, sets up sanitary standards for industry based on the codes established by public health authorities throughout the nation. In making the award to Hires, Mr. Teidman cited the following characteristics of the snack bar: it has removable parts and tight seams with surface "cove" corners to facilitate thorough cleaning; its construction eliminates the possibility of drips and spills which cause decayed food accumulation and invite insects or rodents; and its elevated construction means it can easily be cleaned under.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

DRIVE-IN THEATRE MANAGER WANTED FOR the Los Angeles area. Excellent opportunity for top calibre man. All replies will be treated in strict confidence. Write DON GUTTMAN, Pacific Drive-in Theatres, 141 South Robertson Boulevard, Los Angeles 48, California.

WANTED—MANAGERS WITH EXPLOITATION and promotional experience by Eastern theatre chain, top salaries paid, vacations, group insurance and hospitalization available. If interested submit complete background and if available for New York City interview. BOX 2859, MOTION PICTURE HERALD.

THEATRES

NORTHEAST OHIO. 600-seat exclusive second run. Excellent condition, wide screen and CinemaScope, air-conditioned. Very profitable operation. Fastest growing city, present population 25,000. BOX 2868, MOTION PICTURE HERALD.

WILL SACRIFICE THEATRE DRAWING FROM five towns without theatres. In heart of Wisconsin's Dairyland. Newly decorated, Cinemascope and wide-screen. Owner selling because of interests away from theatre. BOX 2871, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

YOUR BEST CINEMASCOPE BUY! CINEMATIC IV Adjustable Prismatic Anamorphic Lenses plus Snaplite Series II prime lenses, all for \$595 (with used prime lenses \$495). Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

VALUE UNSURPASSED! SEAMLESS METALLIC screens, 75 sq. ft.; Beaded screens 15'6" x 20'6"—\$75. All sizes Projection Lenses at lowest prices. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEND PROJECTION THROW-SCREEN SIZE, we'll compute your CinemaScope requirements. Combination pair Cinematic IV adjustable anamorphic lenses and pair Snaplite Series II prime projection lenses, all for \$595. Buy on time with \$200 down. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

YOU SAVE AT STAR! RCA BELT DRIVE Soundheads, rebuilt, \$175 pair; Strong Trouper Arc, slightly used, \$525; E7 Movements, \$69.50; Century Mechanisms rebuilt, \$750 pair; Lenses and Screens at rock bottom prices; What do you need? STAR CINEMA SUPPLY, 447 W. 52 St., New York 19.

SURPLUS SALE EXCELLENT COATED PROJECTION lenses! Super Snaplite fl. 9 2"-2 1/4" \$170 pair; Superlite 2 3/4"-3 1/4" \$150 pair; Superlite 3 1/2"-3 3/4"-4" \$90 pair. Trades taken. RCA Brenkert Arc lamps, good condition, \$395 pair. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING

LAST CALL! VACATING OUR IRVINGTON, N. J., warehouse. All chairs sacrificed—prices start at \$2.95. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

BARDWELL-McALISTER STUDIO FLOODLIGHTS, 3 heads on rolling stand hold 12 bulbs, \$180 value, \$29.50; Berndt-Maurer 16mm camera outfit, 3 lenses, 3/400' magazines, Mitchell Tripod, 3 motors, etc., \$6,000 value, \$2,495; Art Reeves 35mm recording outfit, \$5,000 value—\$495; Moviola 35mm composite sound/picture \$495; Escalator Tripod for heaviest TV or Movie cameras on 3 wheel dolly, \$295; Motorized Dolly with 2 seats, takes heaviest cameras, \$195. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

BOOKS

MOTION PICTURE AND TELEVISION ALMANAC — the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today, \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PRODUCTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Reade Drive-ins Hold Red Cross Benefits

Two Walter Reade drive-in theatres in the Trenton area ran special midnight performances last Friday, for the benefit of the American Red Cross Trenton Disaster Relief Fund, it was announced by Walter Reade, Jr. The Trenton drive-in in Robbinsville, N. J., and the Lawrence drive-in, Trenton, N. J., turned over the entire receipts to the American Red Cross. Admission was by donations of a minimum of \$1. The idea for this special showing was developed by Mr. Reade and officials of the Trenton Chapter of the American Red Cross. Newspapers and radio stations supported the project.

"Hard Work" and "Aggressive Showmanship": Smakwitz

Hard work and aggressive showmanship using stunts which have stood the tests of time were urged upon personnel of the Newark zone of Stanley Warner Theatres at a meeting last week in that city. The proponent of these measures was Charles A. Smakwitz, zone manager. He asked his men to continue the impetus generated during the "Spring Movie Festival." Other speakers were John McKenna, film buyer; Louis

Dennis, contract department manager; Edgar Goth, advertising director; George Isenberg, real estate; John Damis, maintenance; Charles Piltz, sound engineer; and Anthony Williams, Harold Widenhorn, and Bernard Silverman, district managers. The zone comprises 35 theatres.

Murphy Receives VFW Award At "Hell and Back" Showing

The Veterans of Foreign Wars "Certificate of Merit" was awarded to Audie Murphy, war hero and star of Universal-International's "To Hell and Back" at a ceremony accompanying the showing of the film the evening of August 30 at the RKO Memorial Theatre, Boston. The picture began its regular engagement there Wednesday. The special showing was in conjunction with the annual convention in Boston of the veterans' organization. Merton B. Tice, VFW national commander, made the award.

U-I Offers Serialization as "Hell and Back" Promotion

Universal-International, through an advertisement in the current issue of *Editor and Publisher*, is making available to newspapers a 7,500-word serialization with stills of "To Hell and Back," Audie Murphy's

autobiography as the most decorated hero of World War II. Use of the serialization is being tied in with openings of the picture as part of the company's all-out promotional campaign.

Drive-Ins Deep Into Price War in Toledo

TOLEDO: Little hope for a settlement of the current price war among drive-in theatres was held out here by eight outdoor operators who continued to slash admission prices and institute "gimmicks" to secure patronage. The Millbury Drive-in, located near Woodville, is giving away free nylon stockings to its female patrons every evening and has installed "Buck Night"—one car load of passengers admitted for one dollar—while other theatres are asking 35 to 75 cents for admissions.

"Samurai" to Fine Arts

"Samurai," produced in Japan in Eastman Color, with narration by William Holden, will be released in the Fall by Fine Arts Films, the company announced. The film was directed by Hiroshi Inagaki and features Toshiro Mifune, star of "Rashomon," and Kaoru Yachigusa, soon to be seen as "Madame Butterfly."

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 110 attractions, 4,094 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Kops (U-I)	—	2	24	26	9
A & C Meet the Mummy (U-I)	—	3	10	7	1
Ain't Misbehavin' (U-I)	—	2	25	5	1
Annapolis Story (A.A.)	—	3	9	11	5
Battle Cry (W.B.)	45	49	25	2	1
Bedevelled (MGM)	—	—	8	10	15
Big Combo (A.A.)	—	—	8	5	17
Big House, U.S.A. (U.A.)	—	2	3	2	1
Blackboard Jungle (MGM)	21	34	5	—	—
Bullet for Joey, A (U.A.)	—	—	—	5	—
Captain Lightfoot (U-I)	—	3	16	18	6
Cell 2455, Death Row (Col.)	—	3	11	8	—
Chicago Syndicate (Col.)	—	—	1	3	4
Chief Crazy Horse (U-I)	2	13	25	15	4
Cobweb, The (MGM)	—	3	5	6	1
Conquest of Space (Par.)	—	—	10	18	8
Country Girl (Par.)	42	50	23	8	3
Crashout (Filmakers)	—	—	4	6	1
Creature With the Atom Brain (Col.)	—	5	3	1	1
Cult of the Cobra (U-I)	1	1	2	3	2
Daddy Long Legs (20th-Fox)	1	15	24	5	5
Davy Crockett (B.V.)	8	27	19	5	—
Detective (Col.)	—	3	8	9	3
Doctor in the House (Rep.)	5	2	—	—	—
East of Eden (W.B.)	3	11	13	16	7
End of the Affair (Col.)	—	2	3	14	12
Escape to Burma (RKO)	—	4	18	16	8
Eternal Sea, The (Rep.)	—	1	12	12	4
Francis in the Navy (U-I)	—	4	15	1	—
Far Country (U-I)	10	23	59	34	5
Far Horizons (Par.)	—	1	26	9	6
Five Against the House (Col.)	—	—	11	2	2
Foxfire (U-I)	—	14	14	3	—
Glass Slipper, The (MGM)	1	23	15	12	16
Hell's Island (Par.)	—	—	13	8	2
Hit the Deck (MGM)	—	11	35	21	2
House of Bamboo (20th-Fox)	—	18	10	5	—
How to Be Very, Very Popular (20th-Fox)	—	3	18	1	3
†I Am a Camera (DCA)	—	2	—	—	3
Interrupted Melody (MGM)	—	4	11	13	1
It Came From Beneath the Sea (Col.)	—	10	3	3	3
Julius Caesar (MGM)	13	22	22	11	4
Jump Into Hell (W.B.)	—	1	4	5	—
Jupiter's Darling (MGM)	—	7	31	32	18
†Kentuckian, The (U.A.)	2	6	—	—	—
Kiss Me Deadly (U.A.)	—	—	5	1	7
Lady and the Tramp (B.V.)	21	7	1	—	—
Land of the Pharaohs (W.B.)	—	3	10	12	—
Long Gray Line, The (Col.)	34	21	21	27	6
Long John Silver (DCA)	—	—	4	8	6
Looters, The (U-I)	—	—	4	11	7
Love Me or Leave Me (MGM)	7	25	17	—	1

	EX	AA	AV	BA	PR
Ma and Pa Kettle at Waikiki (U-I)	4	22	20	12	1
Magnificent Matador (20th-Fox)	2	—	13	13	8
Mambo (Par.)	—	1	2	8	11
Man Called Peter, A (20th-Fox)	40	42	1	13	—
Man From Bitter Ridge (U-I)	2	—	10	7	6
Man From Laramie (Col.)	10	9	—	—	—
Man Without a Star (U-I)	—	9	29	13	2
Many Rivers to Cross (MGM)	9	37	30	9	7
Marauders, The (MGM)	—	3	5	5	1
Marty (U.A.)	5	1	4	3	3
Mister Roberts (W.B.)	15	6	—	—	—
Moonfleet (MGM)	—	3	2	5	4
New Orleans Uncensored (Col.)	—	—	2	3	—
New York Confidential (W.B.)	—	1	7	14	9
Not as a Stranger (U.A.)	4	14	1	—	—
One Desire (U-I)	—	—	1	6	1
Pearl of the South Pacific (RKO)	6	—	4	4	4
†Private War of Major Benson (U-I)	—	2	3	2	—
Prize of Gold, A (Col.)	—	2	8	5	—
Prodigal, The (MGM)	4	17	29	24	6
Purple Mask (U-I)	—	1	7	12	2
Purple Plain, The (U.A.)	—	—	11	12	6
Racers, The (20th-Fox)	5	7	30	25	15
Rage at Dawn (RKO)	—	1	6	8	2
Revenge of the Creature (U-I)	2	17	22	4	1
Run for Cover (Par.)	—	—	18	20	7
Sante Fe Passage (Rep.)	—	1	7	3	—
Sea Chase, The (W.B.)	1	7	47	9	2
Seminole Uprising (Col.)	—	—	4	1	2
Seven Angry Men (A.A.)	—	1	2	1	2
Seven Little Foys (Par.)	25	21	5	—	3
Seven Year Itch (20th-Fox)	28	19	3	1	—
Shotgun (A.A.)	1	8	9	—	—
Silver Chalice (W.B.)	2	35	52	15	7
Six Bridges to Cross (U-I)	4	19	32	40	2
Smoke Signal (U-I)	—	4	16	22	12
Soldier of Fortune (20th-Fox)	—	24	17	8	1
Son of Sinbad (RKO)	—	2	9	12	7
Strange Lady in Town (W.B.)	—	11	19	12	1
Stranger on Horseback (U.A.)	—	8	4	1	1
Strategic Air Command (Par.)	36	20	4	—	—
Tall Man Riding (W.B.)	—	8	2	1	—
Tarzan's Hidden Jungle (RKO)	1	10	5	11	4
Ten Wanted Men (Col.)	2	12	25	9	3
That Lady (20th-Fox)	—	—	—	—	8
This Island Earth (U-I)	1	9	26	7	—
Three for the Show (Col.)	—	—	13	19	17
Tight Spot (Col.)	—	4	7	4	4
Timberjack (Rep.)	—	1	9	9	13
Unchained (W.B.)	—	—	—	6	12
Underwater! (RKO)	5	39	43	10	3
Untamed (20th-Fox)	2	17	39	12	5
Violent Saturday (20th-Fox)	—	1	9	14	30
†Virgin Queen, The (20th-Fox)	—	—	4	2	1
We're No Angels (Par.)	—	5	5	—	4
Wichita (A.A.)	2	9	—	—	—
Wyoming Renegades (Col.)	—	—	1	4	3
You're Never Too Young (Par.)	1	8	2	1	—

THE N.S.S. PRIZE BABY

Takes Great Pride
in Announcing



THE

GEO. F. DEMBOW

**SALES
TRIBUTE**

SEPT. 5 — DEC. 15, 1955

The coast-to-coast organization of National Screen Service is
joined in a united sales effort, dedicated to our new president
and devoted to the interest of greater showmanship!



MOTION PICTURE HERALD

NEW CONSENT DECREE

REPUBLIC YIELDS
TO JUSTICE DEPT.
IN FILMS-FOR-TV
ANTI-TRUST CASE



REVIEWS

(In Product Digest): THE DESPERATE HOURS, SEVEN CITIES OF GOLD, GENTLEMEN MARRY
BRUNETTES, THE BIG KNIFE, THE WARRIORS, DOUBLE JEOPARDY, LONESOME TRAIL

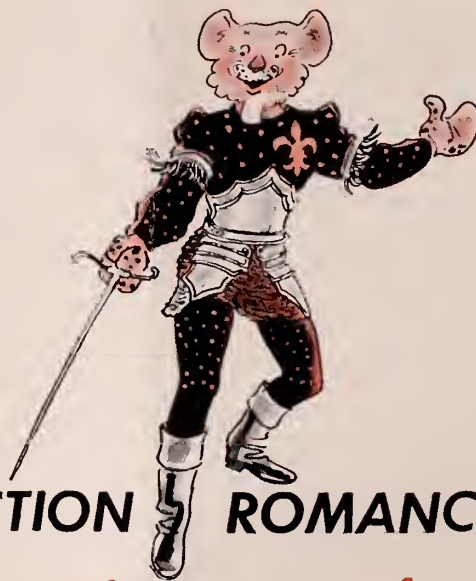


A HAPPY MUSICAL!

"IT'S ALWAYS FAIR WEATHER"

In CINEMASCOPE and COLOR

M-G-M presents in CinemaScope • "IT'S ALWAYS FAIR WEATHER" starring Gene Kelly • Dan Dailey • Cyd Charisse • Dolores Gray • Michael Kidd • Story and Screen Play by Betty Comden and Adolph Green • Music by André Previn • Lyrics by Betty Comden and Adolph Green • Photographed in Eastman Color • Directed by Gene Kelly and Stanley Donen • Produced by Arthur Freed



AN ACTION ROMANCE!

"The Adventures Of QUENTIN DURWARD"

In CINEMASCOPE and COLOR

M-G-M presents in CinemaScope • Sir Walter Scott's "The Adventures of QUENTIN DURWARD" starring Robert Taylor • Kay Kendall • Robert Morley • Screen Play by Robert Ardrey • Adaptation by George Froeschel • Photographed in Eastman Color • Directed by Richard Thorpe • Produced by Pandro S. Berman



A THRILLING DRAMA!

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MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 200, No. 12



MARTIN QUIGLEY, JR., *Editor*

September 17, 1955

Super CinemaScope

JUST two years have passed since the opening of "The Robe" at the Roxy in New York, a happening which confounded the critics of Spyros P. Skouras and set in action a drive which has seen CinemaScope adopted in most of the principal theatres of the world and thousands of lesser houses. That the combination of the Skouras enthusiasm and CinemaScope provided a much needed tonic for the industry at home and abroad is not to be denied.

Unceasing in his efforts to provide better screen entertainment and to help theatres in difficult competitive circumstances Mr. Skouras from the beginning has been striving to improve CinemaScope. What might be called standard CinemaScope reached some time ago an excellence that is satisfactory for most theatres. However, it was recognized that the very largest theatres might benefit from an even better image to be obtained from a larger negative.

Darryl F. Zanuck's enthusiasm for CinemaScope has rivalled that of Mr. Skouras. Both are now following closely results of filming in what may well be called Super CinemaScope. For this special cameras are using 55mm. (55.625 mm to be precise) film which has a frame eight sprocket holes high instead of the four in 35mm. The image is approximately four times larger than the 35mm. According to tests made by Eastman Kodak and 20th Century-Fox this size is said to be the largest practical. In passing it might be noted that the 20th-Fox 55mm. film image is substantially larger than the Todd-AO 65mm. or 70mm. image on account of its greater height.

The industry never again may dare to stand still technically. The introduction of 55mm. Super CinemaScope should be welcomed along with all others that have promise of enhancing the power of the theatre screen to entertain. Given time and a number of releases, the public will pick the winners, technically and artistically.



Republic Decree

THE consent decree agreed to by Republic and entered in the Federal Court at Los Angeles on September 12 is certain to have wide ramifications. Whether all the remaining defendants will be able to stay steadfast in their purpose of going to trial in the 16mm case September 20 may not be determined at this writing. The other defendants are under considerable pressure to agree to a consent decree along the lines to which Republic submitted. This is true because when a defendant agrees to a consent judgment prior to tak-

ing of testimony in an anti-trust case, that consent decree can not be used by a plaintiff in a private suit.

The Republic consent decree is extraordinary in that various time limits and percentages of product to be sold to television are established. The decree makes clear that the Government's purpose is essentially to get Hollywood features for television broadcasters and not, as alleged, to open up 16mm non-theatrical competition.

Within 90 days Republic must make available to television eighty per cent of the features produced prior to August 1, 1948 to which Republic has the necessary television rights. Republic also must seek to offer to television the majority of its product since that date. For this negotiations will have to be carried on with various unions and performers. Two years after the successful conclusion, of such negotiations (a vague and undeterminable date) Republic must offer twenty-five percent of its product three years old to television and in the years thereafter at least fifty percent of its product three years old.

It is inevitable that one effect of the consent decree will be an increased flow of newer films to television. However, so far as protection of exhibition is concerned, the studio is not forced to open up all its film vaults. The ultimate minimum result would be 80 percent of films made before August 1, 1948 and fifty percent since on television. Of course, television still must agree to pay "reasonable terms."

In connection with the Republic consent decree in the films-for-television suit it must be recognized that the circumstances of the other companies differ materially. Republic has long had a policy of making its films available to television. It has, according to reports, already offered to TV more than eighty percent of the pictures made prior to 1948 so the initial effect of the decree will be without special significance. Most of the other defendants have maintained a firm position against selling to TV and may be expected to defend the suit all the way to the Supreme Court, if necessary.



Q Familiar Words: "It's plain to see, from the timing of what's being said and done, that they mean to use the threat of seeking action by Washington as a lever to force suppliers into acting. But if they do wind up going to Washington, there's no telling what harm might be done the industry." This does not apply to any present or past threat by an exhibitor group in the motion picture industry; rather it is a quote from a recent editorial in *Petroleum Week*, new McGraw-Hill Publication. It is nice to know that film industry problems are not unique.

—Martin Quigley, Jr.

Letters to the Herald

MOTION PICTURE HERALD

September 17, 1955

"Arty" Pictures

TO THE EDITOR:

After showing a number of fine pictures this year we are forced to cry for help against the seemingly endless number of so-called "arty" and costume pictures with more coming up. With a two-change week in our small situation these pictures have been crucifying our already poor grosses. One major company has been particularly insistent in our showing this kind and as a result we will not be able to show their pictures the coming year. If they must make this type of picture for the large spots then allow us enough elimination to not only get rid of the poorer product but also all the costume shows that do not draw at all in our small situation.—*SHIRLEY BOOTH, Booth Theatre, Rich Hill, Missouri.*

TV in Japan

TO THE EDITOR:

It gives me pleasure to report to you on the recent situation of the movie business in Japan. We have been suffering from a most unusual heat wave during July. The Meteorological Observatory in Tokyo announced that it is the highest on record since their foundation.

According to the Buddhist custom, a great many people can get their short vacation on July 15, 16 and 17, the Bon Festival. Many young people used to rush to the cinema after their visits to their ancestors' graves. These are some of the busiest days for us during the year. Unfortunately this year very few came to the theatres. The cruel heat was one of the reasons of this. The other reason I guess is television.

When we heard about television hurting the movie business in the United States almost none of us paid any attention to the news. We did not think television would catch on so quickly in Japan but the price of a 17" set (\$270) has enabled the public to show a sudden interest. Most of the restaurants, the tea-rooms, the beer halls and others are arranging to have a TV set to draw their customers. Moreover, many telecasting companies have placed their sets at various places such as street corners, the open places, the stations and the parks, etc., so the people who enjoy the evening cool on the street and other places pause in front of these advertising sets instead of dropping in at the theatres. Theatres used to be more crowded in the evening but this year the night audience is becoming smaller.

The young generation of 17 to 23 years of age is taking an interest in television and they were the chief customers of the cinema. However, in view of this unfortunate phenomenon, all of the Japanese film producers are planning, aggressively, to make the masterpieces that can attract the au-

dience back to the theatres from television. In Japan television has become popular quickly with the wrestling and boxing matches.

In order to get a larger audience into our theatres, some exhibitors have been putting on women's pro-wrestling matches in a temporary ring in our theatres and also to show television nearby during the hour interval. These attempts have helped a little but are not the answer. As a theatre manager I would recommend CinemaScope and VistaVision as well as the air-conditioning of theatres. I am looking forward to the quick production of films in these two systems by the Japanese producers.—*TOSHIO MIYAMOTO, Manager Shinko-ica Movie Theatre, Tokyo, Japan.*

Lenin for Marx

TO THE EDITOR:

In your editorial on films for adults only in the September 3 issue of THE HERALD may I point out that the distinguished author of "Magic Shadows" has perpetrated what is currently called a bubu.

"As diverse-minded authorities as Karl Marx, Joseph Stalin, Pius XI and Franklin D. Roosevelt have attested to the power of the motion picture to influence audiences greatly"—states the editorial.

Inasmuch as Marx died in 1883 and the first movies did not hit the screen until c. 1895 how could the co-author of the infamous Communist Manifesto comment on the power of something which did not as yet exist as a tangible fact that could in turn be in a position to influence mass opinion?

The neatest trick of the century?—*A faithful reader, SZYMON ST. DEPUTALA, Dept. Polish & Russian, University of Wisconsin, Milwaukee, Wisc.*

Editor's Note: The editorial intended to refer to the other "twin" patron of Communism, Lenin, who wrote "For us (Communists) the motion picture is the most important of the arts."

Read Avidly

TO WALTER BROOKS:

It is indeed a pleasure to be associated with you and your splendid organization. Although I do not write very often myself, I have been inspiring the managers on my circuit to prepare documented entries in readiness for submission to the Managers' Round Table and I know you are aware of recent submissions.

Not only do I read the Managers' Round Table section of THE HERALD both regularly and avidly, I see that it gets around my staff, in the office and on the circuit.

May you keep up the good work for many years to come.—*E. F. LANE, Greater Union Theatres, Sydney, Australia.*

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On the Horizon

WAITING

While the industry is talking about action to get Congress to reduce or eliminate the admissions tax, what does that remarkable body of legislators think about it? Well, our Washington man says this week "surprisingly few bills to eliminate or reduce the tax have been introduced--in contrast to last year, when there were dozens". Representative Wickersham, Oklahoma Democrat, has a bill for elimination; Republican Representative McDonough of California wants to exempt film theatres; and Representatives Thompson of New Jersey and Celler of New York, both Democrats, want to exempt only "fine arts programs". Mr. Thompson says he would broaden his bill if exhibitors ask him to. Our correspondent also says: "it only takes one bill to do it."

\$106,086,000

Uncle Sam collected from admissions a tax cut this fiscal year of \$106,086,000, the Internal Revenue Service reported in Washington this week. The figure is for the year ended June 30. It includes admissions also to concerts, sports, and other entertainments.

EXPORT PROBE

It's export trade associations now, that are being studied by the Federal Trade Commission, it admitted to Congress this week; and for the industry, with two important associations, this has some significance. FTC general counsel Earl Kintner said the Commission is reviewing the "lawfulness" of export trade associations to eliminate anti-trust violations and abusive conduct. The Webb-Pomerene Act of 1918 partially protects such associations from anti-trust provisions.

RANK RECORD PROFIT

The J. Arthur Rank Organization in London Wednesday announced a record profit for the group of £2,953,173 for this year against £2,264,655 last year. Analysis of the operating profits shows declines in certain divisions but an increase in local

exhibition operations and particularly for the manufacturing interests. The exhibition profits in the British Isles for the group were £3,498,452 against £3,196,232 last year. Exhibition overseas showed a profit of £72,915 against £418,787. In a statement to stockholders Mr. Rank said regarding America, "With regret I report that in our opinion we are still not receiving a fair return from this market."

STANDARD SOUND

Some industry spokesmen may be for continued "progress", but a sales chief Monday predicted motion picture sound at least in three years will be "standardized". The man is Americo Aboaf, Universal's Foreign unit vice-president and general sales manager. The foreign market will settle the matter, he said. It will declare for one track optical sound. He and his aides pointed up the high cost of supplying different sound tracks and believe the public overseas "doesn't give stereophonic sound much thought".

"KNIFE" WINS

A "behind-the-scenes" portrait of Hollywood by playwright Clifford Odets--"United Artists' "The Big Knife"--was the only American film to win an award, the Silver Lion of St. Mark, at this year's Venice International Film Festival. Reviewed this week. See page 593.

\$50,000 BID

Fifty thousand dollars for one week's run. That's the offer Samuel Goldwyn is said to have received from the Hotel Sahara, Las Vegas, for "Guys and Dolls". Ordinarily, \$15,000 is the maxi-

STARS OF TOMORROW OUT NEXT WEEK

The results of the fifteenth annual Stars of Tomorrow Poll conducted by The HERALD for Fame will be announced in next week's issue. Watch for it.

WHEN AND WHERE

September 19: Annual golf outing of the Motion Picture Association of Kansas City, Mo., Hillcrest Country Club, Kansas City.

September 30 - October 2: Second annual convention of the Women of the Motion Picture Industry, New Orleans.

October 3-7: Seventy-eighth semi-annual convention of the Society of Motion Picture and Television Engineers, Lake Placid, New York.

October 6-9: Annual convention and trade show of Theatre Owners of America, Biltmore Hotel, Los Angeles.

October 24-25: Annual convention of the Theatre Owners of Arkansas, Mississippi & Tennessee, Hotel Gayoso, Memphis, Tenn.

October 24-25: Independent Exhibitors, Inc., and Drive-in Association of New England annual regional convention, Toy Town Tavern, Winchendon, Mass.

October 26: Annual convention of the Motion Picture Theatres Association of Ontario, Toronto.

October 31: Annual convention of the national committee of the Motion Picture Exhibitor Association of Canada, Toronto.

November 1-2: Annual convention of the Motion Picture Industry Council of Canada, Toronto.

November 2: Annual award dinner of the Canadian Motion Picture Pioneers, Toronto.

November 4: 17th annual dinner of the Motion Picture Pioneers, honoring Herman Robbins as "Pioneer of the Year," Waldorf-Astoria Hotel, New York City.

mum gross in a theatre there. Las Vegas hotels and gambling emporiums have been offering tremendous salaries to live "names": this is the first such piece of fabulosity towards a film.

"HELL" BIG

Audie Murphy's biography, Universal International's "To Hell and Back" seems to be doing as sensationally in its key runs as in its pre-release runs, the company boasted from its New York home office this week. It is beating some of the best, they say.

Jay Remer-J. A. Otten-
Floyd Stone-James D. Ivers



A VERY FOND FAREWELL. Thirty-seven years with MGM (50 in the industry) ended for William D. Kelly last week as 100 of his associates, including the company's highest officers, said goodbye with personal testimonial and presents, at luncheon in New York. Mr. Kelly had been eastern studio and technical representative but actually was known in the company as the "man without a title" and "the living encyclopedia." Seen on the dais above are Haven Falconer, his successor; Eugene Picker, Morton Spring, Howard Dietz, Arthur M. Loew, Mrs. Kelly; Silas F. Seadler, toastmaster; Mr. Kelly, Charles M. Reagan, Edward M. Saunders, John Murphy and Richard A. Warner. The Kellys are retiring to Florida. They plan to visit New York and their many old friends during summer months.

This week *in pictures*



THE WILKINSONS, John and Joan, with their host, Harry Kalmine, center, Stanley Warner vice-president. Courtesy of the circuit, the "champion showman" of Associated British' Haymarket theatre, Newcastle-on-Tyme, and his wife saw New York, all its marvels, for one week. Returning to Britain Monday, Mr. Wilkinson was made a district executive. Stanley Warner now is picking its own showmanship expert who for two weeks in Britain will be AB's guest.



MR. GRANT VISITS. On his "To Catch a Thief" tour, Cary Grant poses in Vancouver with Ivan Ackery, manager of the Famous Players Canadian Orpheum, and Charles Doctor, manager of the circuit's Capital—both men of distinction. They are two-time Quigley Award winners.

THESE ARE the persons who attended National Screen Service's southern regional meeting recently. Around the table are Paul Dupuy, New Orleans; Murray Starr, Charlotte; Charles Lamantia, New Orleans; J. L. Boyer, New Orleans manager; R. Simril, Charlotte manager; Gilbert Clark, Oklahoma manager; B. Benjamin and H. Robinette, Oklahoma City; Charles Gregory, Charlotte; Russ Baker, Dallas; Paul Short, district manager, Dallas; Burton Robbins, sales vice-president; Charles Lester, district manager, Atlanta; A. Delcambre, Dallas manager; George Tarrant, Dallas; Robert Langer, Atlanta; Milton Lindner, Dallas; Sig Vorzimer, Atlanta; Whit Boyd, Dallas; Jack Lustig, Memphis manager; John Goodenough and R. Lessley, Memphis.





STAR ON TOUR. Jose Ferrer, co-star with June Allyson of Universal-International's "The Shrike," meets exhibitors in Minneapolis, one of many cities he visited accompanying his picture. In the usual left to right order are Lowell Kaplan, buyer for the Berger Amusement Co.; Benjamin Berger, president of that circuit and also of Northwest Allied Theatre Owners; Frank Mantzke, president of Northwest Theatre Service; Mr. Ferrer; William Soper, Northwest's booker; Ralph Pielow, manager of Quad-States Theatre Service, and Roy Miller, Universal branch manager.



THE SCREENING. Led by the head of Paramount production, Don Hartman, company executives last week had as guests for "The Desperate Hours" New York's leading showmen. Above, in array, are Gerald Shea, Shea circuit; Mr. Hartman; George Trilling, Fabian Theatres; Ray Smith, of the Shea circuit, and Frank Marshall, Stanley Warner Theatres.

AND THE PICTURE. Action implicit, ungovernable and violent in the scene below from Paramount's "The Desperate Hours." The Joseph Hayes story now a picture by William Wyler starring Humphrey Bogart and Fredric March, is reviewed this week in The Product Digest.



by the Herald

CHARLES LE MAIRE, 20th-Fox fashion designer, in New York for opening of "The Left Hand of God," declared to trade writers there the public should know more about "silks and satins," and that the recently formed Costume Designers Guild would tell it. The public sometimes remembers styles, not story, he commented. He doesn't think clothing exploited enough nor given enough credit for a film's success. His company's wardrobe is valued at more than \$600,000, he added.



A "PRE-GRAND OPENING" of Ben Marcus' Starlite drive-in, Milwaukee. Some of the theatre men present are shown above. They are Charles Cooper; Steve Marcus, Mr. Marcus' son; Harry Olshan, Columbia branch manager; Mr. Marcus, and Louis Astor, Columbia circuit sales manager.



CINEMASCOPE

2 YEARS OLD

CINEMASCOPE this September 16 was two years old. In that short span of life it has come to be a word of resounding significance in the motion picture world.



Spyros P. Skouras

No matter what an exhibitor's grievances, he will concede that CinemaScope restored the punch to showmanship.

Twentieth Century-Fox was the proponent, progenitor, and super-salesman of the medium, and the spark plug, the vital and driving

and tireless force behind the company, the man who traveled literally to the ends of the world preaching the new gospel of showmanship, is Spyros P. Skouras, president of the company.

He can stand at the head of his sales forces today and point to 25,149 theatres equipped with anamorphic lenses and wide screens. And he can boast that by the year's end he expects the total to reach 32,500. That number of theatres means revolution, transformation and progress, the latter especially, because the march of similar processes continues.

It all started with the seeking out of anamorphic lens developer Professor Henri Chretien in Paris, and a very big gamble on a very big picture, "The Robe." On the strength of that world success, within one year 7,643 theatres here and in Canada and 815 overseas hurried to equip themselves for the new medium.

An outpouring of pictures has followed, and the competition hastened to use CinemaScope even while it also hastened to evolve its own uses of the wide screen.

The company feels its annual report of March 24, last, illustrates the "dramatic success" of CinemaScope. Consolidated net earnings in 1954 were \$8,044,524, against 1953's \$4,560,887, a gain of almost 100 per cent.

It also points up use of the medium by foreign producers, in Mexico, in Europe ("The Oasis"), in England ("The Deep Blue Sea"), and in Asia.

Perhaps above everything, it emphasizes that the company intends to maintain what it considers its technological lead with its new, 55mm CinemaScope. August 21, Rodgers and Hammerstein's "Carousel" began work at the little Maine port of Boothbay Harbor.

There has already been a small flurry of publicity accompanying this. It will grow—greatly. Production chief Darryl F. Zanuck and his associates feel 55mm wide film "as revolutionary in definition and audience participation values as the original CinemaScope."

N. J. Allied Split on Tax

The membership of the Allied Theatre Owners of New Jersey have not been able to reach an agreement on the second tax reduction campaign following a meeting this week in New York, it was announced by Sidney Stern, president, at a trade press conference Tuesday. He said the group "hopes to reach agreement on the tax reduction issue at another meeting next week.

The newly-elected president and Wilbur

Snaper, past president, reported that feelings and arguments among the 38 exhibitor members of the unit were diversified on the admission tax problem. "We are seeking complete advices as to whether this is the year to start a tax reduction campaign and, in turn, support Council of Motion Picture Organizations as the group which will fight for exhibition," Mr. Stern said. He added that all members "favor any or all plans to reduce taxation."

Mr. Stern reported the New Jersey Allied unit would aid independent exhibitors in the state in opposing the acquisition of drive-ins, conventional theatres or theatre sites there by divorced circuits. He also said his membership is still attempting to alleviate the clearance situation in New Jersey.

Philadelphia Revenue Off

PHILADELPHIA: Amusement admissions taxes for the first seven months of the year continue to show a decrease, with collections amounting to \$1,497,478 for the period ending July 31.

"BIGGER AND BETTER" IS THE AIM OF NEW TECHNIQUES

by GEORGE SCHUTZ

Editor, *Better Theatres*

That the little "standard" film photograph eventually will follow the "postage stamp" screen image into the discard is more and more suggested as the industry pursues, in characteristically assorted ways, a better wide screen technique.

This week Technicolor, in a statement by its president, Dr. Herbert T. Kalmus, announced expansion of laboratory facilities to include processing of 65mm film, both negative and positive.

Also this week, L. Douglas Netter of Todd-AO said that projectors and related equipment for that wide film process is expected to be available soon to theatres generally, while it will be the policy to license any responsible producer to use its cameras, with the stipulation that Todd-AO approve script and budget.

Mr. Netter's statement was made to members of the trade press gathered at the plant of the American Optical Company in Southbridge, Mass., for a "briefing" on the Todd-AO process relative to the premiere of its first production, Rodgers & Hammerstein's "Oklahoma," October 12 in New York.

While some essential features of the Todd-AO system have become known during its development by American Optical under the direction of Dr. Brian O'Brien, director of the research laboratory, the process was disclosed as much more of an optical complex, integrating cinematography, printing and projection, than prior information had defined. In addition to resolving a film photograph that is curved while in the aperture, the projection lens also "unscrambles" photographic distortions introduced to over-

come the effect of projection on a screen of relatively deep curvature at any projection angle. This calls for the making of prints for various ranges of projection angle, and the frames of such prints are shaped similarly to the top half of a fan.

While prints for the first engagements of "Oklahoma" will be 65mm, with six-track magnetic sound on a separate strip, regular prints will be 70mm with both sound and picture, having two magnetic tracks outside each row of sprocket holes, and one inside each row. There will be five screen speaker channels, each reproducing one track, unbridged to any other. The sixth track is for surround speakers, cut in for certain effects.

With "Carousel," 20th-Fox has adopted wider film for the anamorphic system of CinemaScope, using 55mm. The wide film versions are for "roadshow" exhibition, with special projectors required, of course.

MGM is using 70mm on another wide film development directed by Robert Gottschalk. Also to be considered in any appraisal of this trend in wide screen technique is horizontal projection of contact prints of Paramount's VistaVision productions.

Pertinent, too, is a project recently announced in London, of an experimental picture to be made by Associated British-Pathe employing Glenn H. Alvey's "Dynamic Frame" process, according to which VistaVision cinematography will be related to special optical elements to produce an image which can be varied in shape and size, from a slit to a panorama—a method of adaptation to pictorial material that has been proposed for some years by the well known specialist in theatre design, Ben Schlanger of New York.

REPUBLIC DECREE OPENS DOOR TO FILMS FOR TV

Reach Consent Judgment with U. S. for Stipulated Release of Product

Monday afternoon in Washington the Department of Justice lighted a fuse under the already boiling pot of motion picture-television relationships. The Department announced that Republic Pictures Corporation had agreed to a consent judgment in the Government's so-called 16mm. anti-trust case against five other major film companies. The suit is to go to trial September 20 in Hollywood.

Required to Offer Most Theatrical Features

The decree, which presumably represents what the Department of Justice would demand in the way of settlement with the other defendants, would require Republic to make available to television most of the films produced for and distributed to theatres.

That is admittedly the purpose of the Government suit, even though it specifically charged the companies with conspiracy to restrict the release of 16mm. versions of their pictures so as to eliminate competition with 35mm. showings in theatres.

Th judgment requires Republic to:

Offer to television within 90 days from September 12, 80 per cent of the feature films for which it owns the legal right to so offer produced prior to August 1, 1948, and which have been released for 35mm theatrical exhibition.

Undertake negotiations with the various guilds and unions which now claim a salary interest in any sale to television of pictures made since August 1, 1948, looking toward making "a majority" of the films made since that date available for television. The decree says less than a majority would be all right, too.

To offer to television within two years after the successful completion of such negotiations, at least 25 per cent of its films three years after they were released for theatrical exhibition. Each calendar year thereafter this minimum would advance to 50 per cent.

During each calendar year from the date of the decree Republic also would be required to offer for licensing to 16mm outlets other than television 80 per cent of the feature films available for 16mm exhibition two years after these films were released for theatre showing.

"Films available for 16mm. exhibition" are defined as those for which the company possesses "in the United States at least 20 positive prints on 16mm. width film for distribution. . . ." The 16mm. outlets are defined as Government agencies including the armed

GOVERNMENT REGULATION

Common to such documents but startling in their implications are the last two clauses of the Republic consent decree. In essence they say:

"... Representatives of the Department of Justice shall . . . be permitted access to all books, ledgers, accounts, correspondence, memoranda and other documents in the possession . . . of the defendant . . . and without restraint or interference . . . interview officers or employees of such defendant . . . regarding any such matters . . . Jurisdiction is retained . . ."

forces and "theatreless towns, hotels, clubs, camps, roadshowmen, drive-in theatres (sic), merchant-free shows, schools, churches, charitable organizations, hospitals, sanatoria, homes of the aged or disabled, convents, non-profit organizations, prisons, ships, trains and planes but excluding home exhibitions and television."

The ten-page decree was submitted to Judge Leon R. Yankwich by U. S. Attorney Samuel Flatow and attorney Lawrence Weinberg of Loeb and Loeb, Republic's law firm. Mr. Flatow refused to confirm or deny that any discussions were in progress with other defendants regarding consent decrees.

Section Fails to Mention Guilds and Unions

The section regarding "certain negotiations" which Republic must undertake to obtain the right to release pictures made since August 1, 1948, to television does not mention the guilds and unions. However, Mr. Weinberg made it clear that the phrase referred to the Screen Actors Guild, the American Federation of Musicians, the Screen Directors Guild and other labor organizations which now are demanding a portion of any television revenue for their members on the ground that their original salary provisions covered only the making of a picture for theatrical release. It would mean also individual performers whose contracts may have precluded the release of their picture to television.

Other defendants in the suit are Twentieth Century-Fox, Warner Brothers; RKO;

Columbia and its subsidiary Screen Gems; Universal and its subsidiary United World Films; Films, Inc., and Pictorial Films, Inc. The last two are 16mm. distributing companies. Exhibitor organizations, including Theatre Owners of America and Allied States Association were named as "co-conspirators" in the suit but not as defendants.

It was pointed out by observers of the case that Republic has been the most active of the defendants in selling its films to television. The decree bears this out. It lists 123 features already licensed to television and indicates that these will be counted as part of the 80 per cent of pre-1948 product which must be made available.

Protective Clauses Are Included in Decree

Certain protective clauses are included in the decree. For instance, the company may withdraw a picture from television availability if it has been offered for three years without takers. The film will be considered to have been "offered" if the company is unable to agree "in good faith" with a proposed licensee on the fee or terms. The films can be offered to a third party for subsequent release to television.

Also in the event that conditions change the market, for instance if "one or more producers or distributors release a substantial number of films for television," the company may apply to the court for modification of the decree. Further insurance is provided in the clause which allows Republic to apply to the court for modification of the decree to gain for itself any more favorable clauses which the other defendants may get in a final judgment in the case.

Herbert J. Yates, president of Republic, replied Wednesday to an inquiry made by E. D. Martin, TOA president, that his company had taken the stand it would be willing to sign a consent decree provided it did not require a change in policies or method of operation pursued by Republic over the past years. Mr. Yates said, "from the inception of the suit, Republic maintained that it should never have been named as a defendant," and when the Government would not give a voluntary dismissal, ". . . there was no alternative but to accept a consent decree." He assured exhibitors there would be no change in Republic policy.

Universal Nine-Month Net Is \$2,987,521

Universal Pictures Company, Inc., and its subsidiary companies this week reported net earnings for the 39 weeks ending July 30, 1955, of \$2,987,521. This is equivalent to \$2.76 per share on the 1,018,664 shares of common stock outstanding on that date. For the equivalent period last year net earnings were \$2,636,415, or the equivalent of \$2.49 per share.

*The full text of the consent
decree signed by Republic and
the Department of Justice starts
on page 16.*

From 20th in October:

THE RISE, THE FALL OF E **THE GIRL IN THE RE**

LIFE
MAGAZINE'S
PICTURE OF
THE WEEK!
See Sept. 12
issue

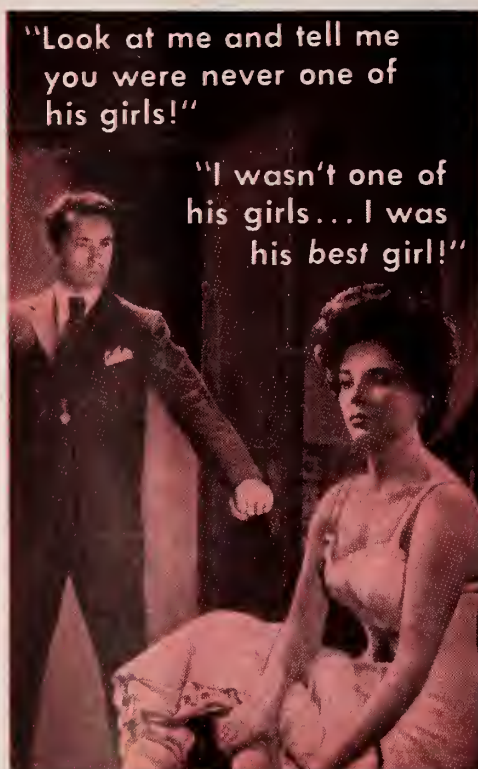
COLOR



From penniless model to mistress of \$40,000,000

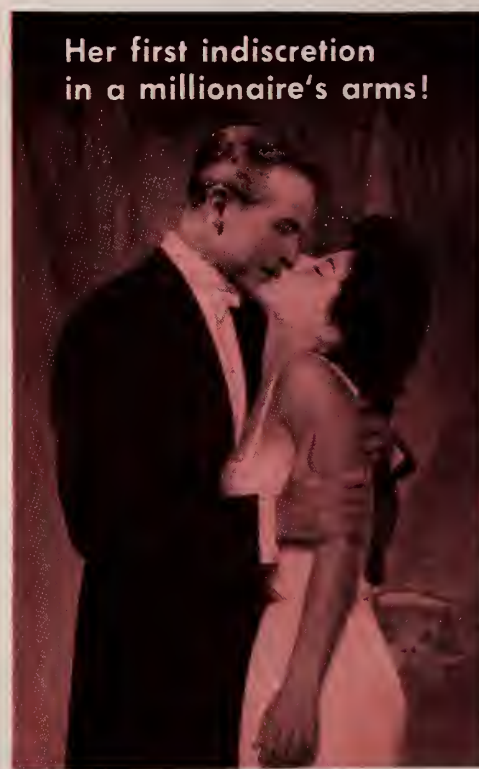


Standing New York on
its ear as a
Floradora
chorine!



"Look at me and tell me
you were never one of
his girls!"

"I wasn't one of
his girls... I was
his best girl!"



Her first indiscretion
in a millionaire's arms!

RAY MILLAND • JOAN COLLINS • FARLEY GRANGER in "THE GIRL IN THE RED VELVET SWING" with Luther Adler • Cornelia Otis Skinner • Glenda Farrell • Frances Fuller • Philip Reed • Gale Robbins • Produced by CHARLES BRACKETT • Directed by RICHARD FLEISCHER • Written by WALTER REISCH and CHARLES BRACKETT



"it's a pleasure to do business with 20th!"

VELYN NESBIT THAW

D VELVET SWING

by DE LUXE

CINEMASCOPE®

O!



TEXT OF REPUBLIC DECREE

IN THE UNITED STATES DISTRICT COURT FOR THE SOUTHERN DISTRICT OF CALIFORNIA CENTRAL DIVISION

UNITED STATES OF AMERICA,

v.

TWENTIETH CENTURY-FOX FILM CORPORATION; WARNER BROS. PICTURES, INC.; WARNER BROS. PICTURES DISTRIBUTING CORPORATION; RKO RADIO PICTURES, INC.; REPUBLIC PICTURES CORPORATION; REPUBLIC PRODUCTIONS, INC.; COLUMBIA PICTURES CORPORATION; SCREEN GEMS, INC.; UNIVERSAL PICTURES COMPANY, INC.; UNITED WORLD FILMS, INC.; FILMS, INC.; and PICTORIAL FILMS, INC.,

Plaintiff,

Civil Action
No. 14354-HW

FINAL JUDGMENT

Defendants.

The UNITED STATES OF AMERICA, plaintiff, having filed its complaint herein on July 22, 1952, and having filed an amended complaint on January 20, 1953, and the Court having ordered a further amendment of the complaint on February 9, 1955, and defendants Republic Pictures Corporation and Republic Productions, Inc., hereinafter referred to as "said defendants," having appeared and filed their answers to the complaint, as amended, denying the substantive allegations thereof, and the plaintiff and said defendants, by their respective attorneys, having severally consented to the entry of this Final Judgment without trial or adjudication of any issue of fact or law herein and without admission in respect of any such issue;

NOW, THEREFORE, before the taking of any testimony and without trial or adjudication of any issue of fact or law herein, and upon the consent of the plaintiff and said defendants, it is hereby

ORDERED, ADJUDGED AND DECREED
AS FOLLOWS:

I

The Court has jurisdiction of the subject matter hereof and of the plaintiff and said defendants, and the complaint states a cause of action against said defendants and each of them under section 1 of the Act of Congress of July 2, 1890, entitled "An Act To Protect Trade and Commerce Against Unlawful Restraints and Monopolies," as amended, commonly known as the Sherman Act (15 U.S.C. sec. 1).

II

A. As used in this Final Judgment:

(a) "Government outlets," means the Armed Forces of the United States, Veterans Hospitals and various other Government agencies, the American Red Cross, and United Services Organization, Inc. (USO);

(b) "other outlets," means all other places at which 16mm. feature films can now be exhibited, including but not limited to theatreless towns, hotels, clubs, camps, roadshowmen, drive-in theatres, and merchant-free shows, schools, churches and charitable organizations, hospitals, sanatoria, homes of the aged or disabled and convents, nonprofit organizations, prisons or other places of detention, ships, trains and planes, but excluding home exhibitions and television;

(c) "Feature films," means sound motion picture photoplays, four or more reels in length other than motion picture photoplays of strictly educational, religious or commercial character and not including serial motion pictures;

(d) "Feature films available for 16mm. exhibition" shall mean feature films with respect to which said defendants shall, at any time after

the effective date of this Final Judgment, possess in the United States at least 20 positive prints on 16 mm. width film for distribution (other than prints made only for television exhibition), and with respect to which said defendants shall have the right to license the same for 16 mm. exhibition in both Government and other outlets;

(e) "Feature Films available for television," shall mean feature films which said defendants shall have the legal right to license for exhibition on or by means of television, and with respect to which the exercise of such right by said defendants will not give rise to a right of cancellation of any agreement with any Guild, Union or other labor organization to which either of said defendants is a party.

B. Whenever said defendants are required under this judgment to license or offer for licensing a number of feature films arrived at by taking a percentage of a described category of feature films, such number of feature films shall be the nearest whole number resulting from such computation.

III

The provisions of this Final Judgment applicable to either of said defendants shall apply to such defendant, each officer, director, agent, employee, successor, assignee, and to any other person acting under, through, or for such defendant.

IV

Said defendants are ordered and directed to license or offer for licensing in good faith during each calendar year, directly or through distributors, to Government and other outlets 80% of the number of feature films available for 16 mm. exhibition which were released for 35 mm. national theatrical exhibition in the United States during the second preceding calendar year.

V

Said defendants and each of them are enjoined and restrained from

(a) refusing to license or offer to license Government or other outlets to exhibit feature films available for 16mm. exhibition required to be licensed or offered for license hereunder, or

(b) restricting licenses for exhibition of feature films for 16 mm. exhibition by limitations which would have the effect of restraining competition with 35 mm. theatres. Nothing in paragraphs IV and V of this Final Judgment shall be construed to prevent said defendants from

(1) withdrawing from licensing or refusing to offer to license to either Government or other outlets, or both, any feature film available for 16 mm. exhibition after it has been licensed or offered for license to 16mm. outlets (other

than Government outlets) for a period of three years;

(2) failing or refusing to license the 16 mm. exhibition of any feature film or films available for 16 mm. exhibition to any particular 16mm. exhibitor because of the inability in good faith to agree with said exhibitor on the film rental or other terms and conditions of license of such feature film or films not inconsistent with the provisions of the preceding subdivision (b) of this paragraph V, or because said defendants in good faith determine it would be inconsistent with their best business interests to license said exhibitor on account of said exhibitor's character, reputation or credit rating;

(3) restricting or limiting the conditions on which licenses for exhibition of feature films available for 16mm. exhibition may be granted to schools, churches and charitable organizations, hospitals, sanatoria, homes of the aged or disabled and convents, nonprofit organizations, prisons or other places of detention, in consideration of special reduced film rentals to be paid for such licenses;

(4) entering into agreements with any Government outlet in the form customarily employed by such Government outlet for the licensing of 16mm. feature films;

(5) entering into agreements with third parties granting to them the right or license to distribute and license for exhibition at any one or more of the Government or other outlets any or all feature films available for 16mm. exhibition provided the provisions of such agreements are not inconsistent with the provisions of paragraph IV and V of this Final Judgment.

In the event that, by reason of any fact or condition substantially adversely affecting the business of said defendants of licensing feature films available for 16 mm. exhibition, said defendants shall be unable without financial hardship to license for 16mm. exhibition the minimum number of feature films specified in paragraph IV hereof, said defendants shall have the right, at any time after the expiration of three years from the date of entry of this Final Judgment, to apply to this Court, on thirty days notice to the plaintiff, for such modification of said paragraph IV hereof as to the Court shall appear to be just and proper.

VI

Said defendants are ORDERED AND
DIRECTED:

(a) Within 90 days from the date of the entry of this Final Judgment, to license or offer for licensing in good faith, directly or through distributors, for television, a number of feature films available for television which, including those feature films heretofore so licensed or offered for license by said defendants, shall aggregate at least eighty per cent of all feature films available for television heretofore released by said defendants for 35mm. national theatrical exhibition, the production of which commenced prior to August 1, 1948. The 123 feature films listed in Schedule A hereto annexed and made a part hereof and heretofore licensed to MCA TV, Ltd. for television distribution are deemed to have been licensed or offered for licensing to television in accordance with the provisions of this subdivision (a);

(b) to negotiate and attempt in good faith to make available for television a majority of the feature films produced or distributed by said defendants, production of which commenced subsequent to August 1, 1948, which said defendants have the legal right to license for exhibition on or by means of television, provided, however, that the failure or refusal of said defendants to negotiate with respect to less than a

(Continued on page 18)

Write M-G-M, 3rd Floor, 1540 B'way, N.Y.C.
for free survey materials (below).

THEATRE RESEARCH DIVISION

"Guys and Dolls" Survey

MALE ☐

FEMALE ☐

AGE: Adult

Under 20

OCCUPATION

Yes	No

1. Have you heard of "Guys and Dolls?"
2. Did you hear that

Detroit News

Public Poll Tried to Size Up Movies

By HAROLD HEFFERNAN
Of Our Hollywood Bureau

HOLLYWOOD, Aug. 18.—Sights and sounds:
Warning! Don't be too shocked if you're
the street minding your own business
on the show.

Hartford Times

Hollywood Feels Hartford's Pulse for 'Guys and Dolls'

By ALLEN M. WIDEM
Times Theater Editor

Rochester Democrat & Chronicle

'Guys and Dolls' and Little Dolls

By JEAN WALRATH
HOW many movie patrons
are eager to hear Marlon

ABOVE: The survey is getting
nationwide publicity. A few
headlines from syndicated
articles are shown above.

DO IT YOURSELF!

How many people in your town already know about Samuel Goldwyn's "Guys and Dolls"? You'll be as surprised locally as we were at the results of the nationwide poll. There's a ready-made audience, and remember the poll was taken when there was advance publicity only. See for yourself. Take a poll. Get the survey blanks from M-G-M. Imagine the penetration when the full power of M-G-M's giant campaign, newspapers, magazines, radio, TV blasts the nation. Not since "Gone With The Wind" has there been such advance "want-to-see"!

TEXT OF DECREE (Continued)

(Continued from page 16)

majority of such feature films shall not be deemed to be in violation of this subdivision (b);

(c) Within 2 years after any feature film released by said defendants for 35mm. national theatrical exhibition in the United States the production of which commenced subsequent to August 1, 1948, becomes a feature film available for television pursuant to an agreement or agreements entered into by said defendants as a result of the negotiations referred to in the preceding subdivision (b) hereof (regardless of the number of feature films covered by such agreement or agreements), to license or offer for licensing in good faith, directly or through distributors, for television, at least 25% of all feature films which said defendants shall have the legal right to license on or by means of television, production of which commenced subsequent to August 1, 1948, and which were so released three or more years prior to the date upon which said two year period commenced;

(d) thereafter, in each complete calendar year following said two year period referred to in the preceding subdivision (c), to license or offer for licensing for television a number of feature films which number shall be at least 50 per cent of the number of feature films which said defendants shall have the legal right to license on or by means of television and which were released for 35mm. national theatrical exhibition in the United States in the third preceding calendar year, provided, however, that no feature film need be so licensed or offered for licensing prior to the expiration of three years following the 35mm. national theatrical release date in the United States of such feature film.

VII

Said defendants, and each of them, are enjoined and restrained from refusing to license or offer for licensing for television in the United States any feature film available for television, and required to be licensed or offered for licensing for television under the term of paragraph VI of this Final Judgment.

Nothing in paragraph VI or VII of this Final Judgment shall be construed to prevent said defendants from:

(a) withdrawing from licensing or refusing to offer for licensing for television any feature film available for television after it has been licensed or offered for licensing for television for a period of at least three years;

(b) failing or refusing to license for television any feature film or films available for television to any particular licensee or proposed licensee because of the inability in good faith to agree with said licensee or proposed licensee on the license fee or other terms and conditions of license of such feature film or films, or because said defendants in good faith determine it would be inconsistent with their best business interests to license said licensee or proposed licensee on account of said licensee's or proposed licensee's character, reputation or credit rating;

(c) entering into agreements with third parties granting to them the right or license to distribute and license for television any or all feature film available for television provided the provisions of such agreements are not inconsistent with the provisions of paragraphs VI and VII of this Final Judgment.

In the event that, by reason of the release by any one or more motion picture producers or distributors of a substantial number of feature films for television, or by reason of any other fact or condition substantially adversely affecting the business of said defendants of licensing feature films for television, said defendants shall be unable without financial hardship to license for television the minimum number of feature

films specified in paragraph VI hereof, said defendants shall have the right to apply to this Court, on thirty days notice to the plaintiff, for such modification of said paragraph VI hereof as to this Court shall appear to be just and proper.

VIII

Said defendants are jointly and severally enjoined and restrained from entering into, maintaining or furthering, or claiming any right under any contract, agreement, combination, conspiracy or concerted plan of action with any other defendant or alleged co-conspirator in this action to do any of the things which said defendants are each enjoined or restrained from doing pursuant to paragraphs V and VII hereof.

IX

If any Final Judgment entered or hereafter entered in this case with respect to any defendant or defendants other than Republic Pictures Corporation, Republic Productions, Inc., Films, Inc., Pictorial Films, Inc. or Warner Bros. Pictures Distributing Corporation should be more favorable in any respect to such other defendant or defendants than this Final Judgment is to the defendants Republic Pictures Corporation or Republic Productions, Inc., said defendants Republic Pictures Corporation or Republic Productions, Inc. shall be entitled, on application to this Court, with thirty days notice thereof to the plaintiff, to a modification of this Final Judgment to substitute herein such more favorable provision or provisions for the corresponding provision or provisions included in this Final Judgment, and the plaintiff hereby waives any objection to such application and consents to such modification, and will cooperate, upon the request of either of said defendants, in obtaining a suitable order pursuant to such application.

X

On condition that neither of said defendants shall have violated any of the provisions of this Final Judgment and that a substantial number of feature films released for 35mm. theatrical distribution in the United States, production of which commenced after August 1, 1948, have been licensed or offered for licensing for television by said defendants, said defendants at any time after the expiration of seven years from the date of entry of this Final Judgment or five years after the licensing or offering for licensing for television of the minimum number of feature films available for television required so to be licensed or offered for licensing for television under the provisions of paragraph VI (c), whichever shall first occur, may apply to this Court, on thirty days notice thereof to the plaintiff, for an order terminating paragraphs VI, VII and VIII of this Final Judgment, provided, however, that nothing in this paragraph X shall be construed to limit the right of the plaintiff to oppose the granting of any such application.

XI

For the purpose of securing compliance with this Final Judgment, duly authorized representatives of the Department of Justice shall, on the written request of the Attorney General or the Assistant Attorney General in charge of the Antitrust Division, and on reasonable notice to the principal office of either of said defendants, be permitted access during the business or office hours of such defendant so notified, to all books, ledgers, accounts, correspondence, memoranda, and other records and documents in the possession or under the control of such defendant relating to the matters contained in this Final Judgment and subject to the reasonable convenience of such defendant, and without restraint or interference from such defendant to interview officers or employees of such de-

fendant, who may have counsel present, regarding any such matters, and, upon written request of the Attorney General or the Assistant Attorney General in charge of the Antitrust Division, and upon reasonable notice to its principal office, any such defendant shall submit such written reports with respect to any such matters as may from time to time be necessary for the enforcement of this Final Judgment; provided, however, that information obtained by the means permitted in this section, shall not be divulged by any representative of the Department of Justice to any person other than a duly authorized representative of the Department of Justice, except in the course of legal proceedings to which the United States is a party for the purpose of securing compliance with this Final Judgment or as otherwise required by law.

XII

Jurisdiction is retained for the purpose of enabling any of the parties to this Final Judgment to apply to this Court at any time for such further orders and directions as may be necessary or appropriate for the construction of or the carrying out of this Final Judgment, for the modification thereof, for the enforcement of compliance therewith, and for the punishment of violations thereof.

Dated SEPTEMBER 12, 1955

(s) LEON R. YANKWICH
United States District Judge

We consent to the making and entry of the foregoing Final Judgment:

For the Plaintiff:

(s) Stanley N. Barnes
Assistant Attorney General
(s) W. D. Kilgore, Jr.
(s) James M. McGrath
(s) Samuel Flatow
Special Assistant to the Attorney General
(s) Maurice Silverman
Trial Attorney
(s) Leonard R. Posner
Trial Attorney
(s) Daniel H. Margolis
Trial Attorney

For the Defendants:

Republic Pictures Corporation and Republic Productions, Inc.
LOEB AND LOEB
By (s) Laurence M. Weinberg
Attorneys for said defendants.

SCHEDULE A-1

UNDER WESTERN STARS, IDAHO, KING OF THE COWBOYS, SILVER SPURS, HANDS ACROSS THE BORDER, SHINE ON HARVEST MOON, FRONTIER PONY EXPRESS, OLD CALIENTE, ARIZONA KID, DAYS OF JESSE JAMES, CARSON CITY KID, JESSE JAMES AT BAY, MAN FROM CHEYENNE, SUNSET ON THE DESERT, SONS OF THE PIONEERS, COLORADO, BORDER LEGION, IN OLD CHEYENNE, NEVADA CITY, BELLS OF ROSARITA.

SUNSET IN EL DORADO, ALONG THE NAVAJO TRAIL, RAINBOW OVER TEXAS, UNDER NEVADA SKIES, HOME IN OKLAHOMA, APACHE ROSE, COWBOY AND THE SENORITA, SONG OF NEVADA, LIGHTS OF OLD SANTA FE, THE GAY RANCHERO, ON THE OLD SPANISH TRAIL.

HEART OF THE GOLDEN WEST, RIDIN' DOWN THE CANYON, SONG OF TEXAS, MAN FROM MUSIC MOUNTAIN, BILLY THE KID RETURNS, ROUGH RIDERS ROUNDUP, SOUTHWARD HO, WALL STREET COWBOY, SAGA OF DEATH VALLEY.

YOUNG BUFFALO BILL, RANGER AND THE LADY, RED RIVER VALLEY, SOUTH OF SANTA FE, ROMANCE ON THE RANGE, SUNSET SERENADE, YOUNG BILL HICKOK, ROBINHOOD OF THE PECOS, SHERIFF OF TOMBSTONE, BAD MAN OF DEADWOOD, MAN FROM OKLAHOMA.

DON'T FENCE ME IN, SONG OF ARIZONA, MY

(Continued on opposite page)

THE REPUBLIC CONSENT DECREE

(Continued from opposite page)

PAL TRIGGER, ROLL ON TEXAS MOON, HELDORADO, BELLS OF SAN ANGELO, YELLOW ROSE OF TEXAS, SAN FERNANDO VALLEY, UTAH, SPRINGTIME IN SIERRAS, UNDER CALIFORNIA STARS.

SCHEDULE A-2

EYES OF TEXAS, GRAND CANYON TRAIL, COME ON RANGERS, SAGEBRUSH TROUBADOUR, RED RIVER VALLEY, THE SINGING COWBOY, OH SUSANNA, THE BIG SHOW.

ROUNDUP TIME IN TEXAS, ROOTIN', TOOTIN' RHYTHM, PUBLIC COWBOY No. 1, GOLD MINE IN THE SKY, PRAIRIE MOON, WESTERN JAMBOREE, MEXICALI ROSE, MOUNTAIN RHYTHM, IN OLD MONTEREY, SOUTH OF THE BORDER, CAROLINA MOON, RIDIN' ON A RAINBOW.

SINGING HILLS, UNDER FIESTA STARS, SIERRA SUE, HEART OF THE RIO GRANDE, STARDUST ON THE SAGE, BELLS OF CAPISTRANO, TRAIL TO SAN ANTONIO, SADDLE PALS, TUMBLIN' TUMBLEWEEDS, GAUCHO SERENADE, BOOTS AND SADDLES.

NIGHT TIME IN NEVADA, THE FAR FRONTIER, MELODY TRAIL, SINGING VAGABOND, COMIN' ROUND THE MOUNTAIN, GUNS AND GUITARS, RIDE, RANGER, RIDE, THE OLD CORRAL, GET ALONG LITTLE DOGIE, YODELIN' KID FROM PINE RIDGE, SPRINGTIME IN THE ROCKIES.

MAN FROM MUSIC MOUNTAIN, RHYTHM OF THE SADDLE, HOME ON THE PRAIRIE, BLUE MONTANA SKIES, COLORADO SUNSET, ROVING TUMBLEWEEDS, EL RANCHO GRANDE, MELODY RANCH, BACK IN THE SADDLE, SUNSET IN WYOMING.

DOWN MEXICO WAY, COWBOY SERENADE, HOME IN WYOMIN', CALL OF THE CANYON, SIOUX CITY SUE, TWILIGHT ON THE RIO GRANDE, ROBINHOOD OF TEXAS, OLD BARN DANCE, RIDE TENDERFOOT RIDE.

Theatres to High Court With Appeal

WASHINGTON: Operators of four Rhode Island theatres have asked the U.S. Supreme Court to order a jury trial, rather than a decision by a special master, in their percentage fraud and anti-trust litigation with the major distributors.

Appealing to the Supreme Court are the Narragansett Pier Amusement Corp., Artcraft Pictures, Inc., and Meyer, Joseph, and Max Stanzler. They operate theatres at Narragansett Pier, Wakefield, East Greenwich and Wickford in Rhode Island. The five major distributors originally sued all but Max Stanzler, charging a conspiracy to defraud the distributors through false statements of admission receipts on pictures licensed on percentage terms. The exhibitors brought three counter-actions charging the five major distributors, five other distributors, and two exhibitor corporations with an anti-trust conspiracy against the exhibitors. United Artists, Universal and Columbia then countersued the exhibitors, charging fraud and based on percentage claims.

The Federal District Court consolidated all the actions for trial, and later, on motion of the distributors and over the violent opposition of the Rhode Island exhibitors,

Box Office Champions For August, 1955

The box office champions for the month of August, listed alphabetically below, are selected on the basis of reports from key city first run theatres throughout the country.

How to Be Very, Very Popular (20th Century-Fox)

CinemaScope

Produced, directed and written by Nunnally Johnson (based upon a play by Howard Lindsay). Color by De Luxe. Cast: Betty Grable, Sheree North, Bob Cummings, Charles Coburn, Tommy Noonan, Orson Bean, Fred Clark, Charlotte Austin, Alice Pearce, Rhys Williams.

Lady and the Tramp (Buena Vista)

CinemaScope

Produced by Walt Disney. Associate Producer: Erdman Penner. Directed by Hamilton Luske, Clyde Geronimi and Wilfred Jackson. Written by Ward Greene. Technicolor. Talent: Peggy Lee, Larry Roberts, Bill Baucom, Verna Felton, George Givot. (Champion for the second month).

The Man from Laramie (Columbia)

CinemaScope

Produced by William Goetz. Directed by Anthony Mann. Written by Philip Yordan and Frank Burt. Color by Technicolor. Cast: James Stewart, Arthur Kennedy, Donald Crisp, Cathy O'Donnell, Alex Nicol, Aline MacMahon, Wallace Ford.

Mister Roberts (Warner Bros.)

CinemaScope

Produced by Leland Hayward. Directed by John Ford and Mervyn LeRoy. Written by Frank Nugent and Joshua Logan (based on the play and novel by Thomas Heggen). WarnerColor. Cast: Henry Fonda, James Cagney, William Powell, Jack Lemmon, Betsy Palmer, Ward Bond, Phil Carey, Nick Adams, Ken Curtis, Harry Carey, Jr.

Not as a Stranger (United Artists)

Produced and directed by Stanley Kramer. Written by Edna and Edward Anhalt (based on the novel by Morton Thompson). Cast: Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame, Broderick Crawford, Charles Bickford, Myron McCormick, Lon Chaney. (Champion for the second month).

The Seven Little Foys (Paramount)

VistaVision

Produced by Jack Rose. Directed by Melville Shavelson. Written by Melville Shavelson and Jack Rose. Technicolor. Cast: Bob Hope, Milly Vitale, James Cagney, George Tobias, Angela Clarke, Herbert Heyes, Richard Shannon, Billy Gray, Lee Erickson. (Champion for the second month).

referred the case to a special master for decision. The exhibitors appealed to the First Circuit Court of Appeals, asking an order to vacate the decision to send the case to a special master and instead to order a jury trial. The Circuit Court, however, upheld the District Court, and the exhibitors have now asked the Supreme Court for the same relief.

The high court probably will announce its action on the petition some time in October or November, after it returns from its summer recess. First day on which the court will actually transact business will be Monday, October 10.

In appealing the matter to the Supreme Court, the Stanzler group declared that public policy requires that private anti-trust litigants not be discouraged by the prospect of long and unreasonable delay and expense, and that this would be the result if anti-trust cases can be referred to special masters. "It is of great public importance that trials be conducted expeditiously in open court," their brief stated. It said that "the district judge abused his discretion and exceeded his jurisdiction by referring these actions to a special master."

20th-Fox "Left Hand of God" Benefits Italy's Boys' Towns

Opening next Wednesday evening, Twentieth Century-Fox's "The Left Hand of God" at the Roxy theatre, New York, will benefit the Boys' Towns of Italy, and also will open a drive for the charity. Eight Towns have been built in Italy patterned after that of Father Flanagan in Nebraska. The Roxy premiere and a \$75,000 prize contest closing in March will raise funds. Mrs. George Skouras heads the benefit committee.

Must Weigh TV Bid

WASHINGTON: The Federal Court of Appeals has directed the Federal Communications Commission to consider the application of Jefferson Amusement Co. for a Port Arthur, Texas, television station. The FCC dismissed the application nearly a year ago, and the company went to court. The court order directs the FCC to consider the firm's application on its merits, along with the applications of two other firms competing for the same channel.

TEXT OF REPUBLIC DECREE

PARAMOUNT'S NEXT BI THE WOMAN WHO HIT T

Get ready for Lucy Gallant, a boxoffice name to remember with Mildred Pierce or Scarlett O'Hara ... because Lucy Gallant is a woman who wants everything – money, power, position, men!

Jane Wyman's terrific performance will touch off ticket-selling talk everywhere. She's magnificent in this roaring Cosmopolitan Magazine serial of oil billionaires with their outsized bankrolls, outsized emotions and outrageous loves!

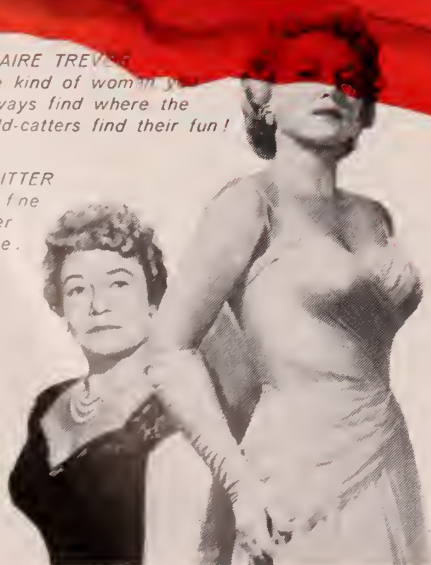
JANE WYMAN • CHADLTON HESTON
LUCY GALLANT

CO-STARRING

CLAIRE TREVOR • THELMA RITTER

CLAIRE TREVOR
the kind of woman you
always find where the
wild-catters find their fun!

THELMA RITTER
in another fine
touch-tender
performance.



with
WILLIAM DEMAREST
WALLACE FORD • TOM HELMORE

Produced by
WILLIAM H. PINE and WILLIAM C. THOMAS

Directed by ROBERT PARRISH

Screenplay by JOHN LEE MAHIN
and WINSTON MILLER

From the novel "THE LIFE OF LUCY GALLANT"
by MARGARET COUSINS

COLOR BY TECHNICOLOR

VISTAVISION
MOTION PICTURE HIGH-FIDELITY





GREAT ATTRACTION—ABOUT EXAS LIKE A TORNADO!

You'll hit boxoffice gushers too,
with Paramount hits like
TO CATCH A THIEF,
THE TROUBLE WITH HARRY,
ULYSSES and **THE GIRL RUSH**



ROGERS HOSPITAL TO EXPAND FINE WORK

by MARTIN QUIGLEY, JR.

SARANAC LAKE, N. Y.: A program for expanding patient service and research activities of the Will Rogers Memorial Hospital and Research Laboratories was decided upon this week at the annual inspection and board meeting.

A. Montague, president, set to rest any rumors that the hospital might curtail activities. On the contrary, he said it is prepared to extend services to members of the industry and immediate families afflicted with tuberculosis. At present the hospital has patients from three foreign countries.

The physical rehabilitation program for the hospital building undertaken when the present group took title to the hospital seven years ago is now substantially completed. The transformation is remarkable. The building, its furnishings and grounds are now in splendid condition. The effect on the patients' morale has been noteworthy.

Cure Record at 92%

The Will Rogers Hospital cure record has risen to 92 per cent. Also significant is that cures now take much less time than the national average and are accomplished at 35 to 50 per cent less than the average cost. This fine record is achieved despite the fact that the medical care and food are unequalled.

The Research Laboratories, opened just three years ago, are already making contributions of general value in the continuing fight against TB. At Will Rogers has been developed a method of measuring the effectiveness of various drugs in treatment of the disease so that each patient may get maximum benefit. This method is now being applied in other hospitals. The basic aim of the Will Rogers research is the perfection of a vaccine for the prevention of tuberculosis.

Arthur Mayer, chairman of the executive committee, was master of ceremonies at a luncheon held at the hospital for the directors and their guests. Speakers in addition to Mr. Montague included Sam Rosen, Eugene Picker, chairman of the finance committee, Martin Quigley, Jr., Mayor Anthony Anderson, James Lowell and Cecil G. Win-

stead, manager of the Carolina Theatre, Rocky Mount, North Carolina, a patient who described how the Will Rogers Hospital has saved his life and prepared him for an early return to his family and to useful employment. (A poem by Mr. Winstead appears in the Managers' Round Table section of this issue. See page 37.)

Following the luncheon and tour of the hospital September 9 the directors were weekend guests of Herman Robbins and his sons Allan, Burton and Norman at the Edgewater Motel, Schroon Lake, N. Y. At the annual meeting September 10 the board heard generally encouraging reports from the officers and committee chairman. Provided the members of the industry continue to support the Christmas Salute and the expanded theatre audience collections the year goal of \$500,000 should be attained.

Sam Rinzler, Moe Silver and Sam Rosen all reported that expected audience resistance to a theatre collection did not develop.

It was decided to launch the 1955 Christmas Salute by bringing to the hospital the drive chairman from each exchange city.

R. J. O'Donnell, board chairman, presided. All the officers and board members were re-elected. New members of the board elected were George Weltner, Paramount; Allan Friedman, DeLuxe Laboratories; Rube Shor, Allied; Moe Silver, Stanley Warner.

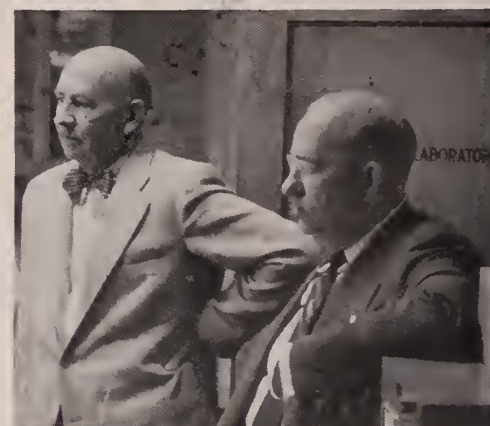


HOST Herman Robbins, above, stands between R. J. O'Donnell, chairman of the board, and Abe Montague, president.

THE ARRIVAL, left. The directors arrive at the hospital for breakfast and the inspection tour.



ON THE TRAIN. Directors Eugene Picker, Ralph Hetzel and Arthur Krim.



IN THE LABORATORY. Jack Cunliffe, Chemical Corn Exchange Bank vice-president, and Richard F. Walsh, IATSE president, watch a demonstration.

AT THE BOARD MEETING, below. Ranged around the table are Arthur Mayer, Ned Shugrue, R. J. O'Donnell, Abe Montague, Max Cohen. Facing the camera in the foreground are Moe Silver and George Dembow.



PRO AND CON FORCES GET IN LAST TOLL TV LICKS

Final Briefs Repeat Early View; FCC Has Several Courses Open to It

by J. A. OTTEN

WASHINGTON: The major interested parties in the toll television fight filed their final briefs last week with the Federal Communications Commission. All of them reiterated their previous stands, either pro or con, while those with related interests used similar arguments.

The next move in the toll TV fight is now up to the FCC. With the final filing of these briefs, it took the entire problem under advisement. The commissioners have several courses open to them. Among these are:

Turn down without any further proceedings the requests to authorize toll TV;

Authorize without any further proceedings a full-scale toll TV system;

Authorize a very limited commercial test of toll TV, but postpone a final decision on widespread use of it;

Bring the matter to Congress and ask the lawmakers to say whether the present Communications Act permits the FCC to authorize the system;

Declare that certain points are still not clear and ask the parties to submit further comments in writing on these specific points;

Schedule lawyers' arguments on the pros and cons, as a substitute for full-scale public hearings; or

Schedule limited or full-scale public hearings on the subject.

It would probably be many months before any decision is reached, no matter which course of action is adopted.

Those against toll TV who filed were the Committee Against Pay-to-See TV, the Columbia Broadcasting System, the American Broadcasting Company and the National Association of Radio and Television Broadcasters. Proponents of the system who filed were Zenith Radio Corporation, International Telemeter Corporation and Skiatron Electronics & Television Corporation. The Radio Corporation of America, parent company of the National Broadcasting Company, will stand on its previous opposition filed with the FCC June 9, a company spokesman said.

Claim Toll TV Would Replace Free Television

The anti-toll TV committee, jointly headed by Trueman Rembush and Alfred Starr, said, "There is no need nor reason in the United States for pay-to-see TV from an economic or entertainment standpoint." The brief argued that the inherent defect in the proposal to authorize the system is that

THANKS COMMITTEE FOR TOLL TV BRIEF

WASHINGTON: Although the Jerrold Electronics Corp. has its own system for subscription TV (a wired distribution method), Milton J. Shapp, president, thanked the committee against toll television for its comment, in its brief opposing the Zenith, Skiatron and Telemeter systems, which said a toll TV system over a closed circuit might be in the public interest. Jerrold claimed that the systems of the toll TV proponents are objectionable not only because they pre-empt broadcast time now allotted free programs, but also they are technically unworkable since their coding methods can "be broken without payment with ridiculous ease." The company has asked the FCC to supervise a public demonstration of its decoding method.

successful pay-to-see TV would supplant rather than supplement free television.

The committee's rebuttal contended the American public is now being asked to provide a \$3,000,000,000 per year contribution for television viewing without toll TV proponents offering definite and specific assurances as to the type and calibre of programming which would replace the free airwaves. It added, "proponents of subscription TV have failed to demonstrate that the authorization of toll TV on broadcast frequencies is in the public interest."

Meanwhile, both ABC and the NARTB said that Congress, and not the FCC, should be the final arbiter in the decision. The ABC file said the decision involves far-reaching political, social and economic upheavals "in our way of life" and should thus be made by Congress, while the NARTB urged the commission to take no action "until it has received from Congress a firm and explicit legislative directive in the matter."

The network also suggested the FCC appoint a board of commissioners to conduct a full fact-finding investigation on the subject. Their findings could then be passed on to Congress, said ABC. The suggestion was offered, it was explained, in the event the commission "is not yet convinced that the proceedings should be dismissed as not in the public interest." ABC said the FCC does not have the authority to establish a system.

The NARTB declared that the legislative history of the Communications Act contained nothing to indicate that Congress intended to give the commission power to authorize a pay TV system and therefore Congress, not the FCC, should act upon it.

CBS took issue with the suggestion that pay television should be given a trial since it would fail if it were not supported by the American people. The company pointed out, however, that the most such an authorization could prove was that there might be a minority of people in the United States who could afford to pay for programs and thereby make pay television profitable for its operators.

CBS Also Feels System Against Public Interest

The CBS statement said toll TV is inherently adverse to the public interest. It added that even the statements of the system's proponents demonstrated conclusively that pay television would black out free channels, compel the public to pay for the same programs they are now getting free and deny television to the very families who now make the most of it.

On the other side of the battlefield, Zenith told the FCC the only opposition to toll television comes from the theatre owners and the major television networks. The basic issue in the proceedings, Zenith said, was whether the FCC could deny subscription television an opportunity to gain public acceptance "on the speculative grounds that it may have an adverse economic effect upon the networks and motion picture theatres."

International Telemeter, a subsidiary of Paramount Pictures, said, "the possibilities inherent in such developments" as Cinerama, VistaVision, CinemaScope, Todd-AO and theatre television are what will keep people coming to the theatres. "The exhibitors should realize," Telemeter added, "that their interests as well as the public interest would be better served by their devoting their efforts in promoting features for theatres which home television cannot duplicate than by suppressing a new industry."

Outlines Advantages Of Its Own System

The brief outlined "the dominant position of the networks" and said "a new source of revenue can be tapped which will be able to support popular programs not under the control of the networks." Telemeter also stressed what it called "the essential advantages" of its own system as compared with others proposed to the FCC.

Skiatron, in its report, charged the theatre owners and the networks with an attitude of "the public be damned." It said the networks were spreading a false alarm that the FCC is asked to decide whether pay TV will replace sponsored TV and pointed out the commission is asked "to add to the existing system on frequencies not now being utilized—a supplementary service to which the public may or may not avail itself." Skiatron also said the FCC has both the authority and the duty to act now in the issue.

GOLD FOR EXHIBITORS!

The headlines you see here, clipped from Page One of the nation's leading newspapers, are convincing proof of the tremendous interest in **THE TREASURE OF PANCHO VILLA!**

SCREEN THE PICTURE...play it while the news story is hot!

AY, DOLORES!

Thees Pancho Stole Mucho, Mucho Gold

BRAWLEY (UP)—Miss Dolores Vasquez, 76, who disclosed locations in Texas where Mexican revolutionary Gen. Pancho Villa supposedly buried \$1,500,000 in gold coins, told today of additional millions buried in Mexico.

Pancho's Gold Being Sought By 2 Veterans

ROMA, Tex. (UP)—Two World War II veterans searched for gold in this sleepy village on the banks of the Rio Grande today on the story of a 76-year-old California woman who said the Mexican ban-

RORY CALHOUN • SHELL



EDMUND GRAINGER presents

THE TREASURE

Directed by JOSEPH CALLEIA • GEORGE SHERMAN • NIVEN BUSCH •
with JOSEPH CALLEIA • GEORGE SHERMAN • NIVEN BUSCH •

11 1/2 MILLION

Brawley Woman Bares Villa Loot

Pancho Villa's Gold Hunted By Texans

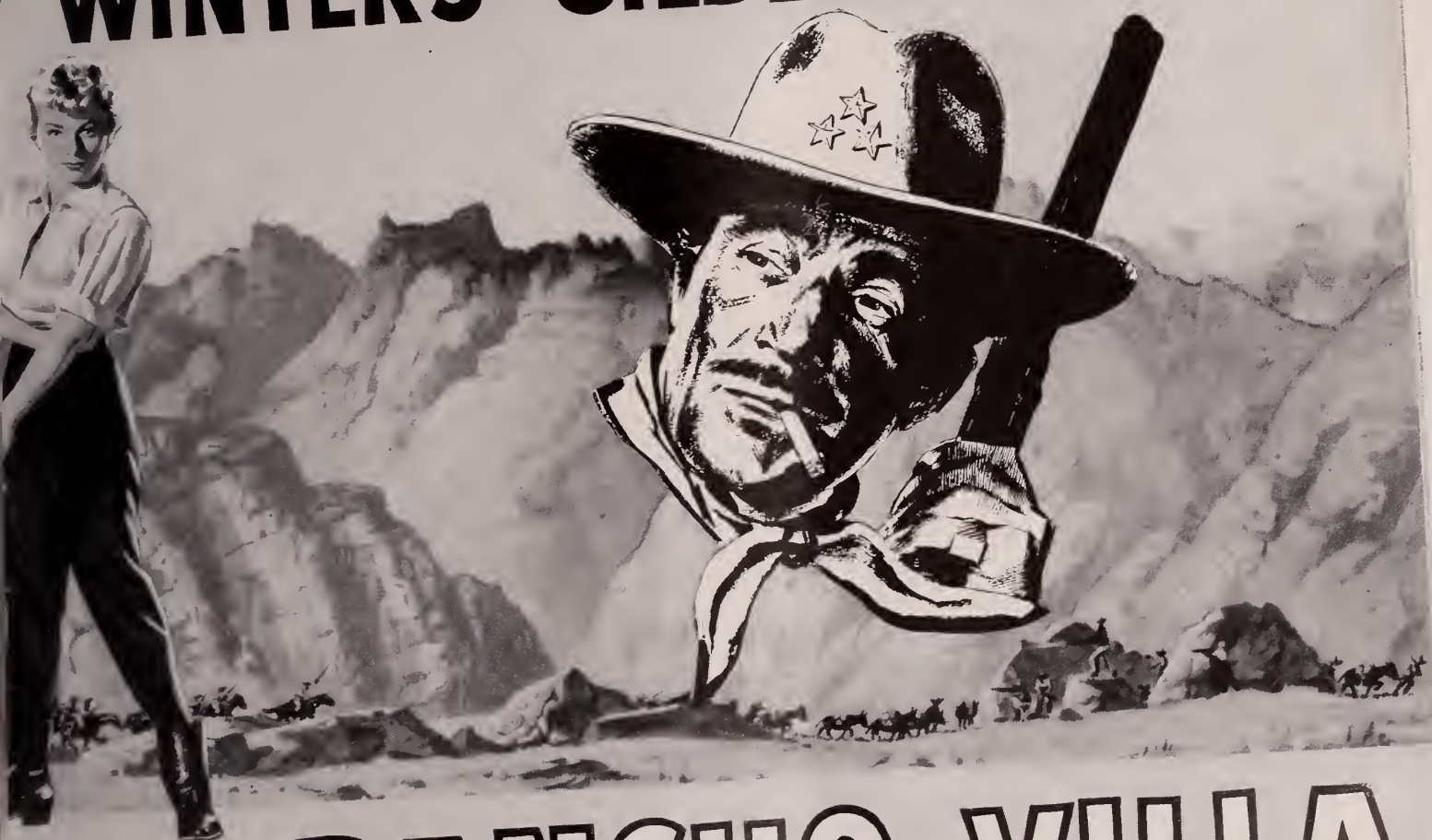
CORPUS CHRISTI, Tex., Aug. 6 (UP)—Police in Corpus Christi

Pancho Villa Woman Aide Tells Locations of Buried Texas Gold

Locations of about \$1½ million in gold coin buried by Pancho Villa in Texas graveyards have been named to the district attorney in a "death bed" confession.

A woman nurse who claims to have been a full colonel

WINTERS • GILBERT ROLAND



OF PANCHO VILLA

Produced by
ART BREN & GLADYS ATWATER • EDMUND GRAINGER

SUPERSCOPE
Print by
TECHNICOLOR



New Villa Treasure In Mexico Bared

By RAY BARNES

Pancho Villa Treasure Tale Discounted

MEXICO CITY (AP) — Reports that Pancho Villa, Mexican revolutionary leader, buried a fortune in Texas have been discounted.

Bar Pooling In Settling Trust Case

INDIANAPOLIS: A settlement designed to restore the competitive situation in Terre Haute, Ind., has been announced in the Government's anti-trust suit against Fourth Avenue Amusement Co., Louisville; Alliance Theatres, Chicago, and their affiliates here.

Stipulations accepted before Judge William E. Steckler in Federal Court restrain all parties from pooling agreements whereby theatres would be operated as a unit, from owning any interest in the State theatre, from entering into any agreement for first run pictures that would be shown in excess of 25 days before release to subsequent run theatres, including drive-ins. It also enjoins any informal agreement on the division of product.

The State theatre, formerly operated by William Rosenthal, was taken over by Alliance-Fourth Avenue after Mr. Rosenthal began making successful bids for first run product. It has now been returned to him. The pooling arrangement was liquidated several months ago to prepare the way for the settling of the case.

The companies named in the suit, besides Fourth Avenue and Alliance, were their Terre Haute subsidiaries, Grand Theatre Corp., Tri-Theatres Corp. and Terre Haute Amusement Co., Inc.

Cinema-Vue Negotiates For 100 British Films

Joseph P. Smith, president of Cinema-Vue Corporation, announced in New York last week the signing of a contract with American-British TV Movies, Inc., for the exclusive television distribution rights in the United States and its territories to more than 100 major feature films. They feature many stars known in the U. S. At the same time, Mr. Smith concluded a deal with Clift TV Films, Inc., for 31 additional features, including four Alexander Korda films made in 1953-54.

"Brunettes" Premiere Set

"Gentlemen Marry Brunettes" will have its world premiere September 29 at the Oriental theatre in Chicago, it has been announced by William J. Heineman, vice-president of United Artists in charge of distribution. The film stars Jane Russell and Jeanne Crain and is in color by Technicolor and CinemaScope. It is reviewed in the Product Digest section of this week's HERALD.

Decca Dividends Set

Directors of Decca Records, Inc., last week declared a regular quarterly dividend of 17½ cents per share on the company's capital stock, payable September 30, to stockholders of record September 19, 1955.

Arnall Seeks More SIMPP Importation Into Italy

An import agreement with the Italian Government, allowing more pictures into Italy will be sought shortly by Ellis G. Arnall, president of the Society of Independent Motion Picture Producers, he confirmed last week in Washington, where he conferred with Government officials. Mr. Arnall left New York for Europe early this week. He had talked with Eric A. Johnston, president of the Motion Picture Association of America, on a common line for the coming Anglo-American film agreement. He was to go first to England, then to France to discuss "numerous little problems" with officials there, and then to Italy.

United Artists Plans Latin American Meet

United Artists' first Latin American sales convention of executives and representatives from 12 countries in South America, Central America and the Caribbean area will be held September 19 to 23 in Miami under Arnold M. Picker, vice-president in charge of foreign distribution. It will be attended by U.A. men from Argentina, Brazil, Chile, Colombia, Cuba, Mexico, Panama, Peru, Puerto Rico, Trinidad, Uruguay and Venezuela. The meeting is the third in United Artists' world-wide series of foreign sales conventions. Earlier sessions presided over by Mr. Picker were held in London in May and Tokyo last July.

Three-Day Premiere Is Scheduled for "Oklahoma"

Three-day world premiere festivities have been scheduled for Rodgers and Hammerstein's "Oklahoma!", produced in Todd-AO, at the Rivoli theatre, New York, by Magna Theatre Corporation, the distributor, prior to its public opening Thursday, October 13. The first of the three nightly premieres will be presented October 10 to an invited audience, consisting of the working press and leaders of the motion picture, radio and television industries. "Oklahoma!" Night will be the second premiere night. The guests invited to this showing will include leaders of the American scene from all parts of the nation, and a trainload of Oklahomans, headed by Governor Raymond Gary. The third premiere on Wednesday night, will be sponsored by the Vocational Advisory Service.

Neil Agnew Vice-President Of Astaire Dance Studios

Neil Agnew, film industry executive, has been appointed vice-president in charge of franchise sales of the Fred Astaire Dance Studios, it was announced by Charles L. Casanave, president. The two men were partners in Motion Picture Sales Corp. at one time, and more recently Mr. Agnew was assistant to Herbert J. Yates, Republic Pictures president. The newest Fred Astaire dance studio opened September 15 in New York. It is the 126th studio in the chain.

Expansion Of National Theatres Aim

National Theatres will expand aggressively and in doing so will rely very much on its new projection process, Cinemiracle, Elmer Rhoden, president, predicted Monday in his keynote speech to the circuit's convention at Colorado Springs.

\$5,000,000 for Process

His company is spending \$5,000,000 alone in perfecting Cinemiracle, Mr. Rhoden disclosed. One of its features, a large curved screen, is necessary to give realism and entertainment value, he stressed. National Theatres shortly will appeal to the Federal court for approval to finance at least three productions per year, he added. The first, it is announced will be by producer Louis de Rochemont. In support of Cinemiracle, Mr. Rhoden cited Todd-AO, 20th-Fox's 55mm process, and MGM's announcement of a 60mm "Ben Hur."

On theatre holdings, he said National also will continue expanding, and he cited the purchase of the Laurence circuit in Utah. He said, with court approval, his circuit will acquire a drive-in at Las Vegas, and that it has bought sites in Reseda and Van Nuys, Cal., for a "new type" theatre.

Meanwhile, from circuit headquarters came news of promotions. William Thedford, Evergreen division president, will become Fox West Coast northern California division head. James Runte moves from San Francisco to Seattle as new Evergreen division manager. John Klee, now Los Angeles manager, moves to Oakland, Cal., to become East Bay district chief. He replaces Robert I. Rothafel. Mr. Rothafel goes to New York as managing director of the Roxy Theatre.

Other promotions advance Ernest Sturm, present Orange County district manager, to Mr. Klee's former harbor and industrial district; Harold Wyatt, former Santa Ana manager who was transferred to the FWC booking department nine months ago, to Mr. Sturm's vacated Orange Belt spot. The post of Oakland City manager, vacated when Fay S. Feeder was named advertising-publicity manager in the Bay area, will go to Harold Seidenberg, who will come west from the Fox, Philadelphia.

Proposes Film Forum

The advertising committee report given Tuesday by Thornton Sargent, public relations director, recommended a motion picture forum to be held in Hollywood, eventually to lead to a spring festival of entertainment next March. The report said such a forum would result in bringing key newsmen throughout the nation to the film capital. The press representatives, it continued, would meet with film industry publicity men to discuss how their newspapers may better be served with Hollywood news.

THE STORY OF A
RECKLESS STRANGER
AND THE WOMAN
HE FOUND ALONE!



There's no
place to hide
in **THE**

NAKED DAWN

PRINT BY

Technicolor

STARRING

ARTHUR KENNEDY • BETTA ST. JOHN



with **EUGENE IGLESIAS • CHARLITA**

Directed by **EDGAR G. ULMER** • Associate Producer **JAMES O. RADFORD** • A UNIVERSAL-INTERNATIONAL PICTURE

*Universal
International*

British Study To Gain Data In Tax Fight

by PETER BURNUP

LONDON: Following last week's initial meeting of the all-industry tax committee, the trade associations concerned, BFPA and CEA, have acted with a new urgency.

The CEA executive committee has sent out a fact-finding questionnaire to a cross-section. 1,200 of the country's theatres, whether they are members of the association or not. The questionnaire covers in detail every financial circumstance of an exhibitor's operations.

Design of the elaborate project is to present for the first time a precise picture of the trade's financial structure and, as a corollary, its need of aid in the shape of tax remission. A similarly comprehensive questionnaire has been sent out to all producers by BFPA.

▽

Tom O'Brien, head of National Association of Theatrical and Kine Employees has indicated new wage demands on exhibitors will take the form of four points. There will be: a demand for an immediate meeting to discuss wage proposals submitted; demand for a 44-hour week and reduction of spread-over of duties; substantial wage increases, and a minimum wage for women of £5 and for men of £6, 10 shillings.

▽

Irving H. Levin of Filmmakers Releasing Organisation is here with his associates, William F. Pizor and Hal E. Chester, setting up the production of the company's first British film, "The Weapon." The film, with a mixed British and American cast, will be shot mainly in the streets of London, with completion shots at the Walton-on-Thames studios. Shooting will start at the end of this month on a budget of around \$300,000. The film will be distributed here by Philip Hyams's Eros concern.

▽

Associated Broadcasting Company, one of the programme contractors on I.T.A.'s London station, has purchased the British National Film Studios at Elstree. The studios have been engaged exclusively for the last three years in the production of TV films on a renting basis.

One-Reel VistaVision Shorts to Be Available

One-reel VistaVision short subjects will be introduced by Paramount in the 1955-56 season. Oscar A. Morgan, general sales manager in charge of shorts, has announced. There will be three one-reelers and three two-reelers. Production of the first one-reel subject, dealing with Gibraltar, has been completed by Carl Dudley and two of the two-reelers dealing with Austria and Spain, also are completed.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ending September 10 were:

Albany: THE MCCONNELL STORY (W.B.).

Atlanta: IT'S ALWAYS FAIR WEATHER (MGM); LOVE IS A MANY-SPLENDORED THING (20th-Fox); NOT AS A STRANGER (U.A.) 8th week; WICHITA (A.A.).

Boston: THE DAM BUSTERS (W.B.) 2nd week; MARTY (U.A.) 5th week; TO CATCH A THIEF (Par.) 2nd week.

Buffalo: IT'S ALWAYS FAIR WEATHER (MGM) 2nd week; THE LEFT HAND OF GOD (20th-Fox); LOVE IS A MANY-SPLENDORED THING (20th-Fox); THE VIRGIN QUEEN (20th-Fox).

Chicago: FEMALE ON THE BEACH (U-I) 2nd week; LOVE IS A MANY-SPLENDORED THING (20th-Fox) 2nd week; THE MAN FROM LARAMIE (Col.) 2nd week; MISTER ROBERTS (W.B.) 4th week; THE SHRIKE (U-I); SUMMERTIME (U.A.) 8th week; TO CATCH A THIEF (Par.) 2nd week.

Columbus: THE MCCONNELL STORY (W.B.); TO CATCH A THIEF (Par.).

Denver: IT'S ALWAYS FAIR WEATHER (MGM); THE LEFT HAND OF GOD (20th-Fox); THE MCCONNELL STORY (W.B.); PETE KELLY'S BLUES (W.B.) 2nd week; YOU'RE NEVER TOO YOUNG (Par.) 2nd week.

Des Moines: TO CATCH A THIEF (Par.) 3rd week.

Detroit: IT'S ALWAYS FAIR WEATHER (MGM); LOVE IS A MANY-SPLENDORED THING (20th-Fox) 3rd week; MISTER ROBERTS (W.B.) 3rd week; SUMMERTIME (U.A.); TO CATCH A THIEF (Par.).

Hartford: FRANCIS IN THE NAVY (U-I); THE LEFT HAND OF GOD (20th-Fox); LOVE IS A MANY-SPLENDORED THING (20th-Fox) 2nd week; NIGHT HOLDS TERROR (Col.); PETE KELLY'S BLUES (W.B.); YOU'RE NEVER TOO YOUNG (Par.) 2nd week.

Indianapolis: FRANCIS IN THE NAVY (U-I); IT'S ALWAYS FAIR WEATHER (MGM) 2nd week; THE LEFT HAND OF GOD (20th-Fox).

Jacksonville: FEMALE ON THE BEACH (U-I); HOUSE OF BAMBOO (20th-Fox); IT'S ALWAYS FAIR WEATHER (MGM); PETE KELLY'S BLUES (W.B.).

Kansas City: THE LEFT HAND OF GOD

(20th-Fox); THE MAN FROM LARAMIE (Col.); PETE KELLY'S BLUES (W.B.) 2nd week; TO CATCH A THIEF (Par.) 2nd week.

Memphis: HOW TO BE VERY, VERY POPULAR (20th-Fox); PETE KELLY'S BLUES (W.B.) 2nd week; SOLDIER OF FORTUNE (20th-Fox); TO CATCH A THIEF (Par.).

Milwaukee: PETE KELLY'S BLUES (W.B.); THE PRIVATE WAR OF MAJOR BENSON (U-I) 2nd week.

Minneapolis: THE KENTUCKIAN (U.A.) 2nd week; MISTER ROBERTS (W.B.) 6th week; PETE KELLY'S BLUES (W.B.) 2nd week; SEVEN LITTLE FOYS (Par.); TO CATCH A THIEF (Par.).

New Orleans: COURT MARTIAL (Kingsley); THE KENTUCKIAN (U.A.); MAGNIFICENT MATADOR (20th-Fox); THE MAN FROM LARAMIE (Col.); THE SHRIKE (U-I); TO CATCH A THIEF (Par.) 2nd week.

Oklahoma City: THE GIRL RUSH (Par.) 2nd week; LOVE IS A MANY-SPLENDORED THING (20th-Fox) 3rd week; THE MCCONNELL STORY (W.B.) 2nd week; NOT AS A STRANGER (U.A.) 3rd week; TO CATCH A THIEF (Par.).

Pittsburgh: LOVE IS A MANY-SPLENDORED THING (20th-Fox); MARTY (U.A.) 3rd week; THE MCCONNELL STORY (W.B.) 2nd week; TO CATCH A THIEF (Par.) 2nd week.

Portland: LOVE IS A MANY-SPLENDORED THING (20th-Fox) 2nd week; PETE KELLY'S BLUES (W.B.); WE'RE NO ANGELS (Par.).

Toronto: ABOVE US THE WAVES (Jaro) 2nd week; LADY AND THE TRAMP (B.V.) 2nd week; NOT AS A STRANGER (U.A.) 4th week; THE SHRIKE (U-I); TO CATCH A THIEF (Par.) 3rd week; WE'RE NO ANGELS (Par.) 4th week.

Vancouver: LADY AND THE TRAMP (B.V.); THE MAN FROM LARAMIE (Col.); NOT AS A STRANGER (U.A.); TO CATCH A THIEF (Par.).

Washington: THE KENTUCKIAN (U.A.); LOVE IS A MANY-SPLENDORED THING (20th-Fox); MISTER ROBERTS (W.B.) 7th week; THE SHRIKE (U-I); SUMMERTIME (U.A.) 2nd week; TO CATCH A THIEF (Par.) 3rd week.

Paramount Creates New Division in West

A Rocky Mountain division is Paramount's newest. Phil Isaacs is its manager, and its establishment will make seven territories now for the company. Mr. Isaacs, formerly of Washington, where he was manager, will have headquarters in Denver,

handling not only that city but Salt Lake City, Des Moines and Omaha. The first pair were in the western division; the latter in central. The company also this week appointed Tom Bridge, Dallas manager, to succeed A. M. Kane as manager of the southwestern division. Mr. Bridge will be succeeded at Dallas by Frank Rule, now assistant manager.

CLEVELAND—SMASH!

PROVIDENCE—RECORD BREAKING!

MILWAUKEE—SOCK!

NORFOLK—THE FLEET'S IN!

CHICAGO—GREAT!

BUFFALO—TERRIFIC!

MINNEAPOLIS—SENSATIONAL!

DENVER—COLOSSAL!

ST. LOUIS—TREMENDOUS!

LOS ANGELES—SOLID!

That "Mountain of a Man"— is bringing in a Mountain of Money!!

BURT LANCASTER **THE KENTUCKIAN**

In **CinemaScope** • Print by **TECHNICOLOR**

Also starring **DIANNE FOSTER** • **DIANA LYNN** • with **JOHN MCINTIRE** • **UNA MERKEL** • **JOHN CARRADINE** • **JOHN LITEL** and introducing **WALTER MATTHAU** and **DONALD MACDONALD**
Screenplay by **A. B. GUTHRIE, JR.** • Based upon the novel "The Gabriel Horn" by **Felix Holt** • Directed by **BURT LANCASTER** • Produced by **HAROLD HECHT** • A **Hecht-Lancaster Production**

#1 thru
UA

Allied Snaps Back, Hits at COMPO Aid

Allied has answers for those who bewail its lack of response to COMPO solicitations and campaigns. Its answers, from Abram F. Myers, general counsel, appear in Allied's current general bulletin to members.

Allied's answers are charges, for instance:

1. COMPO has become a "self-perpetuating bureaucracy."

2. Except for a "perfunctory annual meeting," it ignores exhibitor groups and goes to the exhibitor directly.

3. Its finances are being "frittered away." Allied's representative, Wilbur Snaper, reported COMPO could run the Audience Awards poll without more money. Instead, COMPO solicited dues for the poll without asking exhibitor units. By contrast, film companies are asked how far they want to go and how much they want to give.

4. Apparently, the companies' decision to match theatre men's contributions only to \$150,000—a decision made during the tax campaign—still obtains. Distributor representative Al Lichtman at the time promised whatever showmen raised, companies would match it. Now—"we are not informed whether Lichtman this time has given the same assurances."

5. Agitation for a new tax campaign was so sudden, whether or not intentionally, Allied's July 20 board meeting couldn't study it.

Mr. Myers then went on to add matters so important should be discussed within charter COMPO member bodies, so they might ask for budgeting within what they considered COMPO's legitimate requirements; and he further charged "it is unlikely they would have approved a campaign aimed at a figure calculated to support COMPO indefinitely in the manner to which it has become accustomed."

He also said his organization is committed to government regulation of film rentals and in abandoning it for the tax fight would betray exhibitors who didn't benefit from the first tax relief "because of the distributors' greediness in pricing pictures."

National Screen Lowers Its Award Accessories Prices

Because a large number of theatres seem to be entering the Audience Awards campaign, National Screen Service has lowered sharply its prices for accessories. First run and key theatres may buy the "package" for \$25. This includes two trailers, two 40 by 60 posters, a large mat, and ballot box stickers. For all other theatres, the price now is \$15. Elmer Rhoden, national campaign chairman, termed the action commendatory and said the prices were fair. He added the company has on its own incurred considerable expense and said exhibitor enthusiasm made the action possible.

People in The News

EDWARD MOREY, vice-president of Allied Artists, has accepted the post of chairman of the Motion Picture Division, Community Service Society of New York. The campaign will be held in October with a goal of \$1,000,000 set for New York.

ILYA LOPERT, producer of "Summertime," was given the title of Cavalier of the Italian Republic by the Italian Government for his contribution to Italo-American film relations.

SIGMUND MAITLES, formerly advertising copy chief at MGM, has opened an advertising and promotion office at 1560 Broadway, New York, to handle motion picture, television and commercial accounts.

JAMES L. CLEARY, former Cleveland district

manager for ASCAP, has been appointed mid-eastern division manager. He has been with the Society since 1939.

CLIFFORD HOWCROFT has been appointed director of sales and promotion of Cathedral Films, succeeding BRUNSON MOTLEY, resigned.

GERALD E. BURNS has become account supervisor of the Lynn Farnol group in public relations. He had been head of the print and publications department of the Vernon Pope office.

W. S. TOWER, Westrex managing director in London, arrived in New York this week for discussions with the company's home office executives. He expects to remain in the U. S. until December.

Universal Promotion Men In Parley on Coast

Universal's eastern advertising, publicity and exploitation executives are in Hollywood for a week-long series of meetings with David A. Lipton and coast advertising, publicity and exploitation executives on promotional planning on forthcoming releases. From New York are Charles Simonelli, eastern advertising and publicity department manager; Philip Gerard, eastern publicity manager; Jeff Livingston, eastern advertising manager; Herman Kass, eastern exploitation manager and Robert Gillham, vice-president of Cunningham and Walsh, Universal's advertising agency. Pictures to be discussed are "All That Heaven Allows," "The Second Greatest Sex," "Never Say Goodbye" and "The Benny Goodman Story."

SMPTE to Honor Disney, Debie and Capstaff

Honorary membership to three persons for their contributions to the motion picture industry will come October 4 from the Society of Motion Picture and Television Engineers during its 78th convention, at Lake Placid, N. Y. The three are Walt Disney, producer; Andre Debie, president of the projection and camera equipment company bearing his name, and John G. Capstaff, head of the photography department of Eastman Kodak's research laboratory.

Robbins Begins Tour

Burton E. Robbins, vice-president in charge of sales of National Screen Service, began his nationwide tour of company exchanges this week to launch the George F. Dembow sales tribute. The drive runs from September 5 to December 15 and Mr. Robbins will cover all the branches of the company in his tour.

Heads Back Tax Drive

Forty-four to five is the score in letters received by Samuel Pinanski, president of American Theatres Corporation, who recently proposed that COMPO head another campaign to eliminate admission taxes, Mr. Pinanski's office announced this week.

This nine-to-one response was from industry leaders, the circuit head explained, and added that in soliciting their reaction he was acting as an exhibitor, not a COMPO director. Mr. Pinanski declared, "To enlarge our margin of survival, we simply must get rid of the Federal admission tax."

Endorsers of Mr. Pinanski's proposal include: Albert Sottile, Charleston, S. C.; Frederick A. Danz, Seattle; P. R. Isley, Dallas; Walter L. Morris, Knoxville; Harry Hendel, Allied of Western Pennsylvania; George Kerasotes, Springfield, Ill.; Ed Harris, Kansas-Missouri Theatre Association; Will J. Conner, Seattle; Robert J. O'Donnell, Dallas; Warren Irvin, Columbia, S. C.; Joseph R. Vogel, Loew's; Emanuel Frisch, president of the Metropolitan Motion Picture Theatres Association; Harry Brandt, president, Independent Theatre Owners Association; Samuel Rosen, executive vice-president, Stanley Warner Theatres; L. S. Hamm, Northern California Theatre Owners Association; Mitchell Wolfson, Wometco Theatres, Florida; Edward Silverman, Essaness Theatres, Chicago; A. H. Blank, Tri-States Theatres, Des Moines, and Harry B. French, Minnesota Amusement, Minneapolis.

Walker Heads Drive

J. Miller Walker, vice-president of RKO Radio Pictures Corp., is chairman of the film division of the Travelers Aid Society \$400,000 fund-raising drive in New York.

Says Houses Abroad Need U. S. Product

Product sent abroad by the American companies "is the backbone" of the foreign exhibition industry, Ben M. Cohn, assistant general manager of Universal's foreign department, reported this week at the trade press conference. Mr. Cohn, who returned from a two-month tour of the company's branches throughout the Far East, Near East and Southern Europe, said foreign theatre men recognize that American product has "big commercial value and is dependable at the box office." He added Universal was tops in sales in five countries.

He said the company is increasing its "block booking deals" with theatres in the Far East with full-year agreements on a number of first run theatres, some of which were newly constructed, or entering into deals where the company shares the screen time. Mr. Cohn added Universal is not dubbing or using subtitles with product sold abroad, especially in India.

Among the countries he visited were Japan, the Philippines, Formosa, Hong Kong, Singapore, Indonesia, Thailand, Burma, India, Egypt and Israel.

Al Lowe, supervisor for Latin America, also returned from a visit abroad, and reported the South American market has shown a tremendous increase in business despite economic and political troubles in some countries. He said Universal is "first in sales" in three countries after the first 26 weeks of 1955.

Columbia Meetings Will Discuss Selling Plans

Top executives from Columbia Pictures' home office will leave New York Sunday night for a series of meetings at the Hollywood studio with Harry Cohn, president and head of production. The talks will center around the worldwide selling and promotion plans for top budget productions the company will release in the next few months, it was announced. Making the trip are Jack Cohn, executive vice-president; A. Montague, vice-president and general sales manager; Paul N. Lazarus, Jr., vice-president in charge of advertising and publicity; and Lacy Kastner, president of Columbia International. They will join A. Schneider, vice-president and treasurer, and Leo Jaffe, vice-president, who left New York earlier this week, at the studio.

INTERESTED to meet gentleman or lady to participate in the production of high grade TV films. New photographing process.

Write in first instance to:
MOTION PICTURE HERALD, BOX 917
1270 Sixth Avenue, N. Y. 20, N. Y.

Hollywood Scene

HOLLYWOOD BUREAU

Eight new pictures were started and five others were completed, bringing the overall total of pictures in shooting stage to 33 at weekend.

"The Friendly Persuasion" is an Allied Artists project, produced and directed by William Wyler in Eastman color, with a cast headed by Gary Cooper, Dorothy McGuire, Marjorie Main, Anthony Perkins and Robert Middleton.

New Bette Davis Film

"The Day the World Ended" is a Golden State Production in Superscope for ARC release. It has Richard Denning, Lori Nelson, Adele Jergens, and Touch Connors in the cast. Alex Gordon is the executive producer and Roger Corman producer-director.

"Invasion of the Flying Saucers" is a Clover Production for Columbia release. The cast includes Hugh Marlow, John Taylor and Donald Curtis. Charles Schnee is the producer, and Fred F. Sears is directing.

Columbia will also distribute "Storm Center," a Phoenix Production, which has Bette Davis, Kim Hunter, Brian Keith, Joe Mantell, Paul Kelly and Howard Wierum. Julian Blaustein is the producer; Dan Taradash is directing.

Gross-Krasne Productions, independent, began shooting "Please Murder Me," with Angela Lansbury and Raymond Burr heading the cast. Donald Hyde is the producer, and Peter Godfrey is directing.

Two Start at Republic

Joseph Kane, associate producer-director, started "The Maverick Queen," in Tru-color, with Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy, Jim Davis, Wallace Ford and Howard Petrie in the cast. It's for Republic.

"Stranger at My Door" is another Republic production, directed by William Witney with Macdonald Carey, Patricia Medina, Skip Homeier, Slim Pickens in the cast. Sidney Picker is the associate producer.

Warner Brothers began shooting "The Old Man and the Sea" in Havana (CinemaScope and WarnerColor), with Spencer Tracy set for the title role. Leland Hayward is the producer, and Don Page is the assistant director.

Academy Awards Telecast Over NBC March 21

HOLLYWOOD: The 28th Academy Awards presentations will be broadcast over the National Broadcasting Company television network, Wednesday, March 21, 1956, it was announced last week by George Seaton, Academy president. Both the awards presentations and nominations (broadcasting dates for the latter are not yet definite) will be sponsored by Oldsmobile, which was also this year's sponsor.

IN PRODUCTION:

STARTED (8)

ALLIED ARTISTS

The Friendly Persuasion (Eastman color)

ARC (American

Releasing Corp.)

The Day the World Ended (Golden State Prods.; Superscope)

COLUMBIA

Invasion of the Flying Saucers (Clover Prods.)

Storm Center (Phoenix Prods.)

INDEPENDENT

Please Murder Me (Gross-Krasne Prods.)

REPUBLIC

The Maverick Queen (Truicolor)
Stranger at My Door

WARNER BROS.

The Old Man and the Sea (CinemaScope; WarnerColor)

COMPLETED (5)

ARC (American

Releasing Corp.)

The Story of Pat Garrett (Neufeld Prods.; Eastman color)

COLUMBIA

The Gamma People (Warwick)

MGM

The Last Hunt (CinemaScope; Eastman color)

WARNER BROS.

The Lone Ranger (WarnerColor)
Our Miss Brooks

SHOOTING (25)

COLUMBIA

The Way We Are (Wm. Goetz Prods.)

The Eddy Duchin Story (CinemaScope; Technicolor)

Safari (Warwick Prods.; CinemaScope; Technicolor)

Jubal Troop (CinemaScope; Technicolor)

INDEPENDENT

Comanche (Carl Krueger Co.; CinemaScope; Eastman color)

Dan'l Boone (Gannaway-Ver Halen; CinemaScope)

Around the World in 80 Days (Michael Todd Prods.; Todd A-O)

MGM

Tribute to a Bad Man (CinemaScope; Eastman color)

Meet Me in Las Vegas (CinemaScope; Ansco color)

Lust For Life (CinemaScope; Eastman color)

PARAMOUNT

The Mountain (VistaVision; Technicolor)

The Birds and the Bees (Gommalco Prods.; VistaVision; Technicolor)

War and Peace (Pontide Laurentiis; VistaVision; Technicolor)

The Proud and Profane (VistaVision)

The Ten Commandments (VistaVision; Technicolor)

RKO RADIO

Great Day in the Morning (Superscope; Technicolor)

20TH-FOX

Carousel (CinemaScope; color)

The Lieutenant Wore Skirts (CinemaScope; color)

Rains of Ranchipur (CinemaScope; color)

UNITED ARTISTS

Trapeze (Hecht-Lancaster; Eastman color)

U-I

The Creature Walks Among Us
Pillars of the Sky (CinemaScope; Technicolor)

WARNER BROS.

Good-bye, My Lady (Batjac Prods.)

The Spirit of St. Louis (CinemaScope; WarnerColor)

Giant (George Stevens; WarnerColor)

RKO-Disney Foreign Deal

RKO Radio Pictures will distribute four of Walt Disney's current properties throughout Latin America, the Far East (excepting Japan), Australasia and Switzerland, it was announced this week, following negotiations by Walter Branson, worldwide sales manager of RKO, and Leo Samuels, general sales manager of Buena Vista Film Distribution Company.

The films involved are "Lady and the Tramp," first cartoon feature in CinemaScope with color by Technicolor; "Davy Crockett, King of the Wild Frontier," color by Technicolor with Fess Parker and Buddy Ebsen; "Switzerland," first in the People and Places series, in CinemaScope and color by Technicolor, and "Arizona Sheep Dog," Technicolor featurette.

"Lady and the Tramp" will be paired with "Switzerland," and "Davy Crockett" will play with "Arizona Sheep Dog," Mr. Branson announced.

Allied Artists Television Unit Acquires 32 Westerns

Interstate Television Corp., subsidiary of Allied Artists, has acquired 32 recently-produced Western features, all made after

1950, it was announced last week by Lloyd Lind, Interstate vice-president, at the company's national sales meeting at the Warwick Hotel, New York. The 32 films, including those made by Whip Wilson and Johnny Mack Brown, brings the Interstate library of television films to 115 Westerns, Mr. Lind announced. He also said that as part of Interstate's expansion plans, four division managers will be signed shortly to augment the current company staff and the company will establish an office in Toronto to handle Canadian sales.

Stamp Meetings Resume

Leon J. Bamberger, president of the Cinema Stamp Collectors, has announced the semi-monthly meetings of that organization resumed September 14. Meetings are held the second and fourth Wednesday of each month, with the exception of July and August, at the Hotel Astor, New York. All stamp collectors in the amusement field are welcome, it was announced.

"Eileen" on Board Ship

Columbia's CinemaScope-Technicolor musical, "My Sister Eileen," was given a world premiere aboard the *Queen Elizabeth* which arrived in New York from Southampton last Monday. The European premiere will be at the Gaumont Haymarket in London September 22. The first American showing is set for the Victoria in New York

Important Product Coming In Fall, Says COMPO Ad

"From even a quick glance at the list of motion pictures now coming up it is pretty obvious that the hottest entertainment story this Fall will be found in your local theatre," the latest COMPO ad in *Editor & Publisher* tells its readers. "Apparently all of the movie producers," the ad continues, "had the same idea—to turn out, for the movie theatres, exceptional films that would make the new 1955-56 season outstanding in cinema history." The ad advises the editors to see their local film people who can tell them about the "great productions" on the way which the public, their readers, want to see.

Cathay Circuit Opens Odeon in Kuala Lumpur

The largest and latest theatre in the Malay Peninsula, the Odeon Cinema, Kuala Lumpur, was opened by the Cathay Organization September 9 with the presence of high officials, including the High Commissioner, Abdul Rahman. The opening picture was J. Arthur Rank's "Doctor at Sea." The theatre's renovation took eight months. Cathay now controls 40 first run houses. Eight years ago it had two. Cathay last month also opened the \$300,000 Majestic, Taiping, Perak, Malaya, the only theatre in that area which was specially built for CinemaScope.

THRILL-SPLASHED SERIAL ADVENTURE!



BUSTER CRABBE
in **THE SEA HOUND**
Daredevil Adventures of Captain Silver

with JIMMY LLOYD as Tex • PAMELA BLAKE as Ann
RALPH HODGES as Jerry • SPENCER CHAN as Kukai
Screenplay by George H. Plympton, Lewis Clay and Arthur Hoerl
Directed by WALTER B. EASON and MACK WRIGHT
Produced by SAM KATZMAN
A COLUMBIA SERIAL (Reprint)

BUSTER CRABBE
—one of the screen's
all-time great action
heroes—as the most
daring hero of the sea!

ALL ABOARD
FOR TICKET-
SELLING
THRILLS WITH
THIS TITANIC
SUPER-SERIAL



USE COLUMBIA'S BRAND NEW PRESSBOOK, JAM-PACKED WITH TICKET-SELLING PROMOTIONS!

The National Spotlight

ALBANY

The soundest method of setting a drive-in closing date is to fix a minimum necessary for profitable operation and to lock up the first week this is not reached. So believes Harry Lamont, who is widely experienced in outdoor operation. For the first time, he kept Leeds drive-in, at Catskill Mountain town of that name, open after Labor Day; planned weekend operation from September 15. . . . Lamont's Rock Hill drive-in, Sullivan County, will probably darken following the Jewish holiday. . . . The back-to-school movement was blamed by some exhibitors for a slight letdown after Labor Day. . . . Rosalind Russell answered audience questions about Hollywood personalities and sang a number from "The Girl Rush" at Fabian's Palace opening night. The star, accompanied by her husband, producer Freddy Brisson, also filled a round of press and radio dates—arranged by Paramount upstate field representative Edward J. Wall. Marty Ross, who has teamed with Bob Snyder in a Sunday program, over WABY, from Palace lobby, introduced and harmonized with Miss Russell. . . . Variety Club crew held its first Fall meeting, to arrange for the transfer of quarters to Sheraton-Ten Eyck Hotel October 1, and to discuss other matters. . . . Visitors included: James Tobin, Stanley Warner district manager, and Phil Zimmerman, SW zone realty man.

ATLANTA

Bailey Pritchard, branch manager of Allied Artists southern exchanges, has returned there after a trip to Atlanta. . . . Leonard Berch, United World's Film, back from a trip to Tennessee. . . . James Frew, southern district manager of Universal, back after a visit to their Memphis branch. . . . Mrs. Rose Lancaster has resigned from Strickland Film, is now with Bealand-King Films; Richard Wright, Stanley Warner district manager in Cleveland, and Mrs. Wright have returned there after a trip to Florida. . . . The Olin Evans Theatre Company of Florala, Ala., is the new owner of the Clayton and Brundidge, Ala., theatres from the Fred T. McLendon circuit. . . . On the Row were: Herman Rhodes, drive-in at Columbus, Ga., and Montgomery, Ala.; R. L. Bailey, Eagle, Blountstown, Fla.; Jake Solomon, Independent Theatres, Chattanooga, Tenn., and Mack Jackson, theatres in Alexander City, Ala. . . . The Wedowee theatre, Wedowee, Ala., has installed CinemaScope. . . . Fletcher M. Catron, 85 years old and former manager of the old Bonita theatre, Tampa, Fla., died last week at his home there. . . . The McLeodon theatre has closed the Star theatre at McKenzie, Ala.

BOSTON

Booming business for the first week of "Cinerama Holiday" at the RKO Boston, after 87 weeks of "This Is Cinerama," pleasantly surprised even the optimistic management. . . . Tickets for the only Greater Boston showing of the Marciano-Moore

bout, September 20, at Stanley Warner Capitol, Everett, are on sale at the RKO Boston at \$4.95, reserved. The fight is also booked into their Warner, Lynn; Capitol, Springfield, and Warner, Worcester. American Theatres Corporation has booked it for the State, Portland, Maine, at \$2.97, and the North Reading drive-in at \$3.30 per person, with 1,500 seats erected specially on the field, and tickets available in Boston at the Pilgrim, which, although equipped for closed circuit TV, will not take the program. . . . Harry Goldstein, eastern publicity manager for Allied Artists, arranged a press luncheon for Meg Myles at the Statler, in connection with "The Phenix City Story." . . . Joe Mansfield, United Artists publicist, is arranging evening showings of "Summertime" for some of the large business organizations in Boston as a major part of his campaign, which will be climaxed by a special tie-in fashion show staged by Filene's department stores. . . . Redstone Drive-In Theatres, Inc., is taking over the Washington 850-car unit, and the Lakeshore 650-car plant in Rochester, N. Y. Both were built by Jack Robbins & Associates of Rochester.

BUFFALO

Harold Bennett, manager of the Buffalo office of National Screen Service, worked up the subject matter for the Safety Trailers, which were made by his company and distributed to theatres in the Buffalo area by members of the Buffalo Police Department. There are ten subjects in the series. All theatres are cooperating with the police in showing the trailers. . . . The Empire drive-in, a 1,000-car unit which has been operated by H. Garden Hodges in Rochester for the past six years, has been leased to Midwest Drive-In Theatres, Inc., of Boston. The capacity will be increased to 1,500 cars and many other improvements made by the new operators. . . . The Erlanger, Buffalo legitimate house, starts its season Monday, September 19 with "The Solid Gold Cadillac." . . . The 1955 season of summer church services ended Sunday, September 19 at the Niagara Drive-In theatre and manager Bill Brett says it has been the most successful season since the outdoor services were inaugurated by him several years ago. . . . The first performance in New York state of Fred Waring's revue, "Hear! Hear!" was staged Monday night, September 12 in the Amphitheatre on the Chautauqua grounds on Chautauqua Lake. The same show plays the Eastman theatre in Rochester Saturday, September 17. It opens at the Ziegfeld in New York September 26.

CHICAGO

A Chicagoland drive-in will show the Marciano-Moore fight. The Forty-One Outdoor theatre quoted ticket price for the closed TV show at \$12 plus tax for a car of four persons or less. . . . McVickers theatre will be equipped to show "Oklahoma" in the new Todd A-O Process. . . . The Sunset drive-in was robbed of \$16,000. . . . The money was taken only an hour before a police car was to have picked up the manager to deposit

receipts in a bank. . . . The Chicago theatre will do away with its regular stage show during the ten-week run of "Guys and Dolls," starting Armistice Day. . . . Sam Kaplan of Albert Dezel, Inc., is in Milwaukee in behalf of "Kentucky Rifle." . . . Elizabeth Wetter is doing some happy reminiscing about her 49 years with Universal-International while she is convalescing in Wesley Memorial Hospital. She has the distinction of being the first U-I employee. . . . Charlton Heston will be around when "The Private War of Major Benson" opens at the Esquire theatre September 30. . . . Filmack Trailer Company staged a golf outing for all employees September 11. . . . Straggling vacationers include Peter Pisano, manager of the Avalon, who went to Miami to miss the hay fever season here. . . . Alfred Platzman of U-I went to Banff and Lake Louise. . . . Warren Heen of 20th Century-Fox returned from a trip to Puerto Rico. . . . Charlie Good is back at MGM following a two-week vacation. . . . Ben Levi, co-manager at the State-Lake theatre, became a grandfather this week. . . . While Graham Giles, manager of the Des Plaines, takes a vacation, Dick Balaban will take over the theatre. Balaban is ordinarily at the Bryn Mawr.

CLEVELAND

All of the superlative stops were pulled out to report the drive-in theatre business in this area over the long holiday weekend. Beautiful weather was the major contributing factor. Indoor theatres report business better than last Labor Day weekend. . . . Manager Max Mink of the RKO Palace theatre was so happy with the results of his first all-travel program shown at two early shows, that he's planning a repeat. . . . Max Shagrin of Los Angeles, twin brother of Joe who owns the Foster theatre, Youngstown, came east for a minor operation at Johns Hopkins Hospital, Baltimore, and visit with his brother. . . . Salesmen's Club of Cleveland, which provides weekly ice cream treats for institutional children, holds its annual dinner party November 19 in the Theatrical Grille. Ray Schmertz, 20th-Fox, and Jerry Lipow, Paramount, are in charge of arrangements. . . . Eva Urdang, secretary to Washington Circuit head man M. B. Horwitz, is vacationing with relatives on Long Island. . . . Betty Bluffestone, Imperial booking manager, was briefly on the sick list. . . . Marian Ward of Modern Theatres is back from Grosse Point. . . . Ken Jones of the Ochs Management Company stopped off en route from London, Ontario, to Florida where he will take charge of advertising and promotion of the recently acquired Ochs houses in Dania and Tampa. . . . Leo Jones, Star theatre, Upper Sandusky, dropped 25 pounds by the simple method of cutting out a midnight meal. . . . "To Catch a Thief" is holding a fourth week at Loew's Stillman. . . . Sandler Manufacturing Company, headed by Dave Sandler, is installing his new Model D-2 convection type heaters, without motor or blower, in the Tri City drive-in, Myrtle Creek, Oregon.

(Continued on following page)

COLUMBUS

Holdovers continued to be the rule with second weeks set for "The McConnell Story" at RKO Grand and "To Catch a Thief" at Loew's Ohio. . . . Charles Sugarman held "Marty" for a third week at the World. . . . Arthur Treacher will be guest speaker at a dinner meeting of the Executives' Club at the Neil House October 6. . . . "One good movie at a time will satisfy most people," said Norman Nadel, Columbus *Citizen* theatre editor, in a Sunday column directed against double features. "Having to sit through a dismal second feature in order to see a good first feature can take the edge of pleasure off what otherwise could have been an enjoyable evening." . . . Mrs. Ethel Miles is installing in-car heaters at the East Main and West Broad drive-ins. . . . Columbus exhibitors were to meet September 14 to discuss details of local participation in the Audience Awards balloting which will be held November 17-27. . . . Life story of Clark Gable, native of Hopedale, Ohio, was planted as a series in the *Ohio State Journal* by Sol Gordon, Detroit exploitation representative of the Twentieth Century-Fox exchange. Series is being run in advance of local showing of "The Tail Men."

DENVER

Phil Conway, who has been publicist here for Buena Vista ever since the exchange opened, is being moved to a similar post at Cleveland. . . . Charles P. Weber, projectionist at the Paramount screening room, went antelope hunting in Wyoming. . . . James Ricketts, Paramount branch manager, went to New York to spend his week at the home office. . . . Grace Bailey, switchboard operator at Universal, quit to go to Germany to join her husband, who is in the air force. . . . Jerry Jackson, National Screen shipper, suffered a small cut on her forehead when her car was demolished after skidding. . . . Reville Kniffen, assistant to Herman Wobber, was in from his San Francisco headquarters calling on accounts and conferring with V. J. Dugan, 20th-Fox branch manager. . . . Edna Ahlers, contract clerk at Paramount, off work, threatened with pneumonia.

DES MOINES

The women's division of Variety club here held a potluck dinner last week which has been hailed as absolutely the tops. The food, prepared by the women themselves, was described as simply delicious. Chuck Elder brought his guitar and barbershop-type singing was a part of the evening's entertainment. In charge were Mrs. Ralph Olson and Mrs. Don West. Since then, the women have turned their energies to the rummage sale whose proceeds go to the heart fund. . . . Shirley Exferd, Warner contract clerk, is taking a week's vacation. . . . Gwelda Jones of Universal is spending her vacation moving into their new home. . . . Oliver Patrick, Universal salesman, has resigned his post to take a job with King Korn Stamps here. . . . Iowa's Gov. Leo Hoegh has proclaimed September 15 as "A. H. Blank-Bonds for Israel Day" in Iowa. The proclamation stated that "A. H. Blank of Des Moines is being honored for his efforts to help the state of Israel" and asked Iowans to honor him for his work in behalf of the world's youngest democracy. In making his proclamation, the governor said he was "happy and proud to help honor a fellow

Iowan whose generosity has helped his fellow men beyond the boundaries of the state."

DETROIT

"The Big Day" turned out to be not so big at the Krim art theatre and "Man from Laramie" was slugged in to prop up the last three days of the run. . . . American Broadcasting Company convention heard Harold Brown and Alice Gorham of Detroit's United Detroit Theatres explain their recent "Search for a Star" program. . . . The bowling season is well into the talking stage with Beverly manager Melvin Donlon being elected president of the Nightingales. . . . Erwin Hekr, 54, a Film Service mechanic, died. . . . Richard Gierucki has left the Senate to manage the Seville and manager Skakandy has moved to the Rex. . . . Joseph Adelman takes over as manager of the new Van Dyke drive-in. . . . George Masouredis is managing the Hollywood, succeeded by Jack Rose at the Victory. . . . Manny Youngman's ball team beat Earl England's nine 20 to 1. . . . William Brand was operated on at Mayo. . . . Al Connley is home after a heart attack. . . . James Kanipe, Seville operator, is now turning the crank at the Strand. . . . E. Clyde Adler was re-elected president of IATSE studio mechanics local 812. Clarence Apgar is vice-president; William Strachan 2nd vice-president; William Doonan, recording secretary; Warren Wilson, business representative; secretary-treasurer, Karl Wandrei, and Roy Smith, sergeant-at-arms.

HARTFORD

Sal Adorno, Sr., general manager of the M&D Theatres, Middletown, Conn., and Mrs. Adorno will mark their 55th wedding anniversary in November. . . . Anthony DiLorenzo, son of Mrs. Anthony DiLorenzo of Hartford and the late Anthony DiLorenzo, pioneer Connecticut theatre operator, will be married to Miss Colette M. Schauss on October 1. . . . M. J. Daly, Blue Hills Drive-In Theatre Corp., has returned to Hartford from a Connecticut shoreline vacation. . . . Morris Keppner, partner in Burnside Theatre Corp. and General Theatres, Inc., Hartford, and Mrs. Keppner are noting their 25th wedding anniversary. . . . Joseph Carroll has been named concession manager at the Meadows drive-in, Hartford, replacing Henry Pardo, resigned. Pardo was formerly general manager of the Manchester drive-in, Bolton Notch, Conn. . . . Hartford visitors: Arnold Van Leer, Paramount exploitation department; Harry Browning, home office executive, New England Theatres, Inc.

INDIANAPOLIS

Paid attendance at the I03rd Indiana State Fair, which closed Friday, was 596,509, more than 60,000 short of the 1952 record. . . . Trueman Rembusch, prominent Hoosier exhibitor and State Fair Board member, resorted to a cane after an overhead door at the fairgrounds grandstand slammed down on his foot. . . . The Cantor circuit resumed its first run art film policy at the Esquire this week with "Marty." . . . U.A. has two exploitation men, Bill Shirley and Fred Calvin, here working on "Night of the Hunter." . . . William A. Carroll, secretary of the Allied Theatre Owners of Indiana, reports lively interest among exhibitors in the national audience poll. . . . The Royal theatre at Danville, will reopen under lease to Mr. and Mrs. J. A. Bailey, former managers.

JACKSONVILLE

Jerry Gold of Pahokee, president of the Motion Picture Exhibitors of Florida, was here to arrange for a Fall meeting of officers and board members at the Hotel Roosevelt. . . . Phil Eckert, Columbia, has succeeded Gennell Beaumont, Paramount, as the treasurer of WOMPI. . . . Visiting exhibitors were Harry Gordon, Carver theatre, Orlando; Jimmy Biddle, MPEOF vice-president, Jasper; William Lee, Keystone, and Bob Skaggs, Matanzas theatre, St. Augustine, who left on a New York vacation. . . . Bob Harris, FST concessions chief, returned from an inspection tour in the Tampa area. . . . Tommy Tucker, popular WMBR-TV personality, serves as master of ceremonies at regular Friday night motion picture screenings of coming attractions which are held in the Studio theatre for all radio disc jockeys of the town. . . . Jack Wiener, MGM publicist, was vacationing in New York. . . . Janice Claxton, WOMPI president, was honored at a surprise birthday party by WOMPI members and other friends. . . . The opening of "To Hell and Back" at the Five Points theatre was well-publicized here as Bill Beck, manager, squired Mary Daughters, Miss Texas of 1955, and Army recruiters in a series of public appearances before civic clubs. . . . Off to Wichita, Kan., for a reunion with his regimental World War I buddies was Verne Hunter, retired Orlando theatre executive. . . . "Pete Kelly's Blues" was having an extended run at the St. Johns theatre.

KANSAS CITY

Numerous acts of vandalism, struck indiscriminately at all sorts of businesses, have plagued various areas of Kansas City, Mo. One of the most troublesome and costly types has been the hurling of watermelons through windows, a motion picture theatre being the object of such an attack requiring extensive repairs and redecoration. . . . An unusual holdover incident was that at the four Fox Midwest theatres, day-and-date first run; the feature thus held over being "The Left Hand of God." . . . The Claco drive-in put on an extra midnight show, "Recommended adults only," at 75 cents, Friday and Saturday nights, September 9 and 10; with "Devils Sleep" and "City Jungle." . . . "The Green Scarf" is in its third week at the Vogue. The Kimo holds "Innocents in Paris" for a second week. The Glen holds "The Seven Deadly Sins" for a third week.

LOS ANGELES

Dick Carnegie, United Artists branch manager, is in the hospital for a minor ailment. . . . Ralph Carmichael, who headed a buying and booking service here, has dissolved his enterprise to join Stanley Warner Theatres as film buyer. Carmichael succeeds Leo Miller, who has resigned as film buyer for the circuit to associate himself with the Pacific Drive-in Corporation in a like capacity. . . . Al Bowman, Universal-International salesman, has been hospitalized as a result of a heart attack. . . . Francis Woods has resigned as secretary to Milton Frankel, Favorite Films office manager. . . . Film Row was shocked by the passing of Harry Cohen, former branch manager of RKO here. . . . Back from a vacation in northern California was Carl Burrows, Warner booker. . . . Off to Arizona on busi-

(Continued on opposite page)

(Continued from opposite page)

ness was Jack Sherriff, Realart Pictures salesman. . . . Back from a business trek to San Francisco was Newt Jacobs, Favorite Films president. . . . Milt Lefton has taken over the operation of the Gordon theatre which was a Fox West Coast theatre for many years. Lefton also has the Congress, and Oriental here. . . . In town on a buying and booking stint was Moses Hernandez, Guadalupe; Claire Allison, Fullerton, and Joe Markowitz, Encinitas.

MEMPHIS

Improved business conditions resulted in the re-opening of three theatres in the Memphis trade territory. Roxy theatre, Watson, Ark., closed for about two years, has been remodeled and reopened because of improved business. R. L. Morgan, owner, said. Main theatre, Russellville, Ark., closed six or seven years, has been remodeled and was opened for business this week, according to John Lowrey, owner, as a result of improved business. T. S. Freeman, owner, reopened Dell theatre, Dell, Ark., which has been closed for about three months, for the same reason. . . . Strand theatre in Memphis reported "To Catch a Thief," Paramount, brought four times average attendance during its first week—something of a record. . . . J. C. Beasley, manager, Strand, has been working as a vacation relief manager in Shreveport for two weeks. . . . J. B. Harper has bought the Missouri theatre at Campbell, Mo., from Nate Reiss, owner. . . . Ed Williamson, formerly of Memphis, now district manager for Warner Bros., Dallas, was a Memphis visitor. . . . George C. Hale, service engineer for National Theatre Supply Co., and Mrs. Hale are parents of a baby girl born at Methodist Hospital. . . . Manuel Ampudia Jr., Mexico City equipment dealer, was in Memphis for a short visit on business.

MIAMI

Empire Studios, the Orlando, Florida, studios which produced "Yellowneck," has been cited by Governor LeRoy Collins for "foresight in recognizing the State of Florida as a natural God-given stage for the production of motion pictures." The company expects to start on the Frank Slaughter tale, "The Osceola Story," next month. . . . Irving Shiffrin was down from the New York office of Allied Artists doing some drum thumping. . . . Tom Rayfield, manager of the Carib, will be minus his right-hand man for a while when aide Mel Haber enjoys a vacation. . . . Florida State Theatres' managers and office personnel feted Mrs. Mary Smith of the accounting department, with a farewell luncheon recently. Her fellow workers gave her a set of matched luggage as a token of remembrance for more than 19 years of service. Leah Davidson will be replacing her. . . . The Edwards Co., newspaper advertising organization, has added the Brooklyn Eagle's former movie editor, Martin Dickstein, to its staff. . . . The three Wometco drive-in theatres made play of the Labor Day weekend with contests and entertainment for all ages including a Mr. Popcorn contest for the men, a Needle in the Haystack hunt for the ladies, a bob dance contest for the teens, and free balloons for the younger set. A large basket of groceries was awarded to the car with the most passengers at each theatre. The promotional effort was termed successful.

MILWAUKEE

John Pearson, age 7, son of Harold Pearson, executive secretary of Wisconsin Allied, had an emergency appendectomy performed last week. He is doing fine and was expected to return home this week. . . . The new manager at the Capitol theatre here, operated by the Marcus Management Co., Milwaukee, is Mr. Labre. . . . Ray Trampe is flying to Washington, D. C., this week to attend the National Film Carriers meeting. . . . The drive-ins did a wonderful business here during the Labor Day weekend, especially Sunday evening. The Bluemound drive-in had to turn away 1,000 cars. . . . The new Starlite drive-in, opening for the first time, had a three-mile lineup on highway 145 Sunday evening, and had to turn cars away. . . . Vacationing at the 20th Century-Fox exchange here are Ray Schultz, head booker, and George Edgerton, who is at White Bear Lake in Minnesota.

MINNEAPOLIS

Volk Brothers, operators of the Terrace and Riverview, and Sol Fisher, operator of the Variety, three neighborhood houses, snared the first run showing of Alex Guinness' "To Paris With Love." . . . Stan McCulloch is a new booker at Paramount. He formerly was a booker at RKO. . . . John Lewis is the new booking clerk at Paramount. He formerly was manager of the World in Duluth and city manager for Sol Fisher's theatres. . . . Irving Braverman, salesman at Columbia, is the father of a baby boy. . . . Stanley Kane, executive counsel of North Central Allied, vacationed at Lake of the Woods on the Canadian border. . . . Vern Huntsinger is the new manager of the Loop Gopher. He formerly was house manager of Cinrama at the Century. . . . Ben Berger, president of Berger Amusement Co., is back from a combined business and pleasure trip to California. While there he visited his son, Bob. . . . Tom Martin, manager of the Loop State, vacationed on the North Shore of Lake Superior. . . . Mrs. Esther Turner, officer manager at National Screen Service, vacationed in Illinois and Ohio. . . . Six executives of Minnesota Amusement Co. and three district managers attended the annual convention of AB-Paramount Theatres in New York. . . . Harry Weiss, RKO Theatres district manager, was in Waterloo, Iowa, on routine business.

NEW ORLEANS

A large number of industry-ites attended the opening of Louis Adolph's new Venice theatre, Venice, La., Thursday, September 8. Ralph Reid will do the buying and booking. . . . Mrs. Sue Jones resumed operation at the Hill Top, Clinton, Miss., which was suspended during the college students vacation time. . . . Another early winter closing of a drive-in theatre is M. W. Hick's U in Leaks-ville, Miss., which closed September 1. First reported closing was Lewis Cox, Bayouland, Barton, La., which will close October 4. . . . Joy N. Houck, president of Joy's Theatres, Inc., advised that his circuit with about 60 theatres located in Louisiana, Mississippi, Arkansas, and Texas will participate in COMPO's Academy Award polls. . . . W. L. Foster reopened the closed Rex in Prichard, Ala. Arthur Barnett will handle the buying and booking. . . . Fulton Dorriety has been promoted to manager of the Joy drive-in, Milton, Fla., a unit of Fred T. McLendon Theatres. He was formerly projectionist for

the company's indoor theatre, Milton. . . . Wade Ambrose assumed operation of the Victory, Loxley, Ala., formerly operated by H. T. Childress. . . . Giddens & Rester Theatres, donated the use of their Downtown, Mobile, Ala., to Mobile's Public Library for a two-hour theatre party for children's reading club, a city-wide organization. . . . Frank Olah, Star, Albany, La., and associate in the Skyvue drive-in, New Orleans, La., won first and second place prizes in the Manchac Bass Rodeo held annually on Labor Day. He made the haul of the leaping bronze-back fishing from an outboard motor boat on the pleasant river.

OKLAHOMA CITY

The Plaza theatre, Oklahoma City, held a Free Kiddy Show September 2 and 3. Children received their free tickets at any C. R. Anthony Store, when accompanied by an adult. . . . "She Wore a Yellow Ribbon" was shown exclusively this week at eight drive-ins in Oklahoma City. The picture is coming to 67 drive-in theatres in Oklahoma cities and towns, during the month of September. . . . The Crest theatre, at Stillwater, Okla., was reopened September 4 with a giant wall-to-wall screen. In addition to the new screen, the booth has been equipped with new equipment. . . . Terry Moore, movie starlet, was in Oklahoma City this week to check on the status of several of her oil properties in the state. . . . The Criterion theatre, Oklahoma City, will show the Rocky Marciano-Archie Moore world's heavyweight championship fight September 20 via a closed television circuit, Gordon Leonard, manager, announced. The doors will be open at 7:45 with the main event scheduled for 8:30 p.m. Only theatre capacity will be sold. Tickets in the reserved loge sections will be \$3.50, and the general admission will be \$3, both of which includes the tax.

PHILADELPHIA

Advertising men of both theatres and distributors are soliciting merchandise prizes for patrons whose guess on the outcome of the COMPO Audience Awards Poll will merit an award. . . . Ann Hutchins, daughter of William J. Hutchins, of National Theatre Supply, and Dean A. Brainerd, were married in New Haven, Conn., last week. . . . J. Lester Stallman, manager of the Astor, Reading, Pa., is taking up collections for the Will Rogers Memorial Hospital Fund. . . . Harold Seidenberg, executive director of the Fox, is shifting to San Francisco, where he will head six theatres in the Oakland district for the Fox Theatres. . . . New Jersey Messenger, film delivery service, moved terminal and offices to 305 No. 12th Street in the heart of film distributors row. . . . Managerial changes announced at the Comerford Theatres upstate: Lloyd Hause, manager of the Comerford, Wilkes-Barre, Pa., goes to the New-Way drive-in, Selinsgrove, Pa., with relief manager James Reilly taking the Comerford post; John Kelly, former manager of the Sterling in Wilkes-Barre becoming a relief manager. Bill Keating, manager of the Dupont drive-in, transfers to the West Side drive-in, Kingston, Pa. Bill Butler goes from the Comerford, Kingston, Pa., to the Dupont with John Mulkerin the new Comerford manager from the Orient, where he is succeeded by Harold Johnson. Other circuit operations are unaffected.

(Continued on following page)

PITTSBURGH

The local Fulton theatre has put in a bid for "The Girl in the Red Velvet Swing," the 20th Century-Fox color biography of Pittsburgh's Evelyn Nesbit Thaw for an early October date. . . . The Nixon theatre reports a brisk sale for its combination show September 20, teaming a mobile video closed circuit screening of the Marciano-Moore fight and Fred Waring's "Hear! Hear!", the first time that any legitimate house has made such a tie-in. . . . "Marty" topped more than \$20,000 in its first three weeks in the Squirrel Hill for a fabulous intake, and should last at least three weeks more in that art house. . . . Bob Ellison left his post as assistant manager of the Fulton to become manager of the Mayflower Coffee shop, a few doors up from the Fulton. . . . Al Hill, assistant manager of the Penn, vacationing in Chicago. . . . Bernie Elinoff, Stanley Warner shorts booker, back from a Miami Beach vacation. . . . The sellout business of "The Ice Capades" in its nine-day stand in The Gardens put a dent in film grosses. . . . "Trial" will follow "The Kentuckian" on the Penn screen. . . . John Francis Hale, assistant treasurer of the Warner Cinerama theatre, took unto himself a bride, Teresa Ann Peretik of Etna. She is that house's head usherette.

PORTLAND

Jeff Chandler and Dorothy Malone are making a film at La Grande, Ore. . . . Pitman Electric's newest outdoor theatre job is at Moses Lake, Wash. William Thedford, president of Evergreen circuit, was in town for a few days from Seattle. . . . Credit John Beall with doing a big job for the Evergreen Theatres since taking over as engineer. . . . Dean Mathews, Fox theatre manager, back at his desk after a week's vacation. . . . Catherine Marshall, auditor for the John Hamrick Theatres in Portland, celebrates her 30th year in show business this month. She started as a teen-ager and has come up the hard way, having held down a variety of responsible positions. . . . Harold Lawrence, Broadway theatre manager, back at work. . . . *Journal* drama editor Arnold Marks back on the line after three weeks' rest.

PROVIDENCE

Due to the epidemic of infantile paralysis which is running 700% over last year, the Providence School Committee, at an extraordinary session, postponed the reopening of schools until September 26 from September 12. In the meantime, local theatre exhibitors will maintain the policy in effect through the vacation season, offering special children's performances. Because of exercising extreme caution in sanitation and air-conditioning, local houses have not been criticized for appealing to the youngsters. . . . Both the Castle and Hope, Lockwood & Gordon, neighborhood houses, recently presented Saturday matinee stage showings of "Oscar and His Little People," puppet shows featured on television. Adults, as well as the kiddies, generously patronized the special shows. . . . Joe Jarvis, owner-manager of the Gilbert Stuart, Riverside, has been running a series of "Encore Presentations," featuring return engagements of feature films most requested by his patrons. . . . In nearby Johnston, the Thornton is also presenting "popular demand" re-runs, to capacity audiences. . . . Much to the disappoint-

ment of local baseball fans, E. M. Loew's drive-in baseball nine was finally eliminated from the championship play-offs in the top-ranking Amateur League.

ST. LOUIS

The RKO Virginia theatre, Champaign, Ill., has undergone a remodeling program that cost \$20,000. . . . The Town theatre at New Athens, Ill., which had been closed since last May for the Fall and Winter season and will show pictures four nights each week. . . . The Esquire and Colony theatres at East St. Louis, Ill., have been conducting a series of dime nights. . . . The Charleston drive-in theatre on Highway 60, west of Charleston, Mo., has been giving out Davy Crockett favors for the kids of the town. . . . The film houses at Quincy, Ill., have started printing a theatre clock in the Quincy newspapers for the benefit of their patrons. The participating theatres are the Washington, Belasco, State, Quincy, Quincy drive-in and the Gem City drive-in. . . . During the recent "Home Comes Jamboree" at Jackson, Mo., the Palace theatre of that city put on some special features for the many visitors to the town. . . . The Lewis theatre at Marble Hill, Mo., has just completed a remodeling program that included a new wide screen.

TORONTO

The Village, operated by Famous Players Canadian Corp., and located in one of the city's most exclusive residential areas, will close soon. . . . Blair Weldon of Moncton is Theatre Posters sales representative for everything but paper. . . . It is reported that Famous Players was first offered the Marciano-Moore fight for theatre-television at the Imperial, the largest theatre in Canada. The executives passed up the offer and the portable theatre TV was booked into Loew's Uptown. . . . Bob Maynard is presented twice-daily vaudeville in conjunction with his screen presentations at the Francais, Ottawa. . . . Charlie Frankelson is the new head booker at MGM, replacing Earl Fainblit, while Shirley Simons takes over as short subjects booker. . . . Forty golfers participated in the second annual golf tournament in Winnipeg sponsored by the Canadian Picture Pioneers branch there. . . . Famous Players Canadian Corp. Ltd., declared a dividend of 37½ cents on the common stock for the quarter ending September 30, payable September 28 to shareholders of record September 2.

VANCOUVER

J. J. Fitzgibbons, president of Famous Players Canadian, said, on his recent visit that closing of "fringe" theatres in cities across the country was just about over. FPC has closed 14 theatres in British Columbia since the first of the year, seven in the Vancouver area. . . . The Elks Lodge of Shellbrook, Sask., opened its new 425-seat Elks theatre replacing the old outdated house in the farming community, with a population of 650. . . . Arthur Elliott, RKO manager at Calgary, has resigned from show business and was replaced by Harry Paynter, former RKO salesman in Toronto. . . . Business is bad in the Vancouver skid road area here with three theatres closed. They are the Hastings (1,000 seats), Avon (1,000) and the 450-seat Star. The last named was demolished to make way for a new jail. . . . A local exhibitor said he is giving his cus-

tomers what they want—Good pictures at good prices. . . . Maynard Joiner, newly appointed head of Famous Players in British Columbia, was made a grandfather again when his son's wife gave birth to a baby girl.

WASHINGTON

The Variety Club is having a testimonial cocktail party and dinner for Phil Isaacs, Paramount branch manager, who has been promoted to district manager for Paramount Pictures, with headquarters in Denver; and Frank M. Boucher, who has been appointed eastern advertising manager for *TV Guide* with offices in New York. Mr. Isaacs is first assistant chief barker of Tent 11, and Mr. Boucher is a past chief barker. The testimonial will be held Monday night, September 19, in the Main Ballroom of the Willard Hotel. . . . RKO Keith's will get "Guys and Dolls" with a date set for November 23. . . . Warner's Avalon theatre had a back-to-school matinee, with a live monkey as a door prize. . . . The Variety Club had a big Fall Dance in the club rooms September 10th, with Lou Berlin as host for the affair. . . . Orville Crouch was appointed head of the program committee for Constitution Day on September 17th, with Joel Margolis assisting.

Cleveland Club Holds First Golf Tourney

CLEVELAND: Variety Club, Tent No. 6, last Friday held its first golf tournament in three or four years at the Lake Forest Country Club with an attendance of about 100. The weather was perfect and attracted some 40 golfers. Others came out for dinner and the evening entertainment of dancing and cards. In an upset, Marshall Fine of Associated Circuit ousted Bert Lefkovich of Community Circuit from his long established club championship, Mr. Fine scoring both high gross and low net. Second low net was scored by Harry Busbaum, Paramount branch manager and Sandy Leavitt of Washington Circuit turned in the third low net score. Chief barker Jack Silverthorne and his wife Kay both came in for honor scores, Jack for hitting the longest drive and his wife for scoring the women's second low net. Dorothy Mink, wife of RKO Palace manager Max Mink, scored the women's low net and was one of those who carried home a trophy. Almost every one received a door prize.

Stanley Warner Drive Winners Announced

Harry M. Kalmine, vice-president and general manager of Stanley Warner theatres, has announced the winners of the "Spring Festival Drive" which covered the activities of managers during April, May and June. George Kemp, Montauk theatre, Passaic, N. J., won the grand award of a trip to England while Irving Hillman, Roger Sherman theatre, New Haven, Conn., won the second prize, a \$1,500 U. S. bond. Anthony Collinici, Manos theatre, Greensburg, Pa., won third prize, a \$1,000 bond. The district managers supervising the three top winners also were awarded prize money.

Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

Getting More Money on Both Sides of the Wicket

THE opening of "Oklahoma!" at the Rivoli theatre on Broadway will bring another deluxe motion picture attraction with the highest priced box office scale ever charged. "Cinerama" has for several years maintained a legitimate theatre scale for two-a-day performances, now playing in twenty cities. "Oklahoma!" will probably follow in many more situations, at the same prices.

For "Oklahoma!" the evening scale, which will include all the orchestra seats, will be \$3.50 and this ranges down to \$1.75 for balcony seats, or matinee performances. "Cinerama" has a similar scale, with fewer seats at the \$3.50 price, and more at the lower, or matinee, prices. "Cinerama" also, does a big "package" business, bringing people 100 miles or more, in a deal with railroads and bus lines, which bulks the whole cost into one reasonable fare.

The trend of the times is towards higher admissions—a scale of \$1.00 is no longer confined to big-town areas, and is becoming common in many key cities and first-run theatres. On Broadway, the usual scale for out-of-town visitors, seeing the Great White Way, is \$1.50 or more, and often they can see the same picture at home for 50c—while it is still new. The so-called "little art" theatres really lay it on, for you may pay as much as \$1.80 in one of these small houses, where there are usually plenty of excellent lounge seats—our best quality theatre chairs. It all adds up to a bigger gross in dollars, from a "selective" audience, who are willing to pay more for what they want. It pays to specialize in this business.

The thing to consider, on both sides of the wicket, is that the public has more money to spend than formerly, and there is more of the public. Consequently, they shop around and generally pay higher prices for the best. They can get all the ordinary movies at home on television, every day, but they've learned that these are not quite "for free"—because television sets cost a lot of money, to buy as well as to operate. It is said the utility companies figure that television is a great power-booster, at the

A TRIBUTE TO THE WILL ROGERS HOSPITAL

by Cecil G. Winstead

It stands like a beacon light
High on a grassy, tree decked hill,
Leading out of the dark night
The weary, discouraged and ill.
It is a strong shoulder on
Which the sick can lean and rest;
Where there's a bright new dawn
And each patient an honored guest!

Hold high your head, my friend,
When you enter these portals.
The world hasn't come to an end;
Here there's hope for all mortals!
Nurses to give the care of a mother;
Doctors to watch o'er you night and day.
Here every man is an equal brother
And each helps you along the way!

Here, my friend, you'll find
Sympathy, understanding, kindness;
As well as a rare peace of mind
That can make your cure a success.
As the days quietly slip away
You'll soon regain your lost health
And be going home to stay—
With something far better than wealth!

It bears the name of a great star
Whose heart was big as his state!
Its fame has spread wide and far
For with the best it'll truly rate!
So to the Variety Clubs everywhere
Ex-patients from all over this land
Send thanks and a reverent prayer;
The work you're doing is grand!

meter, and running your TV set for six or more hours a day can also run up your electric bill. Tell the family to "turn out the lights and go to the movies"—and we'll worry about the electric bill. If you can convince the folks that television is NOT free, you've won half the battle. After that, they may "go out to the movies."

THE POEM in the adjoining column was written by a theatre manager, and from the heart. Cecil G. Winstead was the manager of the Carolina theatre, Rocky Mount, North Carolina, and a member of the Round Table, when this illness struck him. Perhaps it had been there for some time, but nevertheless, he collapsed on the job, and was first taken to a nearby state hospital, where they had little of the specialized treatment for tuberculosis that is found at the Will Rogers Hospital. He has been at Saranac for eight months, is now entirely cured—and grateful to the point that he asked to read this tribute, for the recent gathering of the press and the directors of the hospital, at their annual meeting.

The point with regard to the Will Rogers Memorial Hospital that should be remembered—and made plain to the public—is that this fine treatment is provided for every person in show business, and many have partaken of its benefits. Our industry can be proud of the manner in which the hospital is conducted and the broad coverage of our own people along highly specialized lines. We have, in hand, a list of those patients now recovering at Saranac, and while it is not for publication, it accents the extent and scope of this great work. We note one from the Radio City Music Hall, several from widespread circuits, a number of projectionists, some cashiers and doormen, actors and dancers, stage hands and shipping clerks, in addition to theatre managers and staff people.

We can be exceedingly grateful, and appreciative of the way in which this wonderful hospitalization has been made available to an entire industry, with the backing of the Variety Clubs. Show business is known and loved by all of the public—we can ask their support and approval of our efforts. What we've always wanted to see is a good picture of the Will Rogers Hospital, that could be framed or posted in every theatre lobby in America, as a permanent display of what our industry is doing for their own. We suggest an edition of such color pictures, as part of a continuous "Wishing Well."
—Walter Brooks



"Kentuckian" contest creates manager's dilemma! Here's Jack Silverthorne, in his office at the Hippodrome theatre, Cleveland—and also in a quandry—as to which charming contender qualifies in the ticklish choice as "Daisy Mae" to spotlight the United Artists' picture. We give you one guess.



Ninety-one years old, and both able and willing to contribute to the publicity for "The Kentuckian" in Portland—this ancient casts an appreciative eye at a pretty model, while he delivers a sheaf of Kentucky tobacco leaves, guarded by faithful Old Betsy, his trusty rifle.



Frank Hanson, manager of Loew's State theatre, St. Louis, had them dancing in the street for "The Kentuckian"—bringing their own dance floor, mountain music and square dancers.



"Kentuckian" contest at the Mayfair theatre, on Broadway, to discover the best "Kentucky Bred" in New York, produced this attractive sample, with a list of prizes sponsored by a popular tonic of Kentucky origin.



There were really big letters to spell out "Summertime" on these floppy hats, worn by pretty staff members of the Fox Wilshire theatre, Los Angeles—but here they are assembling a jigsaw poster on the sidewalk.

Joe Real, manager of the Midwest theatre, Oklahoma City, left, and Paul Townsend, director of advertising for Stanley Warner theatres, second from right, find a real "Mister Roberts" stationed with the Navy in Oklahoma, as their guest, for publicity and a picture break.



Showmen in Action

The John W. Wilkinsons — he's the "Champion Showman" of the Associated British Cinemas, Ltd., and she's a doll—have been here all week and there will be pictures coming up in the *HERALD*. The couple left Sunday afternoon at 5 p.m. and were back in England again, Monday morning at 10. It's hardly farther to London, these days, than the train-time between New York and Chicago. It's a wonderful world, full of wonderful people—and especially visitors who have won highest honors, on their home grounds.

Bill Hastings, manager of the RKO Orpheum theatre in Denver, has a swell campaign book entered in the third quarter for the Quigley Awards, showing his wonderful handling of "Davy Crockett" — and Bill Wyatt, manager of the Virginian theatre, Charleston, W. Va., has an equally fine exhibit on "Country Girl"—both of which will be reviewed in these columns—and both of whom are our Quigley Grand Award winners for 1954, with the presentation of their plaques coming up in the very near future.

Frank Lynch, manager of the Salem Playhouse, Naugatuck, Conn., had a special greeting to James Francis Foy, a local cop who might easily have been one of the "Seven Little Foy's" now playing, if he had been born in theatre, instead of on the police force. But he had a wealth of welcome newspaper comment, nevertheless. Herb Goldberg, of Paramount, sent him Bob Hope's "Golden Hat"—from the picture, and every kid in town has tried it on.

Bob Schwartz, manager of the Lake Drive-In, Waterbury, Conn., showing confidence in rebuilding after the big flood, advertised "The Rivers Have Receded, So There Are 'Many Rivers to Cross'" in a natural tieup for the picture.

Another confident manager, Harold Cummings, Meadows Drive-In, Hartford, Conn., advertised that he would reopen very soon with a flood of first run hits and that he was fortunate not to have suffered serious damage.

Matt L. Saunders' Santa Claus gag is an old one, but when he put Santa on the street to advertise "Sumertime" at his Poli theatre in Bridgeport, Conn., the local newspaper ran the picture.

Harry G. Boesel, manager of the Fox Palace theatre, in Milwaukee, submits his current campaigns as news for the Round Table, although he is not eligible as a contender in the annual judging, as a previous winner of the Quigley Grand Award in 1945.

Jack Mitchell, city manager of Schine's theatres in Watertown, N. Y., completed a tieup with the Singer Sewing Machine Co., for a sponsored fashion show featuring the Junior Dressmakers Club, on stage, at the Avon theatre, which was part of a national contest in which the Singer people are looking for other theatre tieups, for mutual advantage and profit.

Ray Leveque, manager of Schine's Capitol theatre, Ilion, N. Y., did the smart thing when he combined forces with the Herkimer County Fair—made friends and influenced people to go to the movies, instead of crying about the competition.

Sam Gilman, manager of Loew's State theatre, in Syracuse, had good pictorial tieups for "The Man From Laramie" which make news pictures of showmanship.

Another victim of the recent Connecticut flood, Frank Lynch of the Salem Playhouse, Naugatuck, had a message of confidence on his marquee—"Bouncing Right Back," which gained him a picture in the local newspaper.

George E. Landers, Hartford division manager for E. M. Loew's Theatres, urged people to watch the sky for the searchlight beam on opening night of the Candlelite Drive-In theatre, Bridgeport.



Vic Sicilia, manager of the Rivoli theatre, Muncie, Indiana, displayed this good pictorial paste-up of pages from LOOK magazine, as pre-selling for Paramount's "To Catch a Thief"—which was on time, and in line with the box office.

Ed Force, manager of the RKO Brandeis theatre, Omaha, had a "brand name" contest for "The Man from Laramie" with sponsored prizes for those who could identify cattle brands, sixteen of the best known ranges, on a printed sheet, which was also a herald for the picture. The dealer distributed the heralds and paid all bills.

Sal Adorno, Jr., owner of the Middletown Drive-In, Middletown, Conn., has a station wagon to stand by at all times as a courtesy car. If a patron's car breaks down, he is driven home.



Credit Don Knight, manager of the Des Moines theatre, Des Moines, with this huge and spectacular display, built out of poster material against a simulated brick background, which is made for theatre-front displays. The ticket-selling device measures 9 feet high by 15 feet wide, and was illuminated from behind as well as with flasher lights, encircling the entire theatre marquee.

"We Have To Believe In What We Sell"

by ANDY SULLIVAN

City Manager, Dixie Drive-In Theatres, Savannah, Ga.

It has been said, and proven, that 25% of the picture's gross is in the manager's mind. To make the public want to see a picture, is the manager's job, as a showman, on his home grounds. We have a mutual desire to increase box office receipts, and to achieve this, the manager must utilize all his skills to reach the public. We've got to use our imagination, our good judgment, and our energy to put good ideas into action and effect, successfully.

The Fine Art of Ticket Selling

Let's discuss some of the ways in which the manager can advance the fine art of ticket-selling. Do you realize how many radios there are in your city? It's safe to estimate that between 90% and 95% of all who have automobiles and homes today, have one or two radios in use. An estimated 75% of the working people are either home or on the way home, between 5 and 6 p.m. So, realizing the potential listening audience at this hour, we made arrangements for our 5-minute radio program, at 5:45 p.m. daily, to catch them either at home or en route.

The theme for all our advertising is "Let's All Go For A Drive To the Movies"—which is a slight switch on the industry slogan, but no less popular. We have television advertising that runs concurrently with our radio advertising, and it adds up. For instance, the "Hi-Way 80 Hot-Dog Party" which is sponsored several ways, by the three drive-in theatres involved, Swift and Company, and the Royal Crown Bottling Co. We chose these sponsors, and it is a matter of mutual regard, because we sell our drive-ins as a "family" program, and children between the ages of 2 and 12 years of age are registered at our concession counter to appear on television. To date, we have had 7,600 applicants for spots on our TV show, which is styled along the lines of Art Linkletter's "Children's House Party" with the youngsters answering the questions, and receiving gifts.

Oversized Passes Make New Friends

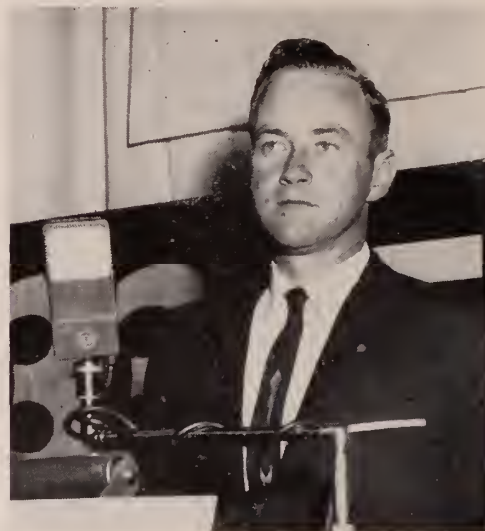
We have a very special distribution of over-sized passes (and—Editor's Note, we wish we could reproduce these passes, which are 5x8 inches, and overprinted on two colors so they wouldn't make clear linecuts—but which are unusual enough to describe in detail). One is titled "Be Kind To Your Parents"—and entitles a couple of kids to

take their own parents to the drive-in, where they all get in free, with the compliments of the kids. Then there is "You've Never Been To a Drive-in?"—and that's dedicated to those who have probably never been in an airplane, either, but would enjoy both. And "Welcome To Savannah" for those that are known to be strangers, and will be welcome here. Or, just "Congratulations"—may we join your friends in wishing you happiness, and will you be our guests at the "Hi-Way 80 Drive-In Theatre."

We sell our drive-ins as FAMILY drive-ins, so there is no better way to appeal to the family than Sunday morning church services. "The family that prays together—stays together." We were among the first in the United States to organize the church service as a regular part of drive-in theatre attendance. These services are held from dawn, at Easter, through 8:30 to 9:30 a.m. on other Sundays. We take pride in the response from the public at large in these non-sectarian services, with free coffee and doughnuts, and milk for the children, furnished by sponsors who think as we do—about this public relations gesture.

Church Services Are Greatly Appreciated

These are complete with organ music, choir and singing, and the atmosphere gives a deep religious feeling, without commercialism or other detraction from public relations. Services at our Neptune Drive-In, Daytona Beach, Florida, average 400 persons every Sunday morning, the year around. Last Easter, we had 700 cars for a Dawn ceremony, averaging 4 persons each, a total audience of 2800—and in Savannah, we had 906 cars, with a collection of \$498 for the churches. The watch I'm wearing is the gift of the church and YMCA people who appreciate what the drive-in theatres have done for them in the community.



Andy J. Sullivan, city manager, Dixie Drive-In Theatres, Savannah, Ga., as he appeared at the MGM Workshop session in San Francisco. Andy had been a panelist at the Dallas, Oklahoma City and Seattle Workshops, and we met him in Atlanta, at another meeting.

Summing up, there is no better way to sell the drive-in theatre than to appeal to the family audience. We have organized on this basis in two of our theatres in Georgia and four in Florida, and it shows the wisdom of dealing with the family on their own grounds. Never make the mistake of asking the family to partake of what is distinctly not family film fare, or you lose all, for a fast dollar. We celebrate all of our Anniversaries, all national holidays, all special days and dates, and we use chicken chases, flying saucers, pie contests, jalopy giveaways, sack races, etc. where the manager runs the show for his patrons. We believe, that when business is 25% off, it's our own fault, and not anything that can be charged to others, elsewhere, for we know the formula.

The Jury Is Still Out

Charles Gaudino, manager of Loew's Poli theatre, Springfield, Mass., reserved twelve seats in his loge section for a "jury" of opinion makers, at the first performance of "Trial" and the stunt was so successful, he kept changing juries on the following days of the run, to obtain their audience comment.



A broad view of about one-half of the Hi-Way 80 Drive-In, in Savannah, showing the cars on one side facing the screen, and the projection booth and concession stand in the center. Note the rows of theatre chairs in foreground for those who walk in, to enjoy movies in the open air.

Selling Approach

THE PRIVATE WAR OF MAJOR BENSON—Universal-International. They say it's one of the most delightful pictures of the year, now playing at the "little art" Plaza theatre on New York's fashionable East Side, where it will be for months to come. He was the toughest Major in any man's Army, but he was taken over by 300 little sons of soldiers who had him in full retreat and ready to surrender. Introducing Tim Hovey, small boy star—and you can lock up your heart, or he'll steal it. No posters larger than the 6-sheet but these have good art materials in less than large dimensions. The herald keys the campaign for many theatres, with all the best advertising slants. 'Parent's Magazine,' and many others, have named this the best family award picture now current. Newspaper ad mats are good, and generous as to size and shape, with lots of appeal for the small boys who captured the big bad Major. Give little Tim Hovey a great big hand and you'll hear the applause in your theatre. Advertising "off the movie page" and away from the theatre is recommended to get the infrequent movie goers who will be attracted by this enjoyable film. An amusing set of teaser ads will serve many purposes if used intelligently. The composite mat with everything you need for a complete campaign, selling for 35¢ at National Screen, supplies six ad mats in various sizes, plus two publicity mats, and is the best advertising bargain to be found on Film Row.

THE GIRL RUSH—Paramount. VistaVision, in Color by Technicolor, with High Fidelity Sound. Rosalind Russell, Fernando Lamas, Eddie Albert, Gloria DeHaven and all star cast, in a super-sensational musical fun-film of that fabulous town—Las Vegas. Starring Rosalind Russell, who is also the star of "Wonderful Town"—and hits the entertainment jackpot. 24-sheet and all posters designed particularly to provide pictorial art for a showman's lobby and marquee display—the most value at the least cost. The bigger newspaper ads are the best because these give the artists and pressbook makers latitude to show their stuff—but only half a hundred theatres in America will use so much space. However, there are smaller sizes sufficient for your selection, in any situation. The complete campaign mat, selling for 35¢ at National Screen, gives you twelve ad mats and slugs in small sizes, plus four publicity mats, which can get free space in friendly newspapers. Take the whole mat to your editor, and talk it over, or better still—take the whole pressbook and review your advertising ideas with the man who can help you get something new and different within your advertising budget. Eight top-tunes for music and record teins, for the attention of radio commentators and disc jockeys.

TO HELL AND BACK—Universal-International. CinemaScope, print by Technicolor. The exciting true life story of Audie Murphy, America's most decorated hero. A picture that proudly marches with "The Big Parade" — "All Quiet on the Western Front" and "Sergeant York." A picture that has just broken all records in a Texas pre-release saturation premiere. There are about ten million service men who will want to see "To Hell and Back"—and their numbers are rolling up at the box office, even now. 24-sheet and other posters has block lettering and pictorial art for your lobby and marquee display. The herald, from National Screen, keys the campaign with the best selling approach. A set of Color-Gloss photos will sell color with color in your special lobby frame for that purpose. Newspaper ad mats range from very large down through the usable sizes for small situations, but some are better than others, and the picture deserves a "smash" ad, somewhere in your budget. Pick a real big one that you like best and splurge for your own sake. Perhaps you will also like No. 302, which isn't too big.

TO CATCH A THIEF—Paramount. VistaVision, in color by Technicolor, with High-Fidelity Sound. Cary Grant and Grace Kelly in Alfred Hitchcock's suspense-fired and pulse-pounding story, the most daringly projected love affair of the decade, heart quickening romance, in a dazzlingly luxurious setting that transports your audience to the fabulous French Riviera. 24-sheet and all posters have well-planned pictorial art materials for lobby and marquee display. Folder herald from National Screen keys the campaign for many situations. New color stills will sell color with color. Newspaper advertising in fine style, with many large ads, but a choice for all. The very big ones are worth it in large situations. A set of three advance teasers look exactly alike, so you will need only one of the three, and that particular one is also included in the complete campaign mat, for 35¢ at National Screen, which comprises twelve ad mats and slugs, and two publicity mats, all selected for small situations.



Better Refreshment Merchandising

... Timely news supplementing the special monthly department covering all phases of refreshment service.

Program for IPA Meeting

Theatre refreshment merchandising subjects to be covered in the three-day program of panel sessions at the Popcorn and Concession Industries Convention to be held November 6th through 9th at the Hotel Morrison in Chicago, sponsored by the International Popcorn Association, have been announced by Lee Koken, RKO Theatres, New York, senior director of IPA's theatre-concession segment and convention program chairman. IPA President Bert Nathan, of the Theatre Popcorn Vending Corporation, Brooklyn, N. Y., will participate as a moderator and discussion leader.

The IPA convention is being held in conjunction with the conventions and trade show of the Theatre Equipment and Supply Manufacturers Association, the Theatre Equipment Dealers Association and the convention of Allied States Association of Motion Picture Theatre Exhibitors.

Refreshment sessions, to be held in the Cotillion Room of the Morrison, will begin on Monday, November 7th, with a special program designed to interest the indoor theatre operator. Subjects to be covered include "Popcorn Merchandising and Promotional Aids"; "The Popcorn Outlook"; "Buttercorn"; "Vending Candy by Machine"; "Ways to Boost Candy Sales in Theatres"; "New Methods to Merchandise Ice Cream"; "Are Hot Dogs Posing a Problem?"; "Frozen Custards"; "New Ideas in Drink Equipment"; and "Regional Merchandising Ideas."

Drive-in theatres will take the spotlight the next day when discussion leaders will speak on the following: "Planning a Concessions Layout"; "Advantages of Cafeteria and Station Operation"; "New Ideas and Trends in Drive-in Concessions"; "New Equipment to Speed up Service"; "Costs, Cents per Person and Averages to Shoot for"; "Intermissions, Trailers and Playgrounds as Aids to Snack Bar Sales"; "Cart Sales and Butchering"; "What to Look for in a Good Concession Operation"; and "How IPA Serves Theatres."

On Wednesday, November 9th, National Allied will join with IPA to present a combined concession forum beginning with an "early-bird" breakfast in the Terrace Casino of the hotel. This session will then recap and summarize all the information developed on previous days for indoor and drive-in operation.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

DRIVE-IN THEATRE MANAGER WANTED FOR the Los Angeles area. Excellent opportunity for top calibre man. All replies will be treated in strict confidence. Write DON GUTTMAN, Pacific Drive-in Theatres, 141 South Robertson Boulevard, Los Angeles 48, California.

THEATRES

WILL SACRIFICE THEATRE DRAWING FROM five towns without theatres. In heart of Wisconsin's Dairyland. Newly decorated, Cinemascope and wide-screen. Owner selling because of interests away from theatre. BOX 2871, MOTION PICTURE HERALD.

FOR RENT MOTION PICTURE THEATRE, Passaic County, N. J. Doing a good business. c/o BOX 2872, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

YOUR BEST CINEMASCOPE BUY! CINEMATIC IV Adjustable Prismatic Anamorphic Lenses plus Snaplite Series II prime lenses, all for \$595 (with used prime lenses \$495). Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING

LAST CALL! VACATING OUR IRVINGTON, N. J., warehouse. All chairs sacrificed—prices start at \$2.95. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

VALUE UNSURPASSED! SEAMLESS METALLIC screens, 75¢ sq. ft.; Beaded screens 15'6" x 20'6"—\$75. All sizes Projection Lenses at lowest prices. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEND PROJECTION THROW-SCREEN SIZE. We'll compute your CinemaScope requirements. Combination pair Cinematic IV adjustable anamorphic lenses and pair Snaplite Series II prime projection lenses, all for \$595. Buy on time with \$200 down. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HEAVY DUTY HOLMES PORTABLE PROJECTORS—in original packing cases—\$150. Further Details, STEWART KLEIN, 229 Golden Gate, San Francisco

USED EQUIPMENT

YOU SAVE AT STAR! RCA BELT DRIVE Soundheads, rebuilt, \$175 pair; Strong Trouper Arc, slightly used, \$525; E7 Movements, \$69.50; Century Mechanisms rebuilt, \$750 pair; Lenses and Screens at rock bottom prices; What do you need? STAR CINEMA SUPPLY, 447 W. 52 St., New York 19.

SURPLUS SALE EXCELLENT COATED PROJECTION LENSES! Super Snaplite f.9 2"-2 1/4" \$170 pair; Superlite 2 3/4"-3 1/4" \$150 pair; Superlite 3 1/2"-3 3/4"-4" \$90 pair. Trades taken. RCA Brenkert Arc lamps, good condition, \$395 pair. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

BARDWELL-McALISTER STUDIO FLOODLIGHTS, 3 heads on rolling stand hold 12 bulbs, \$180 value, \$29.50; Berndt-Maurer 16mm camera outfit, 3 lenses, 3/400' magazines, Mitchell Tripod, 3 motors, etc., \$6,000 value, \$2,495; Art Reeves 35mm recording outfit, \$5,000 value—\$495; Moviola 35mm composite sound/picture \$495; Escalator Tripod for heaviest TV or Movie cameras on 3 wheel dolly, \$295; Motorized Dolly with 2 seats, takes heaviest cameras, \$195. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

BOOKS

MOTION PICTURE ALMANAC—the big book about your business—1956 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today, \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

POSITIONS WANTED

HIGH SALARY MANAGER, EXCEPTIONAL ability, 15 years circuit background, desires change. First run operation or district manager. Any location. c/o BOX 2873, MOTION PICTURE HERALD.

Legion Approves 10 of 12 New Productions

The National Legion of Decency last week reviewed 12 pictures, putting two in Class A, Section I, morally unobjectionable for general patronage; eight in Class A, Section II, morally unobjectionable for adults, and two in Class B, morally objectionable in part for all. In Section I are "Lay That Rifle Down" and "Three Stripes in the Sun." In Section II are "Apache Ambush," "The Bar Sinister," "Desert Sands," "It's Always Fair Weather," "Let's Make Up," "A Man Alone," "Night Freight" and "The Trouble Shooter." In Class B are "The Big Knife" because of "low moral tone; suicide sympathetically treated" and "The Phenix City Story" because of "suggestive sequence, excessive brutality."

Drive-In Donates Receipts

LEDGEWOOD, N. J.: The entire evening's gate receipts of the Garden Auto-Torium drive-in theatre here recently, amounting to \$405, was donated to the Sussex County Chapter of the American Red Cross for flood relief in the Branchville-Stroudsburg area. Bill Smith, owner-manager of the theatre, said the drive was a "tremendous success" in that only five days' notice was given for the benefit performance.

Alfredo Holguin, 47, U-I Mexican Manager, Dies

MEXICO CITY: Alfredo Holguin, 47, general manager of the Mexico office of Universal International Films, Inc., died September 7 in Mexico City. He began his career with MGM in Latin America in 1930 and joined Universal as a district manager in 1950, a position he had previously held with the Selznick company. He was appointed Universal manager in Mexico in 1951.

Frank Badgley

Frank Badgley, 62, former head of the Canadian Motion Picture Bureau, died of a heart attack September 12 at Ottawa. In the First World War he was supervisor of films for British war missions, and at one time he also was assistant director for D. W. Griffith.

Leroy D. Sherman

WASHINGTON: Leroy D. Sherman, 56, manager of the Stanley Warner Savoy here for 37 years, died September 11, after six weeks of illness. He began with exhibitor Harry M. Crandall here. He leaves his widow Mildred, daughter of Mr. Crandall, and a brother and sister.

Joseph D. Basson, IATSE Representative, Was 66

Joseph D. Basson, 66, international representative for the International Alliance of Theatrical Stage Employees, died at his Forest Hills, New York, home September 7, after a long illness. He leaves his widow; a daughter, Mrs. Fred Graff, and two grandchildren. Mr. Basson was a projectionist, technician and labor leader. He entered the field in 1908 at Savin Rock Amusement Park, near New Haven. Then in New York later he helped organize and became the first president of Local 306. He was appointed international representative in 1942.

Sam H. Stecker

Sam H. Stecker, 74, partner of Meyer Fine and Abe Kramer in Associated Theatres, owning some 20 theatres in the Cleveland area, September 13. His survivors are a widow, daughter, son and two sisters.

W. C. Winters

W. C. Winters, 56, RKO Radio salesman in Minneapolis, died September 11 in Sioux Falls, Ia., while on a road trip. Mr. Winters had been with RKO 33 years. He is survived by his wife and three children.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 121 attractions, 4,406 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
*A & C Meet the Keystone Kops (U-I)	—	2	24	26	9
A & C Meet the Mummy (U-I)	—	4	10	7	1
Ain't Misbehavin' (U-I)	—	2	26	5	1
Annapolis Story (A.A.)	—	3	12	11	5
Battle Cry (W.B.)	45	50	25	2	1
Bedevilled (MGM)	—	—	8	10	16
*Big Combo (A.A.)	—	—	8	5	17
Big House, U.S.A. (U.A.)	—	2	3	2	2
Blackboard Jungle (MGM)	25	34	5	—	—
Bullet for Joey, A (U.A.)	—	—	—	5	—
Captain Lightfoot (U-I)	—	3	16	18	7
Cell 2455, Death Row (Col.)	—	3	11	8	—
Chicago Syndicate (Col.)	—	—	1	3	4
Chief Crazy Horse (U-I)	2	13	26	15	5
Cobweb, The (MGM)	—	4	6	7	2
Conquest of Space (Par.)	—	—	10	18	8
Country Girl (Par.)	42	50	24	8	4
Crashout (Filmakers)	—	—	6	7	1
Creature with the Atom Brain (Col.)	—	7	3	1	1
Cult fo the Cobra (U-I)	1	1	2	4	2
Daddy Long Legs (20th-Fox)	1	17	25	7	5
Davy Crockett (B.V.)	8	28	21	5	—
Detective, The (Col.)	—	3	8	9	3
Doctor in the House (Rep.)	7	2	—	—	—
East of Eden (W.B.)	3	11	13	17	7
End of the Affair (Col.)	—	2	3	14	12
Escape to Burma (RKO)	—	4	18	16	8
Eternal Sea, The (Rep.)	—	1	12	13	4
Far Country (U-I)	10	24	59	34	5
Far Horizons (Par.)	—	1	27	10	6
†Female on the Beach (U-I)	—	2	1	1	—
5 Against the House (Col.)	—	—	11	2	2
Foxfire (U-I)	—	14	14	3	—
Francis in the Navy (U-I)	—	6	18	1	—
†Girl Rush, The (Par.)	—	—	1	5	2
Glass Slipper, The (MGM)	1	23	15	13	16
Hell's Island (Par.)	—	—	13	8	3
Hit the Deck (MGM)	—	12	35	22	2
House of Bamboo (20th-Fox)	—	18	13	6	—
How to Be Very, Very Popular (20th-Fox)	—	4	23	1	3
I Am a Camera (DCA)	—	2	—	—	3
Interrupted Melody (MGM)	—	4	13	15	1
It Came from Beneath the Sea (Col.)	1	12	4	3	3
*Julius Caesar (MGM)	13	22	22	11	4
Jump Into Hell (W.B.)	—	1	4	5	—
*Jupiter's Darling (MGM)	—	7	31	32	18
Kentuckian, The (U.A.)	2	8	1	—	—
Kiss Me Deadly (U.A.)	—	—	5	1	7
Lady and the Tramp (B.V.)	25	23	1	—	—
Land of the Pharaohs (W.B.)	—	3	10	12	1
Long Gray Line, The (Col.)	34	21	21	27	6
*Long John Silver (DCA)	—	—	4	9	6
Looters, The (U-I)	—	—	4	11	7
†Love Is a Many-Splendored Thing (20th-Fox)	—	1	3	—	—
Love Me or Leave Me (MGM)	7	25	21	—	2

	EX	AA	AV	BA	PR
Ma and Pa Kettle at Waikiki (U-I)	4	24	20	12	1
Magnificent Matador (20th-Fox)	2	—	14	14	8
Mambo (Par.)	—	1	2	8	12
Man Called Peter, A (20th-Fox)	41	42	1	13	—
Man From Bitter Ridge (U-I)	2	—	11	8	6
Man From Laramie (Col.)	10	11	1	—	—
Man Without a Star (U-I)	—	10	29	13	2
*Many Rivers to Cross (MGM)	9	37	30	9	7
Marauders, The (MGM)	—	3	5	5	2
Marty (U.A.)	5	1	5	3	3
Mister Roberts (W.B.)	15	10	—	—	—
Moonfleet (MGM)	—	3	3	7	5
*New Orleans Uncensored (Col.)	—	—	2	3	—
New York Confidential (W.B.)	—	1	7	14	9
†Night of the Hunter (U.A.)	—	2	1	1	1
Not As a Stranger (U.A.)	6	14	1	—	—
One Desire (U-I)	—	—	2	8	1
Pearl of the South Pacific (RKO)	6	—	7	7	5
†Pete Kelly's Blues (W.B.)	2	3	1	—	—
Private War of Major Benson (U-I)	—	3	7	2	—
Prize of Gold, A (Col.)	—	2	10	7	1
Prodigal, The (MGM)	4	17	29	24	6
Purple Mask (U-I)	—	1	7	12	4
Purple Plain, The (U.A.)	—	—	12	13	6
*Racers, The (20th-Fox)	5	7	30	25	15
Rage at Dawn (RKO)	—	1	7	8	2
Revenge of the Creature (U-I)	2	19	22	4	1
†Road to Denver (Rep.)	—	2	2	1	—
†Robber's Roost (U.A.)	—	2	1	1	1
Run for Cover (Par.)	—	—	18	22	8
Santa Fe Passage (Rep.)	—	1	8	3	—
†Scarlet Coat (MGM)	—	—	2	1	6
Sea Chase, The (W.B.)	1	7	47	11	2
Seminole Uprising (Col.)	—	—	4	2	2
Seven Angry Men (A.A.)	—	1	2	1	2
Seven Little Foys (Par.)	27	22	6	—	3
Seven Year Itch (20th-Fox)	42	20	5	1	—
Shotgun (A.A.)	1	8	13	—	—
†Shrike, The (U-I)	—	1	1	2	—
*Silver Chalice (W.B.)	2	35	52	15	7
*Six Bridges to Cross (U-I)	4	19	32	40	2
Smoke Signal (U-I)	—	4	16	22	12
Soldier of Fortune (20th-Fox)	—	25	20	11	2
Son of Sinbad (RKO)	—	2	9	13	8
Strange Lady in Town (W.B.)	—	11	19	12	1
Stranger on Horseback (U.A.)	—	9	5	1	1
Strategic Air Command (Par.)	38	22	4	—	—
†Summertime (U.A.)	—	—	2	3	—
Tall Man Riding (W.B.)	—	9	3	1	—
*Tarzan's Hidden Jungle (RKO)	1	11	5	11	4
*Ten Wanted Men (Col.)	2	12	25	9	3
*That Lady (20th-Fox)	—	—	—	—	9
This Island Earth (U-I)	1	9	26	7	—
Three for the Show (Col.)	—	—	13	20	17
Tight Spot (Col.)	—	4	7	6	4
*Timberjack (Rep.)	—	1	9	9	13
†To Catch a Thief (Par.)	4	5	1	—	—
*Unchained (W.B.)	—	—	—	7	12
*Underwater! (RKO)	5	39	44	11	3
Untamed (20th-Fox)	2	17	39	12	5
Violent Saturday (20th-Fox)	—	1	9	14	30
Virgin Queen, The (20th-Fox)	—	—	4	3	2
We're No Angels (Par.)	—	6	10	1	4
Wichita (A.A.)	2	10	—	—	—
Wyoming Renegades (Col.)	—	—	1	4	4
You're Never Too Young (Par.)	1	11	2	1	—

VAN HEFLIN tops his "Battle Cry" and "Shane" performances as "LUKE FARGO"...a woman-chasin', horse-racin', hell-raisin' man!



VAN HEFLIN COUNT THREE AND PRAY

CINEMASCOPE

Joanne WOODWARD • Phil CAREY • Raymond BURR • Allison HAYES



Color by
TECHNICOLOR

Written by HERB MEADOW
Produced by TED RICHMOND
Directed by GEORGE SHERMAN
A COPA PRODUCTION

It's *Columbia's* answer
to a showman's prayer!

MOTION PICTURE HERALD

15th ANNUAL POLL

The Stars of Tomorrow

Page 20

**"DOPE FILMS MAKE ADDICTS"
—NARCOTICS COMMISSIONER**

REVIEWS

(In Product Digest) A MAN ALONE, BLOOD ALLEY, COUNT THREE AND PRAY, THE DEEP
BLUE SEA, DUEL ON THE MISSISSIPPI, KILLER'S KISS, KING DINOSAUR (In News Section) THE TALL MEN

THIS IS HOW IT STARTED!

an innocent
date at the
beach—then
THIS



Come—you can sit
with the jury at the
trial that rocked and
shocked the nation!

M-G-M presents



TRIAL

GET NOISY!

If you haven't
posted this
free teaser
1-sheet
in your lobby
order it now
from your
M-G-M Branch!
Free teaser
trailer, too!
Sock 'em!
Shock 'em!
A great show
for showmen!

M-G-M presents "TRIAL" starring Glenn Ford • Dorothy McGuire • Arthur Kennedy • John Hodiak • Katy Jurado • with Rafael Campos • Juano Hernandez • Written by Don M. Mankiewicz from his Harper's Prize Novel • Directed by Mark Robson • Produced by Charles Schnee

(Available in Perspecta Stereophonic or 1-Channel Sound)



THE NATION IS BEGINNING TO POINT AGAIN!

This is how “Blackboard Jungle” started on its record-breaking career. The talk has already begun about M-G-M’s new explosive, dynamite attraction. M-G-M backs it with a powerful nationwide 24-sheet posting campaign, dramatic newspaper campaign, sock ads in national magazines, sizzling spots on TV and Radio. You’ve got a ready-made money-show. Get behind “TRIAL.” The verdict: SMASH!

**THIS
WEEK
WARNER
BROS.
BLAST
OPEN**

III BLOOD J



STARRING
JOHN WAYNE • I

Crashing out of the hell of a Chinese prison!

with PAUL FIX • JOY KIM • BERRY KROGER • MIKE MAZURKI • ANITA EKBERG • STORY AND SCREEN PLAY BY A.S.F.L

BLOOD ALLEY

CINEMASCOPE
WARNERCOLOR



Walk to the
first dim light...
hurry past the man
in the rickshaw...
turn left at
the corner of
Sin Street
and Glory Road...
draw your gun...
duck your girl...
hold your breath...
you're getting close
to Blood Alley --
the dead-end of the
Formosa Straits!

AUREN BACALL

Crashing into his heart!



EISCHMAN • A BATJAC PROD. • Directed by WILLIAM A. WELLMAN • Presented by WARNER BROS.

REMINDER FROM COMPO: DID YOU MAIL YOUR NOMINATIONS FOR AUDIENCE AWARDS?

PRE-SELLING

*your coming 20th
CinemaScope attractions
to at least 30,000,000
network viewers every
second week...coast to coast!*



Sponsored by
GENERAL ELECTRIC

TUNE IN - PREMIERE

Wed., Oct. 5, CBS-TV, 10 P.M., EDT
Behind the scenes with Darryl F. Zanuck,
Joan Caulfield, Robert Ryan, Cameron
Mitchell and director Raoul Walsh —
Clark Gable, Jane Russell, Robert Ryan
in preview highlights from
"The Tall Men"!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 200, No. 13

September 24, 1955



Stars of Tomorrow

AT NO time in the history of the industry has there been such interest in developing new stars as there exists today. For this reason the publication in this issue of the fifteenth annual Stars of Tomorrow poll takes on unusual importance.

All through the fifteen years of this poll of exhibitors, conducted by The HERALD, the spotlight of studio attention has been focused on men and women of promise. A large percentage of the top performers named as Stars of Tomorrow eventually have become top flight stars. In years past, winners have included Rita Hayworth, Jane Wyman, Alan Ladd, Donald O'Connor, Gene Kelly, June Allyson, Jeanne Crain, Elizabeth Taylor, Jane Powell, Montgomery Clift, Kirk Douglas, Dean Martin and Jerry Lewis, William Holden, Marilyn Monroe, Debbie Reynolds, Janet Leigh, Audrey Hepburn, Grace Kelly and a number of others of comparable marquee magic.

At the recent meeting of the theatre affiliates of the American Broadcasting-Paramount Theatres resolutions were adopted urging producers to concentrate on the development of new stars and that exhibitors give full cooperation in all projects concerning new faces for the screen. Leonard Goldenson, president, stressed the importance of prompt action. The HERALD's Stars of Tomorrow poll points the way to a group of personalities judged most promising by those best in a position to know, the exhibitors of the country.

Congratulations and a successful future to this year's top winners.



Selling by Individual Formula

IN order to eliminate some of the bickering over terms, what is needed is more long-term selling arrangements tailored to individual theatres. At present the constant, interminable dealing over rentals goes, in many instances, beyond proper negotiation and leads to bitterness and litigation.

Exhibitors and distributors, wherever possible, should work out master deals. Once proved equitable to both parties for various types of pictures, such a formula should be revised only when some fundamental change takes place. A good buying-selling formula might work well in a particular situation for years without revision.

The basic aim of a selling formula fitted to an individual theatre should be to provide a fair return for both exhibitor and distributor over a considerable period, such as a year. It must be recognized that circumstances under the consent decrees which require that pictures be sold individually make trading conditions especially difficult. However, in most cases a fair formula could

be worked out to mutual advantage and in accordance with all legal requirements.

One of the problems that must be faced is that no exhibitor and no distributor can reasonably expect to make a profit on every engagement. Even Babe Ruth did not hit a home run every time he came to bat. Over any long period an exhibitor may both over-pay and under-pay for certain pictures. Likewise a distributor is going to have satisfactions and disappointments. A distributor should not try to get the last dollar of profit on every hit attraction when a theatre plays ordinary releases at a loss.

Exhibitors and distributors, as well as all other individuals and companies, are required to keep books on an annual basis. That is the period used to determine tax liability and the period regularly used to measure the financial progress of an undertaking. No exhibitor nor distributor would suffer if each received a reasonable profit on the business done from year to year.

Individual theatre-buying formulas might be arranged in almost as many different ways as there are theatres. Once a good formula is calculated both distributor and exhibitor will have more time to spend in promoting box office attendance to their mutual profit. Present selling deals may exhaust the possibilities and they can and sometimes do exhaust the individuals involved.

A film deal can be spelled out in many ways ranging from a simple flat rental to the most complex arrangement requiring the consultation of auditors and lawyers (not to mention slide rules and electronic calculating machines). Nevertheless there is one test that applies to any good deal—it is fair to the exhibitor; it is fair to the producer-distributor.

Time spent by an exhibitor and a sales representative or executive in arriving at a fair deal useful for all or most of the company's product would be time spent exceedingly well for both parties.



Q Food for Thought: "Today I believe that the super markets offer our third best point for ticket selling ideas, with only radio and TV being ahead. I am sure others may argue this point but the newspaper in my opinion has dropped to fourth place, except in towns where they are realistic with their prices and generous with free space on their amusement pages."—Lester M. Neely, Jr., general manager Neely Theatres, Marion, Alabama.



Q If the TOA-sponsored Film Finance Group, Inc., is going to stimulate production of quality features the \$179,000 raised to date is only a small fraction of what will be needed, even to serve as a revolving fund.

—Martin Quigley, Jr.

Letters to the Herald

September 24, 1955

British Lion Plans

TO THE EDITOR:

My attention has been drawn to the article "No Divorce in Britain" in The HERALD dated July 23. We do feel that where it states, "The Government's efforts to maintain a third major production company through subsidy thus far have been unsuccessful" shows, of course, that Martin Quigley, Jr., does not know the facts, but for that we cannot blame Mr. Quigley. I suppose we must blame ourselves in not keeping The HERALD fully informed on what is happening currently and in the future with British Lion films.

It so happens that this year British Lion have probably had more successes than any other company, a total of seven hit attractions.

I also call to your attention that seven pictures are either just finished or in the making and in addition, of course, to those films financed directly by British Lion through the Government's efforts in maintaining British Lion Films as a live organisation, they are distributing seven Independent Film Distributors' pictures.

This shows conclusively that the Rank Organisation and Associated British-Pathe certainly do not "pretty well dominate production as well as key exhibition."

I do agree with the article that the Rank Organisation, in numbers, finance more than British Lion, but not so very many more, and certainly British Lion finance many more films than Associated British-Pathe.

It is very important that the American exhibitors, and the American trade in general, should be made aware of the true facts.—SIR ARTHUR JARRATT, Managing Director, British Lion Films Limited, London, England.

Family Films

TO THE EDITOR:

We need more family stories and less violence. We also need more publicity on big pictures on television. This seems to make them draw better in small towns than any other type of advertising.—RALPH MORSE, Galva Theatre, Galva, Ill.

Intermissions

TO THE EDITOR:

I was very glad to see the article in the Managers' Round Table in the August 27 edition of The HERALD which dealt with intermissions and showmanship in the theatre. Being a profound movie-goer I agree with the author 100 per cent. Not only does an intermission allow clearance of the theatre without people falling over each other in the darkness, but it gives the theatre owner or manager a chance to show off his theatre to his patrons (if he's proud enough of it to

show it) and also a chance to put forth a little showmanship, providing he's got a screen curtain and colored stage lights. It's these small things together with the obvious things such as big screen, stereophonic sound, good pictures and pleasant surroundings which make the motion picture seen in the motion picture theatre the greatest entertainment buy in the world.—ALBERT ZARZANA, Houston, Texas.

"The Kid" in Japan

TO THE EDITOR:

I, the undersigned, reserve all the rights concerning Charlie Chaplin's film titled "Kid", including all the rights concerning its release in Japan.

I, therefore, would like to ask you to take the trouble of checking for my sake as to who the company representative is who insists in the United States that he has the right of the use of the film in question.

The reason for my assertion is based on the fact that in 1921 the Okamoto Yoko Foreign Trading Company whose business I now have taken over purchased the film from the First National Motion Picture Company in the United States and imported it to release it in Japan.—GORO YAMAZAKI, President, Kyowa Motion Picture Co., Tokyo, Japan.

WHEN AND WHERE

September 30—October 2: Second annual Convention of the Women of the Motion Picture Industry, New Orleans.

October 3-7: Seventy-eighth semi-annual convention of the Society of Motion Picture and Television Engineers, Lake Placid, New York.

October 6-9: Annual convention and trade show of Theatre Owners of America, Biltmore Hotel, Los Angeles.

October 24-25: Annual convention of the Theatre Owners of Arkansas, Mississippi & Tennessee, Hotel Gayoso, Memphis, Tenn.

October 24-25. Independent Exhibitors, Inc., and Drive-in Association of New England annual regional convention, Toy Town Tavern, Winchendon, Mass.

October 26: Annual convention of the Motion Picture Theatres Association of Ontario, Toronto.

October 31: Annual convention of the national committee of the Motion Picture Exhibitor Association of Canada, Toronto.

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On the Horizon

NOT SO FESTIVAL

New York Mayor Wagner had a most impressive announcement at a luncheon Monday in New York to the city's Convention and Visitors' Bureau. He said the city next year would have an "International Film Festival" -- and that it of course would be the best and biggest. Only trouble is, the theatre men don't know about it. Not that they're against it. No one discussed it with them. Just happens Samuel Rosen, a leading New York exhibitor and a Stanley Warner vice-president, was a luncheon guest, among the city's business bigwigs, and he recalled that last Spring he had merely mentioned, apparently in the hearing of a mayoral adviser, the "possibility" of such a festival.

BATTLE ECHOES

The admission price war among drive-in theatres in the Toledo area is reported to be having unfavorable repercussions in indoor theatres. With the outdoor theatres cutting admission rates from 75 to 50 cents, the public is said to be passing up the 75-cent first run showings and waiting for the lower prices two weeks later at the drive-ins.

1956 ISSUE

Here's a suggestion from RCA President David Sarnoff to 1956 politicians who need an issue. Take the subject, Free TV versus Toll TV. The General, a free TV-er, thinks it's "as important as Prohibition," and he's certain he'd find a lot of allies, free of course.

NEW FACES

New, young talent was a major topic at American Broadcasting-Paramount Theatres' meeting the other day at Spring Lake, N. J. Leonard Goldenson, circuit chief, introduced the subject. An advocate of new faces, he connected their exploitation with attendance at theatres of teenagers. Examined were informational leaflets on new stars and starlets sponsored by various

companies. The circuit resolved that producers be urged to concentrate on new personalities; that these be handled intelligently; that exhibitors be urged to assure producers of cooperation in all developmental projects, and that every effort be made to bring juniors and teenagers to theatres, where it is hoped new faces will keep them.

EASTMAN AID

Eastman Kodak Company announced an addition to its aid-to-education program whereby financial grants will be given to some 50 privately supported colleges and universities whose graduates are employed by the company. This part of the program is expected to cost \$300,000 this year and although subject to change in the light of future experience, the program has been designed as a continuing one. The cost of the company's over-all aid-to-education program will total approximately \$650,000 this year.

KEYNOTER

Mitchell Wolfson will tee off the Theatre Owners of America convention October 6 at the Biltmore Hotel, Los Angeles. He heads Wometco circuit, Florida, was a TOA president 1951-52, chairman 1950-51, and now is finance committee chairman.

FREE AD-VICE

"The average amusement page of the average newspaper from New York to Los Angeles has not changed since the days of Pearl White and Theda Bara," a department store executive told the National Theatres executive and staff meeting in Colorado

STARS OF TOMORROW ARE HERE TODAY

The Stars of Tomorrow have arrived and the names, facts and figures resulting from this fifteenth annual poll of exhibitors will be found beginning on page 20. There are some interesting surprises.

Springs last week. The man is Joseph Ross, president of Daniels Fisher Co. and he said all the advances in art, type-face, layout and copy which have been developed by the best brains of the advertising world the past 25 years, have been passed over by theatre advertising men. He commented: "I find the amusement page depressing. It touts its wares in the shrill manner of the Coney Island pitchman, and the American people have developed beyond that point."

MEDIUM FAITH

Profits of the successful Four Star Playhouse television series will be poured into feature films for theatrical release, according to Dick Powell, one of its member partners. Speaking for his associates, Ida Lupino, Charles Boyer and David Niven, he viewed the move as an expression of faith in the inter-marriage of both mediums. It's quite possible some of the stories seen on television will be lengthened for the big screen in addition to a book, "Grand Motel," which the company owns.

"MAN" AND "SISTER"

"The Man from Laramie" no longer answers the phone when Judson 6-7022 is dialed in New York, for "My Sister Eileen" has taken over the number. As she expects a lot of callers, 50 phones have been installed to handle her answer. Both parties, of course, are representatives of Columbia Pictures.

TAX SENSE

Common sense should prevail among U.S. theatre men in going along with COMPO in launching a second tax reduction campaign because it will be a direct benefit to exhibition, Albert M. Pickus, Connecticut independent exhibitor and a vice-president of TOA, said last week. He viewed the opposition to the campaign by certain Allied States members as "foolish."

NO BUDGET

The financing of the proposed arbitration system has been left open in the draft of the plan now being circulated among members of the exhibition-distribution committee.

Jay Remer-J. A. Otten-
Floyd Stone-Vincent Canby



by The Herald

HUMAN RELATIONS AWARD. It will be the industry's first, and it will go to Danny Kaye, actor, comedian, monologist, singer and man of many other parts—and also a goodwill ambassador for the industry and an exponent of world cooperation through the United Nations. The citation will be at a luncheon in New York October 19 tendered by the Joint Defense Appeal. At the left, Mr. Kaye tells newsmen and JDA executives in that city of his European tour (which began this week) accompanying premieres of his UN film, "Assignment Children". Seated, listening, are JDA co-chairmen Harry Brandt and William German.

This week *in pictures*



PARAMOUNT PROMOTIONS, at the left. Top, Tom Bridge, new manager of the southwestern division, with headquarters in Dallas; below, Phil Isaacs, Rocky Mountain division manager.

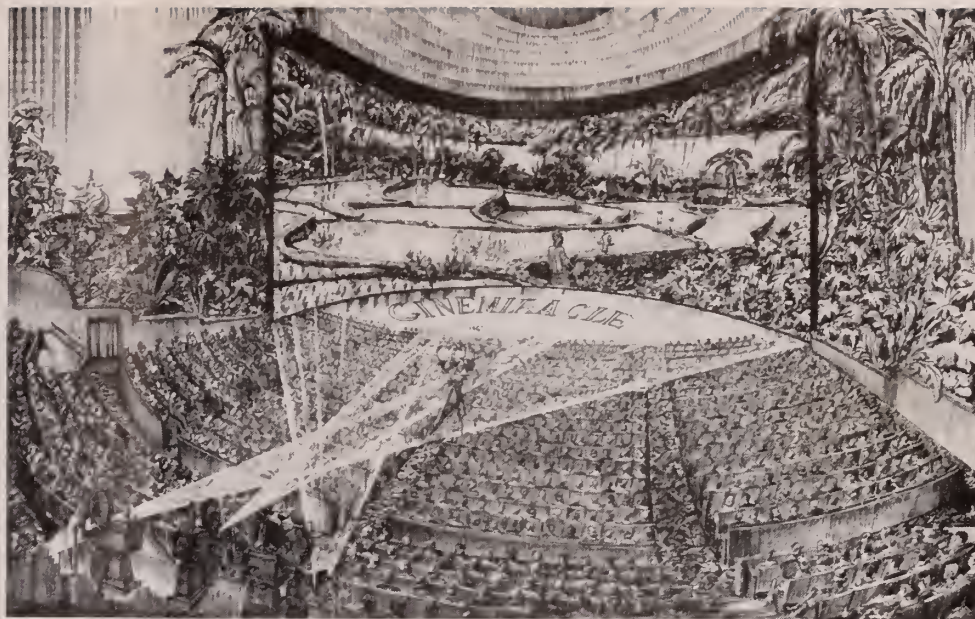


THIS IS ROSSANA RORY, visiting America her first time, bound for Warners' Burbank studio and a new screen career, and with stardom already achieved in the company's European production, "The River Changes".

THE WINNER, below. Arnold Hague, of Associated Screen News, Montreal, center, receives the George Ganetakos Memorial Trophy from John Ganetakos, left, and Harold Giles, right, at the Canadian Picture Pioneers Quebec division second annual tournament, held the other day at the Lakeshore Golf Club. Spectators are, left, Phil Maurice, and, right, Fred Peters, division president.



PROJECTION OF "CINEMIRACLE" — National Theatres' dazzling entry in the new processes field — is indicated in this sketch from the circuit. There is achievement of a deeply curved wide screen image from three films, like Cinerama, but with three projectors in a single booth (as shown in lower left-hand corner). With center projector directly on screen, side mechanisms are turned left and right respectively, their beams reflected by mirrors to supply end sections of screen image as shown. The triple headed camera may be seen superimposed on the drawing along with a notation of its 146-degree lateral coverage providing such a panoramic picture.



STAR of the RKO release "Glory," Margaret O'Brien visits in New York with home office executives Harry Gittleson, executive administrator, and Herbert Greenblatt, domestic sales manager. Miss O'Brien's three weeks included interviews for 22 magazines, four papers, five columnists, seven wire services, and 18 TV and radio programs.



SHOWING the new CinemaScope shorts which introduce new stars Dana Wynter, Joan Collins and Sheree North, 20th-Fox had as guests in New York several circuit executives. In array are assistant sales manager W. C. Gehring; Bill Howard, RKO; Sidney Markley and Ed Hyman, AB-Paramount Theatres; Harry Mandell, RKO; Harry Kalmine, Stanley Warner; Eugene Picker, Loew's; Sol A. Schwartz, RKO; Leonard Goldenson, AB-Paramount Theatres, and Al Lichtman, 20th-Fox distribution director.



UNIVERSAL-INTERNATIONAL studio meeting on promotion. Seated are Philip Gerard, eastern publicity; Charles Simonelli, eastern advertising and publicity; David Lipton, vice-president; Clark Ramsay, assistant; Jeff Livingston, eastern advertising. Standing, Archie Herzoff, studio advertising; Ben Katz, midwest exploitation; George Lait, studio publicity; Jack Diamond, studio publicity; Robert Gillham, Cunningham and Walsh agency; Bob Rains, broadcasting; Harry Niemeyer, publicity editor; Herman Kass, eastern exploitation; James Raker, studio advertising.



FOR "The Big Knife", an award, the only one given an American film at the Venice Film Festival. Mo Rothman, right, United Artists Continental sales manager for Europe, accepts in Venice the "Silver Lion" statuette from Joseph Beattie, U.S. representative.



MISSION. In the office in New York of Samuel Goldwyn, whose product among others he releases in Japan, Masaichi Nagata, president of the Daiei Motion Picture Company, producers, distributors and exhibitors, says he wants the Motion Picture Association of America to endorse in writing the Japanese Production Code; that he also seeks a substantial loan; that he is bartering with MGM so Daiei receives money from MGM pictures in Japan and MGM from Daiei pictures in Latin America; that he is screening in New York and California two new prestige pictures. See page 40. On his right, interpreter Makoto Matsukata.



THE COMPO trophy for winners of the audience awards election. Conceived by Oscar Krauss and Emil Weiss, the design shows a woman, arms upstretched to her aspiration, the star of perfection in performance. On the pedestal will be engraved the winner's name.

RULES PRICE-FIXING ACT DOES NOT APPLY TO RENTAL

The Robinson-Patman Act, which prohibits price discrimination on commodities, does not apply to film rentals, according to a decision by the Circuit Court of Appeals in New York last week. The ruling came in connection with a suit brought by the Hillside Amusement Company, operating the Mayfair theatre, Hillside, N. J. The plaintiff had brought the first motion picture suit for the application of the Robinson-Patman Act. Because of the possible far-reaching effect, the action had been

watched with interest by the industry. The Court of Appeals dismissed the case.

Hillside had claimed that it had been charged higher film rentals than those asked from the Stanley Warner theatres in New Jersey and that the Federal act had been violated.

It was reported that the plaintiff was considering an appeal of the decision to the United States Supreme Court. The case previously had been dismissed by a lower court.

French-U.S. Pact Signed By Johnston

PARIS: A new two-year Franco-American film agreement was signed here Monday by Eric Johnston, president of the Motion Picture Export Association, and Jacques Flaud, head of the French Government's Motion Picture Division. The signing followed two months of negotiations conducted for the Americans by Marc Spiegel, MPEA continental representative.

The new pact, retroactive to July 1, 1955, allows MPEA member companies 110 import licences per year, compared with 109 licenses under the old agreement. It also increases direct remittances from \$200,000 to \$235,000 per month and provides for a \$50,000 bonus remittance to MPEA member companies for each picture shown at the Cannes Film Festival.

The new agreement also is reported to be wholly free from any "subsidy" angle, in keeping with the policy adopted in the past year by the MPEA and which stemmed from the dissatisfaction voiced over the previous agreement by the Society of Independent Motion Picture Producers.

Screen "Desperate Hours" For Critics, Editors

Paramount's "The Desperate Hours" was screened for key film critics, newspaper editors and publishers and important TV-radio commentators from 184 cities throughout the country in a unique series of regional master showings that started in Hollywood last week, and continued this week. The press representatives were brought as Paramount's guests to five major centers for the special showings from cities with a population or trading area of 100,000 or more. Showings were in New York, Washington, D. C., Chicago and Dallas. The film, produced and directed by William Wyler, will have its premiere at the New York Criterion theatre October 5. Humphrey Bogart stars.

Goldwyn-Fox West Coast Trial Set for October 4

SAN FRANCISCO: Judge Edward P. Murphy of the U. S. District Court for Northern California has set October 4 for the trial of the civil suit for injunction and damages brought by Samuel Goldwyn Productions against Fox West Coast Theatres Corp. Meanwhile the date for the hearing of arguments on the motion for the production and inspection of documents has been postponed to September 29.

Air Force Band to Parade At "McConnell" Premiere

The First Air Force Marching Band from Mitchell Field, N. Y., will march down Broadway as part of the New York premiere of Warners' "The McConnell Story" at the Astor theatre September 28. The film, which stars Alan Ladd and June Allyson, tells the story of Captain Joseph McConnell, America's first triple jet ace.

State Dept. Backs Luce Action on "Blackboard"

The United States State Department this week backed up Ambassador Clare Booth Luce's action on the MGM film, "Blackboard Jungle," at the recent Venice film festival. Robinson McIlvaine, Acting Assistant Secretary for Public Affairs, answered the formal protest of Arthur M. Loew, president of Loew's International, by saying that the State Department "can't find any attempt at censorship, rather Ambassador Luce carried out her own responsibilities in not wishing to attend the performance of a film which—whatever its artistic merits—she did not consider truly representative of America."

The State Department official pointed out that it was the policy of the department and the chiefs of all U.S. missions abroad not to curb the free expression of views or to prejudice any artistic work.

The film, originally scheduled to be screened at the Festival, was withdrawn when Mrs. Luce said she would not attend if it were shown. MGM's "Interrupted Melody" was substituted.

TOA Board Will Weigh CEA Method

The operational methods of the Cinematograph Exhibitors Association of Great Britain which could be adopted for American use will be closely studied and explored by Theatre Owners of America for possible introduction here, Herman M. Levy, TOA general counsel, said this week on his return from a six-week trip abroad.

He reported he was greatly impressed with CEA's manner of operation, principally the way its branch meetings are conducted throughout Great Britain. "Some aspects of this could be adopted by TOA," Mr. Levy said, "as at present, our affiliate groups are holding their own regional conclaves without supervision and advice from national headquarters." He added he would bring up the matter at the TOA board of directors meeting in Los Angeles, prior to the annual convention next month.

Mr. Levy, who met with more than 100 leading British and French theatre men on his trip, reiterated his previous statements made in London about British motion pictures in the U.S. market, an international exhibitor's union, the impact of British commercial television on theatres and the shortage of product in this country and Britain.

Commenting on British pictures, he said the British industry is concerned with the slight playing time which U.S. exhibitors give them. "I agree with J. Arthur Rank and others, but why don't they try to improve their product in their own market?" he said, adding that the "mortality rate for British films is just as high in Great Britain as it is in the U.S." Mr. Levy said he told British theatre men they also will be affected by a "shortage of product, but they are not alerted to this as they have the films of two nations to rely upon."

With respect to the international union, he said the French and British exhibitors are eager for a strong global exhibition organization. "TOA is officially recognized as a force in exhibition," he said, and added, "An international group is certain as problems are mainly similar."

Mr. Levy said George Singleton, a delegate to CEA's general council and former chairman of CEA's Scottish Branch, will attend the TOA convention as an accredited representative. Mr. Singleton will address the TOA board and convention and will ask mainly for more and better playing for British films, Mr. Levy said.

Open Connecticut Drive-in

HARTFORD: The E. M. Loew Theatres Circuit has opened the new \$200,000, 600-car Candlelite drive-in at Bridgeport, Conn. Bruno Weingarten, formerly manager of the Norwich-New London drive-in at Montville, has been named resident manager by George E. Landers, the circuit's Hartford division manager.

PARAMOUNT
presents
its modern
marketing program
for

WILLIAM WYLER'S
**THE DESPERATE
HOURS**

PARAMOUNT IS NOW EXECUTING PLANS, long studied, to back THE DESPERATE HOURS with the deepest degree of market penetration ever created for any picture. These plans are moving ahead rapidly to build public awareness of this William Wyler Production, based on the best-seller and prize-winning play, to a full-peak potential coincident with the picture's release. For weeks, wave after wave of picture selling will be directed toward the ticket-buying public as THE DESPERATE HOURS is reinforced by a strikingly new scientific marketing program which utilizes the tools of modern merchandising. Again Paramount's famed pre-selling pioneers a "different" technique to yield the exhibitor greater boxoffice return.

AFTER MONTHS OF RESEARCH, Paramount has now launched an intensive campaign aimed at America's market-areas of 100,000 population and over—a campaign through which every exhibitor from the largest to the smallest situation stands to benefit.

A 5-point total penetration program has been formulated to so broaden the “know-about” and increase “want-to-see” that the potential index will be the largest in the history of motion picture merchandising. The highlights of this program are:

The scientific-marketing selection of five “Star Cities”—New York, Chicago, Washington, Dallas and Los Angeles—where the foremost national opinion-molders have attended evening previews before large and enthusiastic audiences in top theatres. Underscoring the “event” angle, the special guests have included Producer-Director William Wyler, Joseph Hayes, author of the novel and play, Don Hartman, Executive Producer of the Paramount Studio and star personalities. The goal of these previews has been the rave comments and enthusiastic word-of-mouth of widely known critics and writers read nationally or throughout large areas of the country. This goal has been achieved!

Second in this 5-point total penetration are similar theatre previews in 32 exchange or “Target Cities” where favorable comment, though more localized, will reach throughout 200 market areas. Here the force of critics and commentators most heeded locally will have maximum impact.

Of tremendous significance is the third penetration stop—one of the largest national magazine ad campaigns ever undertaken in behalf of a Paramount picture. Media have been selected with a view to obtaining “total population readership.” Throughout October, practically every family in the country will see one or more of these ads.





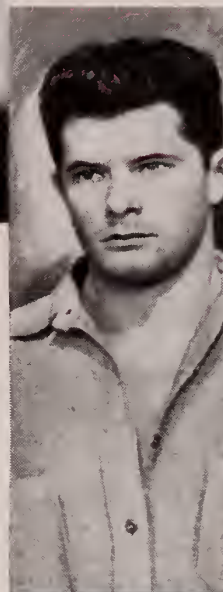
The fourth step will follow logically after the third, as Paramount goes all-out in local cooperative advertising on a scale as impressive as its national advertising.

The final aspect of the 5-point total-penetration plan will concentrate on all other media outside the national and local press with special emphasis on TV and radio promotion. Many important network programs will be utilized. This effort will be aggressively duplicated on the local level.

THIS MARKETING PROGRAM for "THE DESPERATE HOURS" points up again that Paramount leads the industry in giving pre-sell support to exhibitors... and now pioneers for the motion picture boxoffice those precise, scientific procedures of marketing that have proved so profitable to other American businesses.

AS LONG
AS THERE
ARE
FAMILIES
"THE
DESPERATE
HOURS"
WILL BE
REMEMBERED

VISTAVISION
MOTION PICTURE HIGH-FIDELITY



Paramount presents
**HUMPHREY
BOGART**

and
**FREDRIC
MARCH**

in
WILLIAM WYLER'S
Production of
THE DESPERATE HOURS

co-starring
Arthur Kennedy • Martha Scott • Dewey Martin
Gig Young • Mary Murphy

Produced and Directed by WILLIAM WYLER • Screenplay by JOSEPH HAYES
Adapted from the novel and play by Joseph Hayes

FROM THE
ACCLAIMED
COLLIER'S
SERIAL!

THE BOOK-
CLUB BEST-
SELLER!

THE PRIZE
WINNING
BROADWAY
HIT!

Powerful ads appear in
SATURDAY EVENING POST and **COLLIER'S**
part of the big campaign in 16 magazines...including
DOUBLE SPREADS IN LIFE AND LOOK

DRUG FILMS MEAN NEW ADDICTS, OFFICIAL SURE

Anslinger, U. S. Narcotics Head, Asks Code Dope Ban Not Be Relaxed

by J. A. OTTEN
in Washington

"If the Production Code were relaxed to permit the showing of drug addiction in motion pictures, we would have an increase in the number of addicts, where we now have a decrease."

That's the opinion of Harry J. Anslinger, Commissioner of the Treasury Department's Narcotics Bureau for the past 25 years and undoubtedly the country's top authority on the narcotics problem.

Mr. Anslinger feels strongly that the prediction applies equally to pictures that make drug addiction exciting and to those that attempt to be "constructive" by showing drug addiction in an unfavorable light. No American producer, he says, would ever make the kind of film that would be a true deterrent to drug addiction, and any other picture would stimulate addiction—whatever the film's intent.

Mr. Anslinger's views are of particular significance right now. At present, the Production Code forbids any portrayal of addiction, with the flat statement, "Neither the illegal drug traffic nor drug addiction must ever be presented." But attacks on this portion of the Code are brewing.

In Hollywood, two films are planned whose theme will be drug addiction—"The Man with the Golden Arm" and the story of prize fighter Barney Ross. Producers of these films argue that their stories will be written in a way that will deter drug addiction. They'll doubtless wage a strong and publicized battle for easing of the Code restriction in order to obtain a Code seal for these films.

Welles Film in Europe Has Scenes of Drug Addict

In New York, Ellis Films recently announced that it would soon file suit in the U.S. District Court against the Production Code Administration, challenging the Code restriction against depiction of narcotics use. Ellis has been unable to get a Code seal for the Italian film, "Three Forbidden Stories," which touches on narcotics. In addition, Warner Brothers is releasing in Europe an Orson Welles picture, "Mr. Arkadine," which shows scenes of a drug addict. It's possible that the picture might be purchased by some company for release here, with still another assault on the Code provision. Mr. Ellis is holding up the suit pending an ap-



H. J. ANSLINGER

peal to Eric Johnston and the MPAA board from the company Code ban on this Italian film.

Drug addiction has been increasing in one state and in three cities during the past few years, Mr. Anslinger reports. In the rest of the country it is now decreasing.

Should the Code restriction against narcotics be lifted or eased, Mr. Anslinger believes, many producers of motion pictures would leap on the previously forbidden bandwagon. This would do incalculable harm, Mr. Anslinger feels, "since any demonstration of the use of drugs is bad." He is certain that a rash of pictures on the subject would increase addiction in areas where it has been decreasing and would accelerate the increase in areas where it is now on the rise.

Admits Results of Rule Relaxation Unfortunate

In 1946 the Code was relaxed in order to permit the production of a picture dealing with dope smuggling. The watered-down restriction declared, "The illegal drug traffic must not be portrayed in such a way as to stimulate curiosity concerning the use of, or traffic in, such drugs; nor shall scenes be approved which show the use of illegal drugs, or their effects, in detail." Within the following few years several other pictures dealing with narcotics were produced.

Mr. Anslinger, who helped to bring about the Code relaxation, now admits ruefully, "The results were unfortunate." The Bureau assisted on one picture, but then others were made where he was not consulted or asked.

"One of those pictures was called 'Johnnie Stool Pigeon,' Mr. Anslinger remembers. 'Well, after an informer saw that picture, he was afraid to do anything for the Narcotics Division. The other pictures went

far afield from the facts and their endings were far from what really happens."

About that time, Mr. Anslinger relates, the Chicago police picked up a young University of Chicago student who was sitting in an automobile, shooting himself with heroin. He told the police he had seen a picture on the narcotics traffic and was impressed with the profits in it. "He became a dope peddler," the narcotics chief recalls, "and when he found he couldn't break even on peddling, he became an addict."

Authorities Strongly Urged Restoring Flat Ban

Mr. Anslinger also points out that during the period when the Code was relaxed, the Narcotics Division found several cases of young people whose curiosity has been aroused by motion pictures they had seen. "They looked around and found opium smokers and started smoking," Mr. Anslinger says. Others told police they "had seen a picture and that got me thinking."

After the Code was softened, legal, medical, civic, religious and other authorities spoke out strongly, urging that the flat injunction against any narcotics depiction be restored to the Code. Mr. Anslinger himself, our representative on the United Nations Commission on Narcotic Drugs, urged the reinstatement of the flat ban. In 1951 it was resorted to the Code, stating—as it still does—"Neither the illegal drug traffic nor drug addiction must ever be presented."

Soon after this, the United Nations Economic and Social Council reaffirmed the old League of Nations resolution on drug addiction propaganda. "Propaganda in schools and other forms of direct propaganda can be with advantage employed only in certain countries where drug addiction has assumed widespread proportions (China, Iran, India and Thailand)," UNESCO stated. "In other countries where it is of a more sporadic character (European countries and countries of the North American Continent), such measures would be definitely dangerous." UNESCO formally drew the attention of governments to this principle.

Anslinger Supplies Some Pertinent Answers

Several lines of argument can be expected from those who will lead the new attack on the Code provision. "They'll probably say that showing pictures about the effect of narcotics is in the interest of public education, and that a person who sees the result of drug addiction will never become an addict. Consequently, they will claim, pictures showing addiction will aid the cause."

Mr. Anslinger has a couple of answers to this.

Before the passage of narcotics legislation

(Continued on following page)

DRUG FILMS

(Continued from preceding page)

in 1914, he recently told a House of Representatives Appropriations Committee, the United States had one addict for every 400 people in the country. Today we have one in every 3,000.

"Did we need the movies to accomplish this?" Mr. Anslinger wants to know.

The calm-voiced narcotics expert has an even better answer to those who proclaim that addiction films would be a deterrent.

Asks If Presentation Would Be Factual

When he gets a call from a Hollywood producer who wants to do a picture on narcotics addiction, Mr. Anslinger generally asks him a question. Would the producer present his script in a factual way, he wants to know, presenting a factual case and showing the drug traffic as it really is?

The producer always says no.

"They always want to show the happy couple reunited in the end," the Commissioner says, "With the hero, the former drug addict, having beaten it and freed himself from the habit."

But the real life addict doesn't beat it, Mr. Anslinger says soberly, and the picture wouldn't tell the true story.

"Once a person has become a drug addict he generally stays a drug addict," says Mr. Anslinger. "You don't beat it. Very few—maybe a handful—are cured. The incidence of recidivism is so high. You can't do with drugs what Alcoholics Anonymous can do with liquor. There's a tremendous moral and physical destruction that takes place with the use of drugs, and 99 per cent of drug addiction cases end in terrible tragedy, horrible tragedy. They wouldn't show that in a picture and that's the only kind of picture that could prevent drug addiction."

Some advocates of a relaxation of the Code's narcotics provision will probably cite the Television Code, which sets voluntary standards for television programs and has no flat injunction against showing drug usage. If radio and television stations can show drug addiction, they will say, why can't motion pictures?

Vigorously Attacks Drug Shows on Radio-TV

Mr. Anslinger is vigorous in his feeling that drug addiction should not be a topic for radio and television, either.

"Some of the pictures I have seen in the living room have been perfectly terrible," he says. "Some of them show secret methods of enforcement that give ideas to peddlers. I have seen some pictures that I know are phony and have no basis in fact. Sometimes I call up a broadcaster or a sponsor, when the Bureau has advance notice that a picture dealing with drugs will be shown. I tell them the facts about what they are going to show and I tell them they will hurt both youth and law enforcement. They have always put it aside and not shown it—even

AUDIENCE AWARD POLL BALLOT REPEATED

At the request of COMPO, which was advised that some exhibitors appear to be confused over what is to appear on the public ballot in the Audience Awards election, the contents of the ballot are repeated. It will list 20 nominees in each of these categories: best picture, best performances by an actor and an actress, most promising male and female personalities. The nominations in each list will be those made in three nominating ballots by the exhibitors. The first of these nominated 10, the second five and the third will pick five more. There also will be space for a write-in vote in each of the categories and patrons will have but one vote in each.

the biggest sponsors and all the broadcasters."

Mr. Anslinger adds that sometimes the producer of the program balks and threatens to sue, but that the sponsors and the broadcasters have been unfailingly cooperative, where the Bureau has and can give advance knowledge.

"I tried to get something in the Television Code," Mr. Anslinger says, "but I didn't get to first base."

Others joined the narcotics chief in the attempt to get a strict prohibition in the Television Code, including Guilford S. Jameson, former president of the Federal Communications Bar Association, but the effort was unsuccessful.

The Television Code, which broadcasters observe voluntarily, declares only that "Drunkenness and narcotic addiction are never presented as desirable or prevalent." It does contain a flat ban against display of "the administration of narcotics."

Even Red China Bans Narcotics Pictures

Interestingly enough, a Senate Subcommittee on Juvenile Delinquency recently reported, "There is reason to believe that television crime programs are potentially more injurious to children and young people than motion pictures, radio or comic books." The sub-committee recommended that the FCC exercise stricter control of television programs, levy fines and revoke licenses of stations violating an established code.

Every country in the world is against the showing of films dealing with narcotics, Mr. Anslinger says. Recently 37 members of the United Nations were polled by its Commission on Narcotic Drugs. They were unanimous in their belief that films dealing with narcotics "were not only undesirable but dangerous," Mr. Anslinger declares. "Even in China, where there is a big opium traffic and it was suggested that public education on the effect of drug addiction might cut down the incidence, the authorities didn't want narcotics pictures to be shown."

Accept New Decrees in 16mm Case

Late Wednesday in Hollywood two defendants in the Government's 16mm. suit, Films, Inc., and Pictorial Films, Inc., accepted consent decrees and thus were excluded from the trial which started Thursday.

As the start of the trial of the Government's 16mm. anti-trust was delayed from Tuesday till Thursday this week, due to the crowded court calendar of Federal Judge Leon R. Yankwich in Los Angeles, it was disclosed that one 16mm. distributor was negotiating with the Justice Department for a consent decree and that another distributor had entered into a stipulation which has the effect of a consent decree.

To Be Bound by Verdict

It was reported in Hollywood that Pictorial Films several weeks ago entered into a stipulation with the Justice Department under which it agreed to be bound by any verdict or consent decree which might be reached in the litigation. At the same time, it was understood that Films, Inc., was thinking of accepting consent decree terms in the immediate future.

From all indications, the remaining major companies—20th Century-Fox, Warners, RKO, Columbia and Universal—will defend themselves against the charges of restraint of trade in 16mm. showings, rather than accept a consent decree as Republic did.

Meanwhile, from Allied States Association headquarters in Washington last week came a statement of comment on the Republic action. The statement, written in the style of Abram F. Myers, Allied general counsel, called the Republic decree "a phony" and said it "accomplishes nothing so far as that company is concerned and serves merely as an occasion for the Department of Justice to pin a shoddy feather on its cap."

The statement concluded: "While the decree may not be too important in its application to Republic, it would lead to serious consequences if applied to other companies—not only to exhibitors, but the companies also. As of this time, I believe it is the purpose of the remaining defendants to remain in and oppose the case."

Sarnoff Gives View

Brig. Gen. David Sarnoff, board chairman of Radio Corporation of America, in a deposition taken in New York July 19 and made available to the press this week by Samuel Flatow, Government attorney, said if theatrical film producers had denied 16mm prints to non-theatrical consumers "on economic grounds" their action was "their own business," in his opinion. He added it was "not false economics from their standpoint." General Sarnoff said he never had sought to obtain any specific picture.

Happy Holidays!

Now available! The big attraction for the holiday-crowded months ahead...and perfect for any weekend in the fall season, when everybody is in a holiday mood for entertainment like this. In fact, you can do holiday business any day from now to Christmas with this greatest grossing musical of all time!

COLUMBUS DAY
HALLOWE'EN
ELECTION DAY
ARMISTICE DAY
THANKSGIVING
CHRISTMAS



IRVING BERLIN'S

White Christmas

starring

BING DANNY ROSEMARY VERA-
CROSBY · KAYE · CLOONEY · ELLEN

with

Lyrics and Music by

Produced by

Directed by

DEAN JAGGER · IRVING BERLIN · ROBERT EMMETT DOLAN · MICHAEL CURTIZ

Dances and Musical Numbers Staged by Robert Alton

Written for the screen by NORMAN KRASNA, NORMAN PANAMA and MELVIN FRANK

Color by
TECHNICOLOR



VISTAVISION
MOTION PICTURE HIGH-FIDELITY





I. JACK LEMMON

II. TAB HUNTER



III. DOROTHY MALONE



The Stars of Tomorrow

SELECTED BY THE NATION'S EXHIBITORS

by JAY REMER

JACK LEMMON's film debut was with award-winning Judy Holliday in the prophetically-titled "It Should Happen to You." And it has, in The HERALD's 15th annual Stars of Tomorrow poll conducted for "Fame." The talented Mr. Lemmon joins such illustrious celestial ancestors as Dean Martin and Jerry Lewis, Montgomery Clift, Marilyn Monroe and Audrey Hepburn as the Number One Star of Tomorrow.

The other designated future luminaries which make up the Top Ten include such diverse talents as Tab Hunter, Dorothy Malone, Kim Novak, Ernest Borgnine, James Dean, Anne Francis, Richard Egan, Eva Marie Saint and Russ Tamblyn, winning in that order.

The poll is conducted by ballots which are sent to all exhibitors throughout the country, in hamlet or metropolis, part of a

circuit or an independent. As the lists on these pages show, the circuit houses differ ever so slightly in opinion from their independent brethren, but the final tally results from a combination of votes.

This is the first time since 1951 that a man has been the winner and the first time since 1950 men have dominated the whole Top Ten. In fact there was one year (1948) when but one lonely male (Robert Ryan) was able to compete with nine winning women. However, the menfolk have out-distanced their sister performers in The HERALD's companion poll, the Money-Making Stars, in recent years to pose a perplexing paradox not dealt with here.

The results of the 1955 poll contain several surprises and reveal some interesting data about the current era of films, film makers and film goers. But more of that anon.

Jack Lemmon came to pictures via the way of much film flesh these days—tele-

vision. He didn't begin his career over the picture tube, however, but made his stage debut at the age of four. When attending Harvard (much later) he became a member of its theatre society, the Hasty Pudding Club, and later its president.

He graduated with a degree in science but headed for New York to pursue the art of Thespis. He pursued it quite some time on such radio soap operas as "Road to Life" and "The Brighter Day," in summer stock and vaudeville and eventually over television. World War II saw him priming for his role in "Mister Roberts" as an ensign in the Navy and 1953 saw him make his Broadway debut in "Room Service" which resulted in an offer from Columbia which neither party has regretted since.

His first film was released just 18 months ago and he has since been seen in "Phffff" (definitely not prophetic), "Three for the Show" and "Mister Roberts." His new film

(Continued on opposite page)

The Ten Winners

Combined Vote of Exhibitors

1. JACK LEMMON
2. TAB HUNTER
3. DOROTHY MALONE
4. KIM NOVAK
5. ERNEST BORGNINE
6. JAMES DEAN
7. ANNE FRANCIS
8. RICHARD EGAN
9. EVA MARIE SAINT
10. RUSS TAMBLYN

Circuit Exhibitors

1. Jack Lemmon
2. Dorothy Malone
3. Tab Hunter
4. James Dean
5. Kim Novak
6. Ernest Borgnine
7. Anne Francis
8. Richard Egan
9. Eva Marie Saint
10. Russ Tamblyn

Independent Exhibitors

1. Jack Lemmon
2. Tab Hunter
3. Kim Novak
4. Dorothy Malone
5. Anne Francis
6. Ernest Borgnine
7. James Dean
8. Richard Egan
9. Eva Marie Saint
10. Russ Tamblyn

is "My Sister Eileen" which briefly permits him to bend a note as engagingly as many a crooner and next is the musical remake of "It Happened One Night" which should keep Messrs. Sinatra, Crosby, Keel, et al, perusing their contracts. Incidentally, his "Eileen" co-stars, Janet Leigh and Betty Garrett, have both been previous Top Ten winners, which is propitious indeed.

Tab Hunter, on the other hand, was more interested in horses than histrionics. In school and following his discharge from the Coast Guard his athletic abilities turned to ice skating, where he holds several titles. His first interest in acting was a result of weekend liberties in service when he saw many Broadway plays. His first film role, two years later, consisted of two words and they became part of the cutting room floor.

He made his official debut in 1951 in "Island of Desire," played major roles in minor films and finally landed the important part of Danny in "Battle Cry" (which picture, incidentally, was a stepping-stone for three of our talented ten). The 24-year-

VI. JAMES DEAN



V. ERNEST BORGNINE

old has since made "Track of the Cat" and "The Sea Chase" and is scheduled for "The Girl He Left Behind."

Dorothy Malone is another "Battle" veteran and it is no small wonder she's a winner this year, for she appeared in no less than six films in the period covered by the poll. However, there is little doubt that her two Warner films in that time ("Young at Heart" was the other) were mainly responsible for her current status. The young lady made her first film (also for the Freres Warner) back in 1946, became a free-lancer in 1950 and has been seen in any number of films of varying quality since then. That her new success is not ephemeral is attested to by her latest roles, co-starring with Liberace in "Sincerely Yours" and Jeff Chandler in "Pillars of the Sky."

Kim Novak is Columbia's potent answer to Marilyn Monroe. After but three released films, she is reaping the rewards of Fame. The beautiful 22-year-old blonde from Chicago became a model after attending college, vacationed in Hollywood



IV. KIM NOVAK

and had her inevitable screen test. "Pushover," "Phffff" and "5 Against the House" were her first efforts and she's really hitting the big time soon in the screen version of the Pulitzer Prize play, "Picnic" and the life of Eddy Duchin. Columbia's second Star of Tomorrow would seem to be heading for as healthy career as its first.

Perhaps the biggest surprise of all the winners this year is the erstwhile villain, Ernest Borgnine. Even he undoubtedly would admit he is not the usual conception of a "glamour boy" and therefore an exceptional possibility for stardom. Although the film capital has always thrived on glamour, more and more it is becoming less and less a necessity and Borgnine is the epitome of the changing order. Although he spent 10 years in the Navy after finishing high school, the end of World War II found him studying dramatics. Roles in stock, on Broadway, in Europe and on television followed with time off for an unheralded screen debut in "The Whistle at Eaton Falls." Then came Fatso Judson in "From Here to Eternity," several other hissable heavies notably in "Bad Day at Black Rock" and then the big switch as the lovable Bronx butcher, "Marty." Marty and Borgnine are synonymous now and probably will remain so even long after such films as "Jubal Troop," just completed.

Another unusual selection by theatremen this year is James Dean who has been seen in only one film. As a matter of fact, his whole theatrical career has not been lengthy, having spent most of it in television and two fairly important roles on Broadway. One of the latter ("The Immoralist") won him an award, a screen test and the lead in "East of Eden." The young Mr. Dean (only 24) was raised on a farm but always had theatrical inclinations. Studying dramatics at U.C.L.A. was too academic for him, so a trip to New York and an eventually zooming career led to his present popularity. Next on his agenda is "Rebel Without a Cause" and then there's George Stevens' "Giant." Dean's style of acting has caused considerable

(Continued on page 24)

20TH FILLS ALL YOUR

NOVE

SUN MON TUE

Election Day

Thanksgiving



THE BIGGEST PICTURE 20th HAS
PRODUCED SINCE "THE ROBE"!

CLARK GABLE ★ JANE RUSSELL ★ ROBERT RYAN

in

THE TALL MEN

COLOR by DE LUXE

CINEMASCOPE[®]

co-starring

CAMERON MITCHELL

Produced by

WILLIAM A. BACHER and WILLIAM B. HAWKS

Directed by RAOUL WALSH • Screen Play by

SYDNEY BOEHM and FRANK NUGENT

From the Novel by CLAY FISHER



THE STAR OF THE YEAR TOPPING HER ACCLAIMED
PERFORMANCE IN "LOVE IS A MANY-SPLENDORED THING"!



JENNIFER JONES

Good Morning, Miss Dove

co-starring

ROBERT STACK

COLOR by DE LUXE

CINEMASCOPE

Directed by HENRY KOSTER

Produced by SAMUEL G. ENGEL

Screen Play by ELEANORE GRIFFIN

From the Best-Selling Novel by FRANCES GRAY PATTON

"It'll be a pleasure to do November"

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Armistice Day

ing Day

HOLIDAY NEEDS!

FOR 11 SOLID MONTHS THE
NATION'S TOP BEST-SELLER!

**The View
from Pompey's Head**

**RICHARD DANA CAMERON
EGAN · WYNTER · MITCHELL**

COLOR by DE LUXE

CINEMASCOPE

with

SIDNEY BLACKMER

Produced, Directed and Written for the Screen by PHILIP DUNNE
From the Novel by HAMILTON BASSO



*THE NEW YORK AND LONDON
DRAMATIC STAGE SUCCESS!*

Alexander Korda presents a London Film

VIVIEN LEIGH · KENNETH MORE

in an Anatole Litvak production

THE DEEP BLUE SEA

by TERENCE RATTIGAN

co-starring **ERIC PORTMAN · EMLYN WILLIAMS**

in Eastman Color

CINEMASCOPE

Screenplay by TERENCE RATTIGAN

Produced and Directed by ANATOLE LITVAK



holiday business with 20th!"



The Stars of Tomorrow . . . (continued)



VII. ANNE FRANCIS

(Continued from page 21)

comment, which certainly hasn't hindered his bustling career.

The third graduate from "Battle Cry" is Anne Francis, who actually has been in some form of show business since the uninhibited age of one year when she modeled children's clothing. From fashion model at five to radio and television star at seven and 10, respectively, was not too difficult. Then came Broadway and "Lady in the Dark," Hollywood and "Summer Holiday," then more modeling, radio and TV. Films beckoned again, but despite the title role in "Lydia Bailey" and several others, her career progressed very little until "Cry" and MGM's current contract, which began last year. Recently seen in "Black Rock" her latest is "Forbidden Planet."

Although Richard Egan has made more than 25 films in approximately six years, most of his roles, up until last year, could scarcely be called important. Several such as in "Bright Victory" and "Split Second," pushed his career, however, and "Underwater" really gave it a shove. He received his masters degree at Stanford and also a background for the theatre. They weren't too helpful at first as four screen tests proved unsuccessful but he eventually made



VIII. RICHARD EGAN

his debut in something called "Return of the Frontiersman" which is a far cry from his current ventures at his home studio, 20th-Fox. He has made four pictures there this year—"Untamed," "Violent Saturday," "Seven Cities of Gold" and "The View from Pompey's Head"—with more to come.

Like James Dean, Eva Marie Saint is mainly a product of television, won her first screen role through a play on Broadway and became a Star of Tomorrow after this one film. After graduating from Bowling Green State University, her main interest was acting and this determination paid off in abundant roles in radio and TV. The play which propelled her career was "The Trip to Bountiful" and the film which occasions these brief biographical notes was

(Continued on page 26, column 3)



IX. EVA MARIE SAINT



X. RUSS TAMBLYN

The Next Fifteen

THE WINNERS IN CANADA

Eight of the winners were duplicated in Canada (not necessarily in the same position) while Jan Sterling and Edmund Purdom replaced Richard Egan and Russ Tamblyn. The usual order — Jack Lemmon, Eva Marie Saint, Ernest Borgnine, Anne Francis, Tab Hunter, Kim Novak, Miss Sterling, James Dean, Dorothy Malone and Purdom.

Combined Vote of Exhibitors

11. Jan Sterling
12. Jeffrey Hunter
13. Edmund Purdom
14. Phil Carey
15. Julie Harris
16. Katy Jurado
17. May Wynn
18. Fess Parker
19. Robert Strauss
20. Lori Nelson
21. Mary Murphy
22. George Nader
23. Steve Forrest
24. Brian Keith
25. Mamie Van Doren

Circuit Exhibitors

11. Jan Sterling
12. Julie Harris
13. Fess Parker
14. Robert Strauss
15. Jeffrey Hunter
16. Katy Jurado
17. May Wynn
18. Brian Keith
19. Phil Carey
20. Edmund Purdom
21. Lori Nelson
22. Mary Murphy
23. Steve Forrest
24. Mamie Van Doren
25. George Nader

Independent Exhibitors

11. Edmund Purdom
12. Jan Sterling
13. Jeffrey Hunter
14. Phil Carey
15. Lori Nelson
16. Katy Jurado
17. George Nader
18. May Wynn
19. Mary Murphy
20. Julie Harris
21. Steve Forrest
22. Vic Damone
23. Mamie Van Doren
24. Robert Strauss
25. Fess Parker

\$50,000 BID MADE FOR 'DOLLS' MOVIE

Goldwyn Ponders High Offer
From Las Vegas Hotel to
Book Film for a Week

By **THOMAS M. PRYOR**

Special to The New York Times.

HOLLYWOOD, Calif., Sept. 12

—Samuel Goldwyn revealed today that he had received an offer of a \$50,000 guarantee from a Las Vegas hotel that wants to book his film production of "Guys and Dolls" for a one-week run.

The offer is the first of its kind, although supper clubs in the gambling oasis have in recent years presented "tab" versions of Broadway shows. A slightly shortened

"Guys and Dolls"

You can imagine how stories like the above, published all over America, add to the already fever-pitch interest in the most eagerly awaited attraction since "Gone With The Wind."

THERE'S
ONE
SURE
THING
IN
LAS
VEGAS!

MGM, in TV Subject, *Two Out of* *Mis-Cues on History* *Of Motion Pictures* *Essaness* *Trust Suit*

by MARTIN QUIGLEY, JR.

After being criticized often in times past by critics for taking liberties with history, Hollywood now takes pride in the accuracy of its historical research. As a rule, great care is now being taken by qualified experts to recreate history with accuracy.

It's too bad that Hollywood does not always take similar care with its own history and that of the film medium. An example of Hollywood's laxity—an example seen and heard by many millions—was a sequence in the premiere show of "MGM Parade" (ABC-TV, September 14).

An Elaborate Restaging

The subject was an elaborate restaging of the photographic studies of a running horse made under the patronage of Leland Stanford. This marked an interesting sidelight in the development of the motion picture but it is absurd to assign to this experiment the historical value given it in the MGM show. The narrator called it "The forefather of the modern motion picture camera." It was nothing of the sort. The experiments stimulated photography of motion but the method used was strictly camera photography.

What is particularly strange is that the authoritative reference books on motion picture history are conveniently available in the studio libraries. The script writer could have gotten the facts in a few minutes. The story of the experiments conducted by Eadweard Muybridge and John D. Isaacs for Stanford were first told in full detail by Terry Ramsaye in his book, "A Million and One Nights" (Simon and Schuster, 1926). Mr. Ramsaye considered the Muybridge story in a chapter titled "Muybridge in Myth and Murder." As Ramsaye put it—

"For at least twenty years every writer and every speaker on the annals of the motion picture has repeated with increasing assurance the time-worn story of the race horse pictures with which the late Eadweard Muybridge has been so orthodoxly credited with fathering the motion picture. Thereby the story has taken to itself the greatness of great names and the backing of high authority.

"But the supreme classic is supremely wrong. Muybridge, in a word, had nothing to do with the motion picture at all; and, in truth, but a very small part, if any, in the creative work of the hallowed race horse incident."

Ramsaye recounted how, when Muybridge had not achieved success in his photography

of horses in motion, John D. Isaacs, one-time chief engineer of the Southern Pacific Railway, was called in by Stanford. It was Isaacs who devised the chronophotographic machines which made Muybridge famous.

This writer in his book "Magic Shadows—the Story of the Origin of Motion Pictures" (Georgetown University Press, 1948) put the Muybridge-Isaacs experiments in their correct historical perspective and related them to other activities which led to the development of the motion picture camera and projector. Muybridge was a competent still photographer. He got his ideas on the movement of the legs of a horse at a gallop from Etienne Jules Marey, a French physiologist.

The device erected by Isaacs and Muybridge for Stanford and pictured in "The Horse in Motion," 1882 (reproduced facing page 120) of "Magic Shadows") was considerably more complex than that which MGM showed in its TV program. Muybridge never altered the cumbersome and inexact method developed. He could and did make an interesting series of still pictures and these he exhibited in the U. S. and abroad.

Learned from Marey

"Marey was the first to synthesize motion from the photographs by mounting them so the action could be reconstructed. Muybridge had no interest in this phase of the subject until he met Marey and learned from him. Even afterwards Muybridge continued to be interested chiefly in taking pictures and not in studying and analyzing them." ("Magic Shadows," page 121.)

It was Marey who in a letter published in *La Nature*, December 28, 1878, suggested to Muybridge how the pictures taken by the battery of still cameras could be mounted in the Wheel of Life (The Plateau-Stampfer Phénakistoscope or Stroboscope).

The work attributed to Muybridge—MGM notwithstanding—gives him no title to "the forefather of the modern motion picture camera." He did not develop any motion picture camera at all. That historical development came about over a period of many decades. It culminated in the work of Marey, Thomas A. Edison and others.

Hollywood and the distinguished MGM organization ought to be more careful with its own historic facts!

Set Rochester Photo Show

ROCHESTER, N. Y.: The 20th Rochester International Salon of Photography, an annual photographic exhibition held here, will take place March 25, 1956, at the Rochester Memorial Art Gallery.

CHICAGO: The Balaban & Katz theatre circuit and John Balaban, its president, were dismissed from the Essaness anti-trust action in pre-trial maneuvers which resulted in a ruling this week by Federal Judge Campbell that the two defendants were not parties to the Paramount case of some years ago and, therefore, the statute of limitations applied, limiting their responsibility in the Essaness action to three months and six days only.

The court ruled Essaness could not press two separate recovery actions against diverse defendants for varying periods of responsibility. It required the plaintiff to choose whether it would limit the recoverable responsibility of all defendants in this action to the three months and six days period, or eliminate the circuit and Mr. Balaban as defendants. It chose the latter course. Action for dismissal of the former Warner Bros. Theatres as a defendant also is under consideration since the court held it is in the same position as Balaban & Katz and Mr. Balaban.

Last week Judge Campbell took under advisement suggestions by attorneys for both sides on ways and means of keeping the trial of the suit within reasonable limits.

STARS of TOMORROW

(Continued from page 24)

"On the Waterfront," of course. The next film for the Academy Award winner is "That Certain Feeling" which forecasts a complete turnabout for her as she plays opposite Bob Hope.

The youngest member of the group is Russ Tamblyn, who began his love affair with show business at the age of five. Dancing, acrobatics and singing were his forte with emphasis on the first two at the beginning. His stage debut with a little theatre group won him a role way back in 1948 in "The Boy with Green Hair." He made many pictures after that, all more or less in pre-adult roles. It wasn't until "Take the High Ground" two years ago he emerged from adolescence and obscurity. His tumbling and dancing in "Seven Brides for Seven Brothers" and "Hit the Deck" were good enough to endear him to exhibitors as a Star of Tomorrow and to his studio, MGM, for a lead in the unreleased "The Last Hunt."

[NOTE: The unfortunate death of Robert Francis this summer precluded his inclusion in the list of winners, although he received a sufficient number of votes to have placed him among the top 25. As the majority of the ballots were received after his death (some of which indicated they still wished to vote for him), it is likely he would have been in the Top Ten had he lived].

LATE FEATURE REVIEW

The Tall Men

20th-Fox—Western Epic
(Color by DeLuxe)

It's happened. Someone finally came through with a story that gives Clark Gable a chance to climb back to the top name draw class where he belongs. There's no doubt about this one turning into one of the biggest grossers of the current season. There's plenty of action and surprises to satisfy the taste of the entire family.

Jane Russell gets a chance to be herself in her best legitimate role to date; and Robert Ryan adds top drawer quality to a demanding role that establishes the conflicting aims of each of the men as the standards by which Jane may decide to spend the rest of her life. Although these three names could supply enough reason to bring the show-shoppers out en masse, marquee room should be made for Cameron Mitchell, whose portrayal of Gable's younger brother, unpredictable because of his drinking habits and an ever-present threat to Ryan's life, gives further evidence of his bid to stardom.

CinemaScope can take a well deserved bow for Leo Tover's beautiful camera work in capturing a DeLuxe color canvas that drips with pictorial splendor. The scenic wonders that embrace difficult action in the snow-laden terrain of Montana and the expansive vistas representing Texas and the other states that lie between, add to the immensity of the production values, so adroitly integrated by producers William A. Bacher and William B. Hawks.

Embellishing a major situation in the story, that of bringing several thousand head of cattle from Texas to beef-starved, gold prospecting customers in Montana, at the end of the War Between the States, is an action-packed, eye-appealing treat that will give the customers plenty to talk about. We've yet to witness as many horses and cattle in one film. Raoul Walsh's directorial treatment of the Sydney Boehm and Frank Nugent screenplay, which was adapted from Clay Fisher's novel, is a great tribute to his artistry in making his characters real and situations believable.

Gable is all man, as suggested in "The Tall Men" song that Miss Russell chants throughout, with lyrics intermittently changed to describe her feelings for him. His actions and character are best drawn in a climactic line by Ryan citing him as, "The kind of man a boy dreams of growing into, and when he's an old man, he's sorry that he wasn't."

Victor Young's musical background lends much to the scope and mood of the film.

The story brings Gable and Mitchell to Montana in 1867, after serving with Quantrell's Guerrillas and experiencing a collapse of the cattle industry in Texas. Out of cash, they decide to take a chance at banditry. Ryan, with plans of becoming a wealthy power in Montana, is marked as their first victim. His life at stake,

Ryan bargains an idea which would make them all rich. He proposes to put up all the money if Gable and Mitchell agree to bring a herd of cattle to hungry Montana. Accepting the deal and the dangers of Indian encounters as well as weather hazards, the three set out for Texas.

They spend the night in shelter where the three meet Miss Russell, a former ranger, now set on gold prospecting. Gable returns the following day to rescue her from an Indian foray, while his brother and Ryan continue southward. After spending the night in a lonely cabin together, the strong attraction for each other dies as they stubbornly disagree on his proposal to build a ranch in Texas with his share of the profits. Ryan symbolizes the kind of life she seeks, but his attempts to win her over show doubtful promise.

The road back to Montana with the herd is filled with action. Gable withdraws from any responsibility of Miss Russell joining the wagon train as Ryan assumes the risk. They kill a pack of Kansas jayhawkers attempting to collect a dollar a head for the cattle. Mitchell and Ryan have a showdown, during which Mitchell is embarrassed, and begs Gable to let him ride point so he won't get into further trouble. The Indians kill Mitchell, and Gable learns they are about to be ambushed before crossing the river that will get them into Montana country. He gambles on a stampede to outsmart the Indians, and wins. Ryan underestimates Gable as he tries to get some vigilantes to hang Gable for his earlier attempt at robbing him, but Gable's Mexican cowhands, who travelled the distance for a share of the profits, are on hand to protect their leader. As Gable returns to camp outside of town he finds Miss Russell waiting to take up his original offer.

Reviewed at studio screening room in Hollywood. Reviewer's Rating: Excellent.—SAMUEL D. BERNIS.

Release date, September 23, 1955. Running time, 121 minutes. PCA No. 17476. General audience classification.

Ben Allison.....Clark Gable
Nella Turner.....Jane Russell
Nathan Stark.....Robert Ryan
Clint Allison.....Cameron Mitchell
Juan Garcia.....Harry Shannon, Emile Meyer, Steven Darrell, Will Wright, Robert Adler, J. Lewis Smith, Russell Simpson, Mac Marsh, Gertrude Graner, Tom Wilson, Tom Fadden, Dan White, Argentina Burdetti, Doris Kemper, Carl Harbaugh, Post Park

Paramount Meet Held

Paramount division managers met Thursday and Friday at the Ambassador East Hotel, Chicago, to discuss sales plans for the distribution of new product and advertising and publicity campaigns covering forthcoming pictures.

George Weltner, Paramount's head of worldwide sales, presided. Also attending were E. K. O'Shea and Hugh Owen, vice-presidents of Paramount Film Distributing Corporation; Jerry Pickman, vice-president in charge of advertising, publicity and exploitation; Charles Boasberg, special assistant to Mr. Weltner; Robert J. Rubin, vice-president; Sidney Deneau, assistant to Mr. O'Shea; Al Fitter, assistant to Mr. Owen, and Gordon Lightstone, Paramount Canadian general manager, Toronto.

Division managers present were: Bryan D. Stoner, central division, Chicago; Neal East, western, Los Angeles; Howard G. Minsky, mid-east, Philadelphia; Tom Bridge, southwestern, Dallas; Phil Isaacs, Rocky Mountain, Denver; John G. Moore, eastern, Boston, and Gordon Bradley, southeastern, Atlanta.

Robert Riskin, 58, Top Screenwriter, Dies

HOLLYWOOD: Robert Riskin, 58, died Tuesday at his home in Beverly Hills after an illness which brought the end to his distinguished screen-writing career five years ago. Among his illustrious successes were "Mr. Deeds Goes to Town," "Meet John Doe," "Lost Horizon," "It Happened One Night." For years the Robert Riskin-Frank Capra writer-producer team was regarded in the trade as an unbeatable combination. His wife, three children, two brothers and two sisters, survive.

New Express Company To Serve Canada Theatres

WINNIPEG: A new film express company, Paragon Theatre Services, Ltd., here, is to be formed as a country-wide theatre delivery service. It is a subsidiary of Paragon Theatres Co., Ltd., whose officers are Joe Harris and Hugh Vassos. A flat monthly rate will be charged by the new company. Its formation is a direct result of demands by western exhibitors at annual meetings of provincial associations that something be done about express rates.

Tulsa Theatres Sold

TULSA: The city's four major film theatres have been sold to Williams Brothers Co., pipe line contractors, by Theatre Enterprises, Inc., Dallas, which acquired them in 1946. John H. Williams, president of the purchasing firm, said the deal was made as an investment. Ralph Talbot started the circuit in 1926 and it was operated under his name for a period of approximately 20 years.

Digesting the "DIGEST"

A total of seven new pictures are reviewed in the Product Digest Section of this week's HERALD. A sentence of significance follows from several of the reviews:

A MAN ALONE (Republic)—"an exciting and colorful story . . . action is tense, and the direction and leading parts have been handled with real dramatic skill."

BLOOD ALLEY (Warners)—"a dynamic, exciting and highly entertaining item . . . (John) Wayne is at his exciting best."

COUNT THREE AND PRAY (Columbia)—"the script of Herb Meadows is as humorous as it is eventful . . . directed by George Sherman with his customary competence."

THRU
UA

NEW
SCREEN
EXCITEMENT

GREAT
SCREEN
ACHIEVEMENT

Now! THE YEAR'S

Jane Russell
"GENTLEMEN MA

in
ANITA
LOOS'

starring

Alan Young

Scott Brady

Rudy Vallee

CINEMASCOPE

COLOR BY TECHNICOLOR

Written for the screen by MARY LOOS & RICHARD SALE

Directed by RICHARD SALE

Produced by RICHARD SALE & ROBERT WATERFIELD

Executive Producer ROBERT BASSLER



BIGGEST MUSICAL!!

ERRY Jeanne Crain BRUNETTES

IT'S
THE BIG,
BUXOM,
BEAUTIFUL
EXTRAVAGANZA!

Never
Such a Parade
of Great Song Hits!

"GENTLEMEN
MARRY BRUNETTES"

"YOU'RE DRIVING
ME CRAZY"

"MISS ANNABELLE LEE"

"HAVE YOU
MET MISS JONES?"

"MY FUNNY VALENTINE"

"I'VE GOT FIVE DOLLARS"

"I WANNA BE
LOVED BY YOU"

"AIN'T MISBEHAVIN'"

"DADDY"

"ITS ASSETS ARE SO MANY THAT
ITS BOXOFFICE POTENTIAL CAN
BE CALCULATED WELL IN ADVANCE!"

—M. P. Daily

DEFENDS ABPC MOVE INTO TV

Company Head Reiterates Faith in Screen; Sees Both as Family Media

by PETER BURNUP

LONDON: "We do not believe that TV is in any way going to replace the cinema. We are entering the television field because we believe that 28 years of catering for public entertainment fit us for fulfilling the function of programme contractors in the new medium."

Thus spoke Sir Philip Warter, chairman of ABPC, at his recent press conference. He added that "the whole of our cinema operation is based on family business and television is essentially a form of family entertainment."

Sees No CEA Trouble

In response to a question Sir Philip declared emphatically that he had no thought that he or his theatres having their relations with CEA impaired by his company's decision to go ahead with television.

It is anticipated that telecasting will be inaugurated from the Midlands station, sited at Lichfield, in January next year. Operations will start from the Lancashire station in the summer of 1956 and from that in Yorkshire toward the end of that year, it is indicated.

Associated British Cinemas (Television) Ltd., the operating company, will have £1,000,000 capital made available to it out of the parent concern's own resources. The television subsidiary will have its present £100 nominal capital increased to £500,000 in £1 ordinary shares, of which not more than 10 per cent will be allotted to certain newspaper interests.

RANK PROFITS BIG

The full Rank accounts disclose a record Group profit after a tax of £2,953,173, against £2,264,655 last year. An analysis of operating profits reveals declines in certain divisions but increases in local exhibition operations and particularly in manufacturing interests. Details are as follows:

Exhibition in the British Isles, £3,498,452, against £3,196,232 last year; exhibition overseas, £72,915 against £418,787; film production and distribution, £734,001, against £836,813; manufacturing, namely BOPE, £2,133,988, against £1,275,572.

Regarding the surprising drop in overseas distribution, Mr. Rank, in his statement to stockholders, says, "We've maintained our position in Canada and are securing a greater number of contracts per film than ever before. This increase in the number of contracts to some extent offsets the overall fall in revenue which is happening at this time due to conditions affecting the film industry as a whole."

BRITISH-AMERICAN TALKS ARE STARTED

LONDON: The negotiations for a new British-American film agreement got under way here Wednesday with the possibility of full convertibility considered highly unlikely in view of the current deterioration in Britain's balance of payments. Official observers expect the current agreement to be carried forward another year. Peter Thorneycroft, president of the Board of Trade, was to be host at luncheon Thursday for the American team, including Eric Johnston, president of the Motion Picture Association of America; Ellis Arnall, president of the Society of Independent Motion Picture Producers; Thorkild Chris, of the Bank of America, and William Gibson, of the staff of the American Embassy.

It is now understood that of the eight million new non-voting "A" ordinary shares of five shillings each which Odeon Theatres are proposing to create, approximately 5,500,000 will be issued "on suitable terms" to the existing ordinary shareholders, according to the plan.

Mr. Rank states that the terms, in fact, will be governed by the market conditions at the time of issue.

Those conditions generally are currently unfavourable to new issues. When they improve it is expected the shares will be issued at about 10 shillings and will thus raise £2,750,000. This will be applied toward the reduction of the Rank indebtedness, which was already down to £4,190,515 in the just issued balance sheet.

Comment is aroused here by Mr. Rank's statement that he finds in the exhibition returns clear evidence that the decisions taken a year or so ago not to install stereophonic sound at high cost but to equip all theatres with large screens were right.

Financial authorities agree that with the publication of the latest accounts it is now possible to take a long-term view of the Group. They claim that the Rank Organisation has completed its recovery from the 1948-49 setback, pointing out that it ended that year with a net loss of £1½ million, a £16 million overdraft and £14 million of long-term debentures.

NOTICE FROM O'BRIEN

NATKE's Tom O'Brien has formally given the CEA three months' notice to terminate the existing wages agreement for theatre employees.

In a report to the general council its

wages committee said that Mr. O'Brien's letter appears to throw a completely different light on the situation relating to NATKE's earlier proposals for a new wage structure. The new proposals, the committee says, may afford an excellent opportunity for carrying out a certain amount of "tidying-up" of branch wage schedules.

The general council instructed the committee to proceed immediately with examining the latest O'Brien letter. As soon as this is done an early meeting will be arranged with NATKE.

TAX CHAIRMAN

Contrary to general expectation the All Industry Tax Committee has not gone outside the trade for its chairman.

Following the latest meeting it was stated that Clifford Barclay (nominated by CEA) and Ronald Leach, in behalf of the producers, would be its independent financial advisers. It was agreed that a third independent financial adviser could be nominated by KRS, if that society so desired.

It was further agreed that the chairmanship of the committee be shared in rotation by the financial advisers.

Mr. Barclay is the senior partner in the accountancy firm of Stoy, Hayward, the CEA's accountants. Mr. Leach is a member of the firm of Peat, Marwick, Mitchell and has acted as financial adviser to the Rank Organisation for a number of years.

Lion Is New British Firm

LONDON: Completed here this week was the formation of a new, world-wide distribution company, Lion International Films Limited, which will merge the overseas distribution facilities of British Lion Films Ltd., Independent Film Distributors Ltd., Romulus Films Ltd., and Remus Film Ltd. Announcement of the new company was made Tuesday by Sir John Keeling, chairman of British Lion, and John Woolf, chairman of Independent, Romulus, and Remus.

The new company will commence operations in the immediate future, operating temporarily from 33, Bruton Street, London, W.1.

Subject to existing contracts, Lion International will continue distribution of the many important films owned by the two groups and will be responsible for the world distribution, excluding the United Kingdom, of all future films for which British Lion and Independent control distribution rights. The first film provided by British Lion for the new company is "John and Julie" in Eastman color, while Independent is immediately delivering "I am a Camera."

Chairman of the company will be Sir John Keeling, and its managing director is Ralph S. Bromhead. Other members of the board will be John Woolf; Sir Arthur Jarratt, managing director of British Lion Films Ltd.; David Kingsley, a director of British Lion Films, Ltd.; and Michael B. Bromhead, overseas manager of Independent Film Distributors, Limited.

32-35 U.A. Pictures to Latin Market

MIAMI: From 32 to 35 important United Artists releases will go into distribution in Latin America during the next 12 months, it was announced this week by Arnold M. Picker, vice-president in charge of foreign distribution, at the company's Latin American convention at the Saxony Hotel here. At least six of these films will be in CinemaScope, one in SuperScope and 13 in color. A number of them were filmed for the delegates during the week-long meetings.

Mr. Picker also detailed the company's Latin American distribution program, which is designed to overcome the "twin diseases" of currency devaluation and government-fixed admission prices which have resulted in smaller revenues the past few years despite U.A.'s gains in billings. In the first seven months of this year, the company's local-currency receipts in Latin American countries have increased from a minimum of three per cent to 63 per cent over last year. In the same period bookings have advanced from approximately 49,000 to 60,000.

"With the tremendous concentration of U.A.'s new top-quality product," Mr. Picker said, "I believe that we can solve this problem that has afflicted every American distributor in the Latin American market." He told delegates he was hopeful admission controls would be eased during the coming year.

As an illustration of increasing attendance and decreasing revenue, he cited U.A. business in Chile. For the first six months of this year, local-currency receipts are 54 per cent ahead of 1954, but the dollar return is 52 per cent behind. Local-currency returns are 16 per cent ahead in Brazil for the same period but dollar revenue is 43 per cent behind.

The Latin American sales convention, which is U.A.'s first, brought executives from 12 countries. Participating were Arthur B. Krim, president; Robert S. Benjamin, chairman of the board, and Max E. Youngstein, vice-president. Louis Lober, general manager of U.A.'s foreign department, attended the meeting, along with Andy Albeck, Seward I. Benjamin, Samuel Cohen, Leon Feldman, Harry Goldsmith, Ben Halpern, Alfred Katz, Sidney Landau and Sidney Lieb, foreign department home office executives.

St. Cloud Houses Bought

PLEASANTVILLE, N. Y.: William J. Quinn has purchased the Rome theatre, Pleasantville, N. Y.; the Cameo theatre, Brewster, N. Y., and the Amenia theatre, Amenia, N. Y., from the St. Cloud theatre circuit of Washington, N. J., Mr. Quinn has announced. He and his wife will book and operate these theatres, which will be called the William J. Quinn Theatres, Inc.

People in The News

SPYROS P. SKOURAS, president of 20th-Fox, has arrived in London from Singapore following a six week business trip through the Far East. He will meet with DARRYL F. ZANUCK, production head, and JOSEPH H. MOSKOWITZ, vice-president and Eastern studio representative, on production matters during his London stay.

WOLFE COHEN, president of Warner Bros. International, left last weekend on a six-week trip to company offices in Latin America. KARL MACDONALD, vice-president, accompanied him.

MRS. GEORGE P. SKOURAS, chairman of the benefit committee for the Boys Town of Italy New York premiere this week of 20th-Fox's "The Left Hand of God," flew to Denver to accept a Golden Aspen Leaf Award honoring her as an outstanding contributor to understanding between the people of Italy and the U. S.

WALTER VINCENT, veteran exhibitor and president of the Actors Fund of America, and Mrs. VINCENT celebrated their golden wedding anniversary Tuesday.

MORRIS RELDER, Universal sales manager in Kansas City, has been promoted to branch manager in that city, replacing Jack Langgan, resigned.

JOE HYAMS, member of Columbia's special events and exploitation departments since 1947, has resigned effective September 30 to join the office of Bernard M. Kamber, producers' representative.

ORLANDO CALVO has been appointed manager in Venezuela for Universal, following the resignation of SIEGFRIED WEENING.

RICHARD S. O'BRIEN, of the Columbia Broadcasting System, has won the 1955 "Journal Award" of the Society of Motion Picture and Television Engineers.

JEROME M. EVANS, Universal home office promotional representative, has been appointed an instructor in marketing and advertising at the College of the City of New York.

ROBERT GORDON EDWARDS has been named director of public relations for Titamus Films, Rome. He had been in charge of I.F.E.'s Rome public relations office for the past two years.

M. A. GOLDRICK, manager of the Westrex Company in Japan; D. VAN SPANKEREN, manager in Indonesia; J. P. WINTER, France; M. PRADO, Peru; J. SANCHEZ, Ecuador, and F. C. HAYES, Chile, have arrived in New York for visits.

Two Paramount Branches Under New Divisions

Two Paramount branch offices were incorporated into different divisions, the company announced last week. Memphis, which had been in the southwest division, is now in the southeast division, under the supervision of Gordon Bradley, and Detroit, formerly in the mideastern division, is now in the midwest central division, under Bryan D. Stoner.

Exports of Equipment and Film Up in Six Months

WASHINGTON: Exports of motion picture films and equipment for the first half of 1955 were up 20 per cent over the amount exported during the first half of 1954, the Department of Commerce has reported. Exports in the first half of 1955 totaled \$22,237,794, the department said, compared to a 1954 figure of \$18,457,874 for the first six months.

Exports of unexposed motion picture film and exposed feature film rose sharply during the period, as did exports of arc lamps for motion picture use, according to Nathan D. Golden, chief of the department's Motion Picture and Photographic Products Division.

A total of 181,879,445 linear feet of exposed feature film was exported in the first half of 1955, compared with 145,305,741

linear feet in the comparable 1954 period. The six months 1955 export was valued at \$7,104,972; the 1954 evaluation was \$5,237,380. Exports of unexposed motion picture film were increased by about 70,000,000 linear feet, with a 1955 evaluation totaling to \$7,505,259 and a 1954 evaluation of \$5,433,229, the department said. Exports of all types of motion picture equipment dropped slightly in the 1955 half-year from the 1954 period. The only increase, the department said, was in arc lamps, of which 1,597 valued at \$226,627 were exported in the first half of 1955, compared to 477 valued at \$192,597 during the 1954 period.

Heads RKO Branches

John C. De Waal, formerly home office representative in branch operations for RKO Radio Pictures, has been promoted to manager of branch operations, it was announced by the company. Mr. De Waal has been with the company 31 years and in branch operations since 1945.

Yeshiva Drive Chairman

Spyros P. Skouras, Jr., president of Skouras Theatres, New York, has been named chairman of the motion picture industry scholarship fund at Yeshiva University, New York, it is announced by Dr. Samuel Belkin, president of Yeshiva. Mr. Skouras succeeds Russell V. Downing.

HERE COMES *Unstaged!*
ENTERTAINMENT!

HERE COMES *Unrehearsed!*
EXCITEMENT!...

HERE COMES *Unbelievable!*
BOX-OFFICE!

NATIONAL RELEASE—OCT. 31

"...strong box office..."

—MOTION PICTURE DAILY

"...ranks with the best..."

—HARRISON'S REPORTS

"...a critical and
box office success..."

—HOLLYWOOD REPORTER

"...strong box office pull..."

—FILM DAILY

"...a box office success..."

—SHOWMEN'S TRADE REVIEW

Walt Disney's

Most *EXCITING*
True-Life Adventure *FEATURE!*

THE AFRICAN LION

Technicolor

... opening day...
every box-office record
Smashed!...

WORLD PREMIERE ENGAGEMENT
NORMANDIE THEATRE, NEW YORK



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VENICE EXHIBIT STORM CENTER

Confusion Marks Festival; Plan Reorganization; See Code Real Victor

by DR. ARGIO SANTUCCI

VENICE: The recently concluded 16th International Film Festival here was probably the most stormy in the history of the Venice Festivals, with the withdrawal of many entries after the official program had been released.

As a result of all the confusion and injured feelings, Giuseppe Brusasca, the State Undersecretary for Entertainment, has announced that shortly he will submit to the Cabinet Council a new bill designed to reorganize the festival and bring it back to its original purpose of affording a meeting ground for motion picture artists and their art.

The real winner of the most recent Festival might be said to be the Production Code, considering the press and audience reaction to some of the pictures screened. A large majority of the pictures shown were openly and noisily criticized for either violence, brutality, obscenity or profanity.

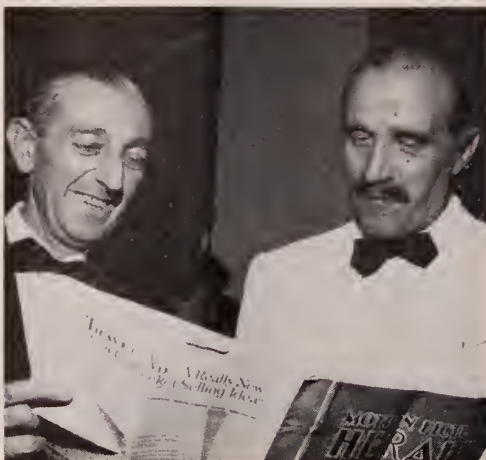
The festival's most enthusiastic reception was given Paramount's "To Catch a Thief" and an independently made American film, "Lovers and Lollypops," while the most highly praised films were the Spanish "Marcelino, Pan Y Vino" and United Artists' "Marty," both of which had received top awards at the Cannes Festival.

Mr. Brusasca's announcement concerning the proposed reorganization of the Venice meeting appeared simultaneously with a statement in the Rome daily *Il Messaggero* that France was the real winner of the Italian Festival since the French industry got something much more important than any prize, namely, the practical acknowledgment "of the primacy of the Cannes Festival among and above all international film exhibitions."

Cite Luce Incident

The most widely publicized trouble at the Venice meeting was the withdrawal of MGM's "The Blackboard Jungle" following U. S. Ambassador Clare Luce's announcement that she would not attend the Festival if the film were shown. Dr. Ottavio Croze denied that he had bowed to pressure in connection with the film's withdrawal and reports that he told Mrs. Luce that the matter was not under his jurisdiction since the film had been picked originally by the representatives of the American industry.

He says he also told her that he could have refused his consent to the picture only



(Photo Robin J. Joachim)

Dr. Ottavio Croze, left, general manager of the Venice Film Festival and Comm. Massimo Alesi, center, president of the Biennale D'Arte of Venice, reading The HERALD. At right, Alberto Bertolini, film critic of the Venetian daily "Il Gazzettino."

in the case it had been offensive to another participating country. Without further objections, he said, he was informed by representatives of the Motion Picture Association that MGM had decided to substitute "Interrupted Melody." Also involved in the hassle was Eugene Van Dee, MPAA representative in Rome, who subsequently parted company from the MPAA—and in the course of the festival.

The "Blackboard Jungle," however, was not the only picture withdrawn. Also taken off the schedule was the Czech entry, "John Huss," because it offended the feelings of Catholic countries; the Spanish "Cry of the Cock," because of its picture of persecution in an Iron Curtain country, and the British "The Prisoner," based on the Cardinal Midszenty trial.

\$500,000 Promotion Budget Is Set for "Brunettes"

United Artists has allocated a promotion budget of \$500,000 in all media to back key openings for "Gentlemen Marry Brunettes," it was announced last week by Max E. Youngstein, vice-president. In addition to this, there will be a national cooperative campaign, including \$370,000 for advertising. The film, which stars Jane Russell and Jeanne Crain, was to have its world premiere this week at the Oriental theatre in Chicago. Another U.A. release, "The Night of the Hunter," will have, as one of its promotional highlights, scenes presented from it on the Ed Sullivan television show this Sunday. The stars of the film, Robert Mitchum and Shelley Winters, will appear on the show, as will Paul Gregory, the producer. It has its New York premiere at the Criterion theatre September 29. Charles Laughton directed the film.

Pact Set with Indonesia

WASHINGTON: Indonesia has signed an agreement with the U.S. to permit the information media convertibility guaranty program to operate there.

Under the guaranty program, distributors of films, books, magazines and other information items can ask the Government to guaranty the convertibility of earnings from distribution activities in particular foreign countries. The foreign country must in each case indicate it wants the U.S. films, books or other articles.

Currently, the motion picture industry is using the program only for its distribution activities in Yugoslavia, but it could always apply for help in other countries.

Officials of the U.S. Information Agency, which administers the program, said that Turkey, Egypt, Chile and several other countries had recently signed agreements similar to the one just signed by Indonesia, and that negotiations are now under way to get eight or nine more countries, including several South American nations, to sign.

Kinematograph Year Book, British Annual, Published

The 1955 edition of the "Kinematograph Year Book," British annual trade directory, has recently been published by Odhams Press, Ltd. Among its contents are: films trade-shown in England in 1954, renting companies, important industry figures, trade organizations, British film studios and production companies, service companies, circuits, equipment companies, statistics, commercial television and others.

"Thief" Royal Performance

LONDON: Alfred Hitchcock's "To Catch a Thief," has been selected to be shown at the Royal Film Performance at the Odeon theatre, Leicester Square, London, October 31. All proceeds from the event will be turned over to the Cinematograph Trade Benevolent Fund, principal charity of the British film industry. The Paramount picture stars Cary Grant and Grace Kelly.

Warners Buys Two

HOLLYWOOD: Two new properties, a novel and a play, have been acquired by Warner Bros., Jack L. Warner, executive producer, has announced. They are "Band of Angels," a new novel by Robert Penn Warren, and "Valor Will Weep," to be presented on Broadway this Fall, by Henry Denker and Ralph Berkey.

"Bengazi" Opens

Panamint Pictures "Bengazi," first black and white film in Superscope, for RKO release, is having its first playdates in the form of multiple runs in the Los Angeles territory starting Wednesday, it was announced by Walter Branson, RKO Radio's world-wide sales manager.

**SWASHBUCKLING SEA-THRILLS
FLOOD THE SERIAL SCREEN!**

**MR. SHOWMAN:
CLEAR THE DECKS
AND FULL SPEED
AHEAD WITH
THIS TITANIC
SUPER-SERIAL**

*from
Columbia!*

BUSTER CRABBE...
one of the screen's all-time
great action heroes—as the
most daring hero of the sea!

BUSTER CRABBE

IN

THE SEA HOUND

DAREDEVIL ADVENTURES OF CAPTAIN SILVER

with
JIMMY LLOYD • PAMELA BLAKE • RALPH HODGES • SPENCER CHAN
as Tex as Ann as Jerry as Kukai

Screenplay by George H. Plympton, Lewis Clay and Arthur Hoerl
Directed by WALTER B. EASON and MACK WRIGHT
Produced by SAM KATZMAN
A COLUMBIA SERIAL (Reprint)

USE COLUMBIA'S BRAND NEW PRESSBOOK, JAM-PACKED WITH TICKET-SELLING PROMOTIONS!

Warned of Censorship Due in Ohio

COLUMBUS: The producers and distributors of "obscene, sexy pictures" were denounced by Henry J. Kondrat, state deputy of the Knights of Columbus of Ohio, in an address on film censorship at the Man of the Year luncheon in Cleveland last week. Mr. Kondrat said "Movie people had better get smart and regulate themselves before it's too late" and predicted film censorship will be revived either at the 1957 Ohio legislative session or before at a special session.

Meanwhile Robert Wile, secretary of the Independent Theatre Owners of Ohio, also denounced these "fast-buck boys" and endorsed a suggestion by Ward Marsh, film editor of the *Cleveland Plain Dealer*, that Ohio exhibitors adopt a code of their own to bar showing of such films. Mr. Marsh said "one theatre owner (who shows these objectionable pictures) can make it tough for a thousand decent exhibitors."

Mr. Wile said such a plan "is absolutely essential to retain the freedom of the screen in Ohio." He asked exhibitors to report to the police or his office if any of these films are shown in their territories.

Agenda Announced for New England Meeting

Independent Exhibitors, Inc., the New England Allied unit which will hold its annual sessions October 24-25 at the Toy Town Tavern, Winchendon, Mass., with delegates from Connecticut, New Jersey and Maryland as guests, this week disclosed the agenda. The program committee, comprising general chairman Edward Lider and co-chairmen W. Leslie Benslev and Norman Glassman, says tentatively the program will include discussion of Allied's film rental regulation bill and general legislative program; film rentals, with new scales, and print shortages which result in new clearance and availabilities; problems of the drive-in theatre such as construction, insurance, concessions, general operation; and COMPO, and its Audience Awards Plan, its dues campaign and tax repeal fight. Irving Dolligner of New Jersey will make the "keynote" speech.

Teleradio Loan Payment To Chase Detailed

General Teleradio's \$25,000,000 cash buy of RKO Radio Pictures will be repaid to the Chase Manhattan Bank, which holds two separate notes in that amount, at the semi-annual rate of \$1,000,000 and \$750,000 beginning February 1, 1956, according to a proxy statement sent out to General Tire & Rubber Corp. stockholders. In order to purchase the entire issue and outstanding capital stocks of six corporations engaged primarily in the production and distribution of

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ending September 17 were:

Albany: THE KENTUCKIAN (U.A.); THE SHRIKE (U-I).

Atlanta: LAND OF THE PHAROHS (W.B.); THE PHENIX CITY STORY (A.A.); THE SHRIKE (U-I); SUMMERTIME (U.A.).

Boston: THE LAST COMMAND (Rep.); MARTY (U.A.) 6th week; TO CATCH A THIEF (Par.) 3rd week.

Buffalo: THE GIRL RUSH (Par.); THE LEFT HAND OF GOD (20th-Fox) 2nd week; LOVE IS A MANY-SPLENDORED THING (20th-Fox) 2nd week; SUMMERTIME (U.A.).

Chicago: FEMALE ON THE BEACH (U-I) 3rd week; LOVE IS A MANY-SPLENDORED THING (20th-Fox) 3rd week; THE MAN FROM LARAMIE (Col.) 3rd week; MISTER ROBERTS (W.B.) 5th week; ONE DESIRE (U-I) 4th week; THE SHRIKE (U-I); SUMMERTIME (U.A.) 9th week; TO CATCH A THIEF (Par.) 3rd week; THE VIRGIN QUEEN (20th-Fox).

Columbus: HOW TO BE VERY, VERY POPULAR (20th-Fox).

Denver: DIVIDED HEART (Rep.); FRANCIS IN THE NAVY (U-I); THE LEFT HAND OF GOD (20th-Fox) 2nd week; THE NIGHT OF THE HUNTER (U.A.); TO CATCH A THIEF (Par.).

Des Moines: THE LEFT HAND OF GOD (20th-Fox).

Hartford: DIVIDED HEART (Rep.) 4th week; FOOTSTEPS IN THE FOG (Col.); THE GIRL RUSH (Par.); THE LEFT HAND OF GOD (20th-Fox) 2nd week; THE MCCONNELL STORY (W.B.).

Indianapolis: THE MCCONNELL STORY (W.B.); SUMMERTIME (U.A.).

Jacksonville: FRANCIS IN THE NAVY (U-I); THE LEFT HAND OF GOD (20th-Fox); THE MCCONNELL STORY (W.B.); TO HELL AND BACK (U-I).

Kansas City: TO CATCH A THIEF (Par.) 3rd week.

Memphis: HOW TO BE VERY, VERY POPULAR (20th-Fox) 2nd week; TO CATCH A THIEF (Par.) 2nd week.

Miami: SUMMERTIME (U.A.).

Milwaukee: THE NIGHT OF THE HUNTER (U.A.); ONE DESIRE (U-I).

Minneapolis: MARTY (U.A.); THE MCCONNELL STORY (W.B.); PETE KELLY'S BLUES (W.B.) 3rd week.

New Orleans: THE KENTUCKIAN (U.A.) 2nd week; THE LEFT HAND OF GOD (20th-Fox); THE MAN FROM LARAMIE (Col.) 2nd week; THE SHRIKE (Universal-International) 2nd week.

Oklahoma City: IT'S ALWAYS FAIR WEATHER (MGM); THE KENTUCKIAN (U.A.) 2nd week; THE LEFT HAND OF GOD (20th-Fox); TO CATCH A THIEF (Par.) 2nd week.

Philadelphia: LOVE IS A MANY-SPLENDORED THING (20th-Fox) 4th week; THE NIGHT OF THE HUNTER (U.A.) 2nd week; PETE KELLY'S BLUES (W.B.) 2nd week; TO HELL AND BACK (U-I) 2nd week.

Pittsburgh: LOVE IS A MANY-SPLENDORED THING (20th-Fox) 3rd week; MARTY (U.A.) 4th week; THE MCCONNELL STORY (W.B.) 3rd week; PETE KELLY'S BLUES (W.B.).

Portland: LOVE IS A MANY-SPLENDORED THING (20th-Fox); MARTY (U.A.) 2nd week; THE MCCONNELL STORY (W.B.); PETE KELLY'S BLUES (W.B.) 2nd week.

Providence: TO CATCH A THIEF (Par.); WICHITA (A.A.).

Toronto: LADY AND THE TRAMP (B.V.) 3rd week; SUMMERTIME (U.A.); TO CATCH A THIEF (Par.) 4th week; WE'RE NO ANGELS (Par.) 5th week.

Vancouver: LADY AND THE TRAMP (B.V.) 2nd week; NOT AS A STRANGER (U.A.) 2nd week; TO CATCH A THIEF (Par.) 3rd week.

Washington: THE KENTUCKIAN (U.A.) 2nd week; LOVE IS A MANY-SPLENDORED THING (20th-Fox) 2nd week; PETE KELLY'S BLUES (W.B.); THE SHRIKE (U-I) 2nd week; SUMMERTIME (U.A.) 3rd week; TO CATCH A THIEF (Par.) 4th week.

motion pictures under the trade mark "RKO," General Teleradio arranged for two loans—one totalling \$10,000,000 at 3¾ per cent, unsecured, and the other \$15,000,000 at 3½ per cent (reducible to 3¼ per cent), secured by a license pact with General Tire & Rubber.

Claughton Anti-Trust Suit Settled Out of Court

MIAMI: The four-year-old \$9,450,000 Federal Court anti-trust suit filed against six major film companies by the Claughton theatre circuit of Miami was settled amicably out of court last week following the filing

of stipulations to dismiss. Federal Judge George W. Whitehurst ordered both parties to split the costs of the court action, originally filed in December, 1951. The first trial ended with a deadlocked jury after six weeks of trial in October, 1954. The film companies involved were Paramount, Warners, 20th Century-Fox, Universal, Columbia and United Artists.

Schaefer Handles "Storm"

George J. Schaefer has been retained as producer's representative for "Storm Fear," a United Artists release produced and directed by Cornel Wilde, who stars in the suspense film.

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PRODUCTION IN FRANCE GAINING

by HENRY KAHN
in Paris

Production is looking up in France. According to figures just released, more films were made in the 1954-55 year ended June 30 than in either of the two previous years. In the 12-month period ended June 30, 1955, 101 films were produced, compared to 99 in 1953-54 and 91 in 1952-53.

The total number of French productions is given as 65, against 55 in 1953-54. In addition to the 65 French productions this past year, there also were 36 co-productions, 19 of which were started before the beginning of the year but were completed in the 54-55 period. Only 19 color films were produced in the year, against 27 in 53-54.

Recently published official statistics indicate that the average Frenchman still is not enthusiastic about the cinema. The popularity of the cinema in France trails Great Britain, Germany, Spain, Italy, Belgium and the United States.

There are plenty of cinemas in France considering the size of the population: 5,668 theatres having total seating capacity of 2,689,000 for a population of 42,700,000. This comes to one seat for every 15 persons. The average Frenchman, however, visits the cinema on an average of no more than 8.8 times a year.

According to the French statistics, the average Briton visits the theatre 25 times a year; the average Italian 16 times; the average German 14 times; the average Belgian 13 times and the average Spaniard 10.6 times. The same figures also show that in America it is possible to visit the cinema 3.7 times at the cost of one hour's pay at the average wage scale, while the average Frenchman can visit the cinema only 1.1 times on his hour's pay.

JAPAN

by A. C. PINDER
in Tokyo

The building of new motion picture theatres and the production of films to supply those theatres seems to be fully covered by Communist China's Government in the five-year plan covering the period from 1953-57. The emphasis, however, is not on entertainment but on propaganda.

China's first color film studio will be built in 1957 and will have a capacity of eight full-length color features in the Soviet color process. Four hundred black and white films are to be made in the five-year period and 308 imported films will be dubbed in Chinese. In the same period, 218 new theatres are to be built, bringing the country's total number of theatres to 896 to serve the population of 600,000,000.

Two American films are drawing the pro-

tests of various Japanese civic organizations, 20th Century-Fox's "House of Bamboo" and MGM's "Blackboard Jungle." The Japanese Housewives Federation has complained to the Motion Picture Association of Japan that "Bamboo" is "an insult to the nation" and has given "the most twisted impression of Japan so far," with special objections to the way the Japanese actors speak and the way they dress.

William Sullivan, Tokyo manager for 20th-Fox, answers all complaints by pointing to the big box office enjoyed by the picture and to the fact that the members of the Tokyo Metropolitan Police Board, which cooperated in the filming, found no faults with the film when the company screened it for them.

MGM's "Blackboard Jungle," which has been something of a *cause celebre* at the Venice Festival, is meeting more tangible opposition here. Two theatres in Osaka are trying to cut down the period of showing due to rising public criticism that the film is "injurious to students and encouraging them to oppose discipline in schools."

SWITZERLAND

by ARTHUR GOEPFERT
in Zurich

Three films currently are in work here. One is based on a very popular radio series called "Polizist Wackerli," with the radio actors doing their jobs in front of the cameras. The film, being something of a rural "Dragnet" done with extremely rural style, probably won't have much influence in the international market.

The success of last year's "Uli, the Farmhand" has given rise to a sequel now shooting, "Uli, the Tenant," utilizing the same performers who contributed to the success of the former production. The third film is "Brave Heidemarie," based on the book by Johanna Spyri. A French version is directed by Maurice Cam and a German version by Herman Kugelstadt.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Mexico and Italy have at last made their cinematographic peace. Congressman Jorge Ferritis, chairman of the National Cinematographic Board, has announced the ending of the suspension of the import and exhibition of Italian films which was ordered recently when Italy did not reciprocate in the import and exhibition of Mexican films. The Board immediately authorized the exhibition of three Italian films which had come into this country before the suspension order forbade their showing.

Mr. Ferritis said that Italy's representative had authorized the exhibition of "The Rebellion of the Hanged," based on a novel

by B. Traven, which the Rome Government had held up on the grounds that the picture was "cruel and brutal." The picture, produced in Mexico by Joseph Kohn, after some deletions, was authorized for showing in Italy.

Producciones Barbachano Ponce, S.A., is the newest motion picture production company to be organized here. Its top man, Manuel Barbachano, long has been a producer of documentaries and short subjects. The company, with capital authorized at \$160,000, will make feature length films as well as short subjects. Three scripts are scheduled to go in work before the end of this year.

Reduction of the yearly interest rate on motion picture financing from 12 to 10 per cent will save Mexican producers approximately \$80,000 a year according to an announcement from Eduardo Garduno, director general of the trade's own bank, the semi-official Banco Nacional Cinematografico.

In his statement, Mr. Garduno said the bank now has \$2,800,000 available for film financing due to the loan from the Bank of America. He denied, at the same time, that the bank is making excessive profits. Last year, he said, the bank made a net profit of 25 per cent, which profit was reinvested in the film industry.

INDIA

by V. DORAISWAMY
in Bombay

The deadlock in the export of Indian films to Pakistan, which has been in existence since 1950, has virtually been removed now as the result of the recent discussions between representatives of the two countries. According to the new India-Pakistan trade agreement, regular provisions are to be made for the exchange of films between the two countries. In practice, the final agreement is expected to work out on a one-to-one ratio and covering about 20 pictures a year between India and West Pakistan. The situation will be somewhat different between India and East Pakistan.

Import of Pakistani pictures to India will be on an open basis, without any restrictions, and they may be bought outright or bought on a rental basis.

Italian Festival in Denver Salutes Films This Week

DENVER: The "Festival of Italy in Denver," co-sponsored by Fox Intermountain Theatres and Daniels and Fisher, local department store, was launched last Sunday with the showing of I.F.E.'s "Madame Butterfly." The week-long celebration, first of its kind in this country, is saluting the films, fashions and industrial products of Italy. Five of Denver's theatres are showing various Italian product including "Maddalena," "Green Magic," "Conquest of K-2," "Lina—Too Bad She's Bad," "Bread, Love and Jealousy" and a program of old Italian films. The film activities of the festival were arranged by the circuit and I.F.E. Releasing Corp.

\$179,000 Is In Exhibitor Finance Unit

LOS ANGELES: Stock subscriptions to Exhibitors Film Financial Group, Inc., the production investment organization sponsored by Theatre Owners of America, totaled \$179,000 as of last week, it was reported. The investment company has distributed 1,790 shares at \$100 per share to an undisclosed number of investors, the largest of which is Martin Theatres of Georgia, which purchased \$20,000 worth.

Samuel Pinanski, president of EFFG, said last summer the company would get off the ground without the participation of divorced circuits, none of which has purchased any stock thus far. Last week, however, he said unless divorced circuits are allowed to participate in EFFG by the Department of Justice, which has the matter under advisement at present, the organization "would have no potency."

Mr. Pinanski, at a meeting last week with Walter Reade, Jr., TOA board chairman, and E. D. Martin, TOA president, both of whom are also officers of EFFG, announced the first annual stockholders meeting of the organization would be held October 4, prior to the TOA convention, in Los Angeles. He said, "During this past summer EFFG progress has been slow due to many acts of God, especially in the New England area," and added, "We are not going to hold a wake in Los Angeles; EFFG is still very much alive and exhibition still has a vast need for such a group."

Mr. Martin said TOA had conferred with the Justice Department on divorced circuit participation and from "tentative thinking, is not opposed to it." In the spring, when TOA sought clearance from the department for investments by divorced circuits, the Government attorneys reportedly wanted full guarantees that the circuits, regardless of their buying power, would enjoy no "privileges" with any product financed by EFFG. Should these conditions be spelled out, it was said then, the Justice Department might then be prevailed upon to issue an opinion on the legality of divorced circuit investment in production.

Six Allied Artists Films To Start This Year

Six films, in addition to William Wyler's "The Friendly Persuasion," now shooting, will begin at Allied Artists before the end of the year, the company announced. They include "The First Texan" in CinemaScope, starring Joel McCrea with Walter Mirisch producing; "The Legionnaire," CinemaScope, Richard Heermance, producer; "Three for Jamie Dawn," produced by Hayes Goetz; "Crime in the Streets," produced by Vincent M. Fennelly; "Cattle King," CinemaScope, produced by Mr. Mirisch, and "Ariane," starring Audrey Hepburn, with Billy Wilder producing and directing.

Hollywood Scene

HOLLYWOOD BUREAU

Five major studios started cameras rolling on new pictures this week. With the completion of only two others, the total number of pictures in production increased to a high of 36.

Columbia will distribute "Blackjack Ketchum, Desperado," a Sam Katzman production, directed by Earl Bellamy. Howard Duff, Victor Jory, Margaret Fields and Angela Stevens are top players.

"Gaby" is a Metro-Goldwyn-Mayer production in CinemaScope and Eastman color, with Leslie Caron, John Kerr, Sir Cedric Hardwicke, Taina Elg and Margalo Gilmore among the principals. Edwin H. Knopf is the producer, and Curtis Bernhardt is directing.

William Bloom, producer, and Barbara McLean, associate producer, started "Threshold of Space," with Guy Madison, John Hodiak, Virginia Leith, Dean Jagger and Warren Stevens in the cast. Robert Webb is directing, and it's for 20th-Fox.

Howard Christie started "Gun Shy" for Universal-International, with Jock Mahoney, Martha Hyer, Lyle Bettger, David Janssen, Grant Williams and Ted de Corsia. Charles Haas is the director.

"Serenade" is a Warner Brothers production in WarnerColor headlined by Mario Lanza, Joan Fontaine, Sarita Montiel and Vincent Price. Henry Blanke is producing, with Anthony Mann directing.

Schwalberg's Firm Buys "First Train to Babylon"

Artists-Producers Associates, Inc., has acquired the motion picture rights to Max Ehrlich's new novel, "The First Train to Babylon," it was announced last week by A. W. Schwalberg, president. The book is being published this week by Harper & Brothers and first appeared in condensed form in the May, 1955, issue of the *Ladies' Home Journal*. Mr. Schwalberg left this week for Hollywood, where he will discuss production plans.

Wallis Takes Play

HOLLYWOOD: Hal Wallis Productions has announced the producer has closed a deal in Rome for screen rights to Tennessee Williams' "Summer and Smoke" and signed the playwright to do the film script. It will be filmed at Paramount in VistaVision. Mr. Wallis recently filmed another of his plays: "The Rose Tattoo."

Spiegel Buys "End As Man"

Columbia Pictures has announced Sam Spiegel's Horizon Productions has acquired the screen rights to "End As a Man," the novel and play by Calder Willingham, and will film it in the Spring for release by Columbia.

IN PRODUCTION:

STARTED (5)

COLUMBIA

Blackjack Ketchum,
Desperado

MGM

Gaby (CinemaScope;
Eastman color)

20TH-FOX

Threshold of Space
U-I
Gun Shy

WARNER BROS.

Serenade (Warner-
Color)

COMPLETED (2)

COLUMBIA

Jubal Troop (Cinema-
Scope; Technicolor)

RKO RADIO

Great Day in the Morn-
ing (Superscope;
Technicolor)

SHOOTING (31)

ALLIED ARTISTS

The Friendly Persuasion
(Eastman color)

ARC (American Releasing Corp.)

The Day the World
Ended (Golden State
Prods.; Superscope)

COLUMBIA

Invasion of the Flying
Saucers (Clover
Prods.)

Storm Center (Phoenix
Prods.)

The Way We Are
(Wm. Goetz Prods.)

The Eddy Duchin Story
(CinemaScope;
Technicolor)

Safari (Warwick Prods.;
CinemaScope; Tech-
nicolor)

INDEPENDENT

Please Murder Me
(Gross-Krasne Prods.)

Comanche (Carl Krue-
ger Co.; Cinema-
Scope; Eastman
color)

Dan'l Boone (Gann-
away-Ver Halen;
CinemaScope; East-
man color)

Around the World in
80 Days (Michael
Todd Prods.; Todd
A-O)

MGM

Tribute to a Bad Man
(CinemaScope; East-
man color)

Meet Me in Las Vegas
(CinemaScope;
Ansco color)

Lust for Life (Cinema-
Scope; Eastman
color)

PARAMOUNT

The Mountain (Vista-
Vision; Technicolor)
The Birds and the Bees
(Gomalco Prods.;
VistaVision; Techni-
color)

War and Peace (Pon-
ti de Laurentiis; Vista-
Vision; Technicolor)
The Proud and Profane
(VistaVision)

The Ten Command-
ments (VistaVision;
Technicolor)

REPUBLIC

The Maverick Queen
(Trucolor)
Stranger at My Door

20TH-FOX

Carousel (Cinema-
Scope; color)
The Lieutenant Wore
Skirts (CinemaScope;
color)
Rains of Ranchipur
(CinemaScope; color)

UNITED ARTISTS

Trapeze (Hecht & Lan-
caster Joanne Produc-
tion; CinemaScope;
Eastman color)

U-I

The Creature Walks
Among Us
Pillars of the Sky
(CinemaScope;
Technicolor)

WARNER BROS.

The Old Man and the
Sea (CinemaScope;
WarnerColor)

Good-bye, My Lady
(Batjac Prods.)

The Spirit of St. Louis
(CinemaScope;
WarnerColor)

Giant (George Stev-
ens; WarnerColor)

Million Gate At Theatres For TV Bout

More than 350,000 people in 128 theatres and four Veterans Administration Hospitals in 92 cities saw the closed circuit telecast of the Marciano-Moore heavyweight championship fight, which took place at Yankee Stadium, New York, Wednesday night. Prior to the fight, Nathan L. Halpern, president of Theatre Network Television, said on the basis of the number of theatres presenting the bout, a "million-dollar gate" was a virtual certainty. Nine of the theatres showing the fight were drive-ins.

Ticket prices for the fight ranged from \$2.50 to \$7.20, including taxes, with the average ticket costing about \$3.50. Theatres within a 50-mile radius of Yankee Stadium were blacked out, while the radio network of the American Broadcasting Company broadcast the fight to more than 500 stations in this country, Alaska, Hawaii, Guam, Puerto Rico, Cuba, Canada and South America and the Armed Forces Radio Network and the Voice of America.

One of the results of the heavy ticket sales for the telecast was an outbreak of counterfeit theatre fight tickets in several cities. Buffalo, Syracuse, Detroit and Pittsburgh all reported the appearance of these bogus tickets. The Internal Revenue Department is interested in the counterfeit tickets because their sale bypassed the Federal amusement tax.

Legion Approves 7 of 10 New Productions

The National Legion of Decency this week reviewed 10 pictures, putting one in Class A, Section I, morally unobjectionable for general patronage; six in Class A, Section II, morally unobjectionable for adults, and three in Class B, morally objectionable in part for all. In Section I is "The African Lion." In Section II are "Blood Alley," "The Bold and the Brave," "Desperate Hours," "Gentlemen Marry Brunettes," "Illegal" and "Shadow of the Eagle." In Class B are "The Deep Blue Sea" because it "tends to create undue sympathy for immoral actions"; "The Second Greatest Sex" because of "suggestive costuming and situations," and "You Know What Sailors Are" because of "suggestive costuming, dialogue and situations."

Todd-AO Declines TOA Equipment Discussion

The Todd-AO Corporation has told the Theatre Owners of America, meeting in annual convention at Chicago November 6-9, it will not be able to present a paper, as invited. The declination follows one previously, on exhibition of equipment. The company pleads its openings of "Oklahoma" October 11 in New York and then subsequently in Chicago and California will keep its personnel exclusively busy.

ALL FOR A DIME

BALTIMORE: Reversing a modern trend, the Pennington theatre here will reopen with an Oldtime Nickelodeon policy, offering a two-and-a-half-hour show for 10 cents. The films are old silent features and part of a library of the theatre's new manager, Robert Marhenke, who also will handle the projection.

Defends Its Toll TV Offer

WASHINGTON: Penn-Allen, the Pennsylvania broadcasting company that has offered the use of its UHF television station for experimenting with subscription television, told the Federal Communications Commission this week that it has "no axe to grind."

In a letter sent to the Commission, the company answered objections to its proposal which have been filed with the Commission. Penn-Allen, which is the licensee of WFMZ-TV on Channel 7 in Allentown, told the Commission it made its proposal only "as a subscription television fact-finding experiment."

Since Penn-Allen made its proposal in August, four objections have been filed with the FCC, coming from the Joint Committee on Toll TV, CBS, Associated Broadcasters, Inc., and the National Association of Radio and Television Broadcasters.

The company said it was "considerably surprised" at the objections and "aggrieved that interpretations placed on its proposals should so wander from the true intent and purpose of the request." It is neither "an advocate nor an opponent of subscription television," Penn-Allen said. WFMZ-TV has been off the air for some time.

Oklahoma Theatre Owners To Meet February 7-9

OKLAHOMA CITY: The United Theatre Owners of Oklahoma, at their monthly board meeting last week, announced its annual convention would be held at the Skirvin Hotel here February 7-9. It also anticipates buying one or more state rights or nationally distributed films for sale to its members to help raise money for the organization.

To Redeem Preferred

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., announced last week that the board of directors approved the redemption October 20, 1955 of 150,000 shares of the five per cent preferred stock (\$20 par value) at the applicable redemption price of \$20.80, plus the accrued dividend to such date of 25c per share, or a total of \$21.05 per share. The specific shares to be redeemed will be selected by lot at the close of business on September 20, 1955.

Censorship Jap Problem Says Nagata

Japan's motion picture industry faces the same problems—state censorship—as the American industry and needs the latter's help in its self-regulation counter measures, Masaichi Nagata, president of the Daiei Motion Picture Company, Tokyo, told newsmen at an interview Tuesday in the New York office of Samuel Goldwyn, whose product his company distributes in Japan, along with that of Walt Disney.

Mr. Nagata said he was endeavoring to obtain the Motion Picture Association of America's written endorsement of decisions of the Japanese industry's regulatory reviewing committee. The latter has been faced—partially as a result of "Blackboard Jungle" and "The House of Bamboo"—by an epidemic of censors. Six prefectures (states) of 46 already have established boards, and three more, including the country's largest cities, are contemplating the same.

Mr. Nagata added that when the Japanese industry's committee was established, the MPAA refused to participate, he believed, because it feared the unit would attempt to bar foreign pictures.

"Some sort of agreement" has been made for an \$8,000,000 loan by the American to the Japanese industry, he said he understood. The loan is part of an agreement to "unfreeze" approximately \$10,080,000 owed to American companies.

Mr. Nagata also is in the United States to participate in screenings of two new Daiei pictures, "Yang Kwei Fei" and "The Phantom Horse."

He screened these in New York for critics and business men, and was to show them next week in California. There also he is to discuss with MGM the casting of his contract star, Machiko Kyo, in "Teahouse of the August Moon." With MGM while here, he also made a barter agreement whereby that company will release "Gate of Hell" and "Ugetsu" in Latin America, and keep the revenue; and Daiei will distribute "Carbine Williams" and one other picture (MGM's quota is 18 ordinarily) in Japan, and keep that money.

Publicists Ball Oct. 14

The annual Movie Page Ball of the Screen Publicists Guild, New York, will be held in the Grand Ballroom of the Hotel Pierre, October 14. The affair will feature an original show written, produced and performed by members of the guild. George Nelson, UA, is chairman of the ball committee.

New Schine Motion

BUFFALO: The Government will move in Federal Court here for a new trial of the Schine circuit, the latter's attorney, Frank G. Raichle, said at midweek he had been informed.

The National Spotlight

ALBANY

Fall prospects are excellent: product is strong and spending money is plentiful. Thus commented United Artists District Manager John Turner, during a visit to the company's new offices in the Strand Theatre Building. He also called at Schine Circuit headquarters in Gloversville, with Stanley Kositsky, Albany-Buffalo manager. . . . The Falls, in Brasure Falls, which Jack Lazar had operated until recently, is being dismantled. It is the second small North Country house to end a picture career recently, the Star in Star Lake being the other. A third, the Carol in Chestertown, darkened September 12, and the building may be sold for non-theatre purposes. Jules Perlmutter operated it of late; Walter Wertime, Sr., deceased, for years. . . . The local Variety Club will elect a "crew" for 1955-56 at a meeting in Sheraton-Ten Eyck Hotel October 3. . . . Phil Harling, Fabian home office attorney, and Fred Haas, construction engineer, were in town.

ATLANTA

Ward Bennett, Bennett drive-in, Abbeville, Ala., was in. . . S. E. McDaniel, owner of several theatres in Florida, new owner of the Jacksonville drive-in, Graceville, Fla., from its former owner, C. S. King. . . . President William Richardson, Astor and Capital Exchanges, off for a business trip to Alabama. . . . Leonard Berch, Atlanta branch manager, United World Films, back at his office after visiting his parents in New York. . . . Jimmy Bello, Astor and Capital Exchanges, back after a trip to Tennessee. . . . On the Row visiting and booking: Mack Jackson, theatres in Alexander City, Ala.; W. Welch, Dallas, Dallas, Ga.; Sidney Laird and L. J. Duncan, Al-Dun Amusement Co., West Point, Ga.; H. Brannon, theatres in Georgia. . . . The Atlanta office of IFE Releasing Corp. has closed and all business will be handled by its branch manager, John Jarvis, at his home. . . . The officers, board members and committee chairman of the club held its monthly meeting at the Variety Club with its president, Mrs. Stella Poulhut, presiding. Plans were finalized for the convention in New Orleans, September 30-October 2. The home for aged, "Battle Hill Haven," has been selected as the September club project. . . . The annual meeting of Stevens Pictures was held in Atlanta with the president of the company as host. The following were in: R. B. Davis, Nashville, Tenn.; Jim Kier and W. B. Gatz, Dallas, Texas; W. D. Besslieu, Miami, Fla.; Martin Hogan, Richmond, Va.; Francis Heim, New Orleans; W. B. Ware, Atlanta, and I. M. Heasley, Atlanta. . . . Jay Waters, formerly with Warners, has been added to the sales force of Howco Film here. . . . N. H. Waters, president of the Waters theatre, Birmingham, Ala., has been named for the second annual Alabama Cerebral Palsy drive, which will take place over WBRC-TV to run 24 hours. . . . Al Stevens, for 40 years in show business, has been named director for the Stahi theatre with headquarters in St. Petersburg, Fla.

BOSTON

Dismantling of the screening room at the Department of Public Safety offices is one result of the recent Massachusetts Supreme Judicial Court ruling against pre-censorship of films. . . . The Film Board of Trade offices at 204 Stuart Street, Boston, which have been in charge of Martha Ferris, are being discontinued, but she is continuing to book films for charities and shut-ins. . . . Robert W. Covne, COMPO special counsel, is to be guest speaker at the September 27 luncheon meeting of the Advertising Club of Boston in the Statler. Charles E. Kurtzman, Loew's Theatres, Inc. northeast division manager, will be chairman, and a number of industry figures are expected to be at the head table. . . . Joseph E. Levine, Embassy Pictures president, who obtained New England rights for "Sins of Pompeii" and national distribution rights for "Gangbusters," has now acquired world-wide distribution rights for "Wiretapper," a new Hollywood film based on the life of Jim Vaus. . . . Ted Williams, Red Sox radio announcer Curt Gowdy, and "Big Brother" Bob Emory, visited six drive-ins to help stimulate Jimmy Fund contributions. This is the first time in this area that a major celebrity has made personal appearances at drive-ins. . . . Sol Hayes has taken back the lease of the Strand theatre, Boothbay Harbor, Maine, from E. M. Loew Theatres, which has operated it for the past year. . . . Charlie Wilson, Allied Artists' head booker in Boston, has been taking a prolonged rest ordered by his doctors. He plans to complete his recovery at home, after leaving Beth Israel Hospital. Jack Hill is pinch hitting for him.

BUFFALO

Ralph Hubbell, popular local radio and TV sportscaster, was the speaker at the first stag luncheon of Tent No. 7, Variety Club of Buffalo in the club's Delaware Avenue headquarters last Monday. The event was arranged by Dave Cheskin and Richard T. Kemper of the entertainment committee. . . . Police Commissioner Joseph A. DeCillis will be the "fall guy" at the annual Fall Guy Show of Buffalo Bill Tent, Circus Saints and Sinners in Kleinhans Music Hall Saturday. . . . Mrs. Sidney Cohen opened her home in Manchester Place the other evening to the Women's League of the Variety Club at which time plans were discussed for the new season. Mrs. Cohen is program chairman and Bertha C. Kemp, co-chairman. Committee members are Mrs. Gary L. Cohen, Mrs. David Cheskin, Araleen C. Geddes, Mrs. Myron Gross, Mrs. Bessie A. Sitterly, Mrs. Elmer F. Lux, Mrs. Frank B. Quinlivan, Mrs. Leonard Steinborn, Mrs. Morris Steinborn, Marion M. Ryan and Mrs. Audrey Wagner. Mrs. Irving Cohen presided at the first meeting of the Women's League last Saturday in the Variety Club. The meeting followed a luncheon. . . . Walter E. Saxer, 63, who was first violinist in the old Shea Court Street theatre orchestra, as well as concertmaster of the first Buffalo Symphony, is dead in St. Petersburg, Florida. . . . According to reports, Bingo has returned on

a large scale all over Western New York but legal loopholes in most instances prevent police from stopping the games. Bingo poses a perplexing problem for law enforcement officers. Every police official contacted in a recent survey agreed clarification of the lottery law governing Bingo is a prime necessity. However, Buffalo itself, remains generally free of Bingo because of a city ordinance forbidding dispersal of prizes in theatres or other places of entertainment

CHICAGO

The movie supplement of the Chicago Tribune Sunday edition carries a new guide to the better movies playing in Chicago proper and suburbs, with an additional family rating which it was felt will be helpful to parents who wish to be selective about the films they permit their youngsters to see. Another aim of the column is to help encourage the attendance at good films. . . . Theatre admission taxes collected by the City of Chicago in August of this year totaled \$109,352, as compared with collections amounting to \$107,764 in August of 1954. Total theatre admission taxes collected in Chicago for the first eight months of 1955 amounted to \$772,124. . . . The Kim theatre has started showing a complete double feature after 10 P.M. Friday and Saturday nights. Management set up this new schedule because of neighborhood demand. Ted Majewski, owner of the Calumet theatre, has booked "Anna" for the 13th time since he played it originally in April of 1953. The Calumet is located in a residential area so the same patronage is attracted to each return showing. . . . "Maddalena," in its world premiere at the Ziegfeld, did somewhere between 300 and 400 per cent of business normally done at this theatre. . . . Mr. and Mrs. John Balaban became grandparents for the third time when their daughter Ida, who is Mrs. Sherwin Scully, gave birth to a daughter September 16. The Scullys have two sons. . . . The Monroe theatre will change its pace for a few weeks by showing first run double features. "Bar Sinister" and "The Scarlet Coat" open the program September 30. . . . The Evanston theatre now rents its mezzanine to mothers for birthday parties, after which the youngsters can go in and see the movie. David Barrett is taking a six-month leave of absence as manager of the Carnegie theatre so he can go to London to take over as producer's representative for "Pajama Game." . . . Film Row visitors during the week were Adolph Szold of the Avon, Peoria; Bill Bennis, Lincoln; LeRoy McMahon, Granville.

CLEVELAND

The anticipated post-Labor Day slump arrived in force, area exhibitors report, with drive-ins hardest hit in spite of continued mild weather. . . . Howard Spiess, former Co-op booker, now booking for the Phil Smith circuit with headquarters in St. Louis, was in town for one day. . . . Grace Dolphin, Columbia cashier, vacationed this week in

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Detroit. . . Donald Wolf, son of Nat Wolf, former Warner Ohio theatre district manager, will marry Marcia Freeman, formerly of Mansfield, November 27. . . Lou Ratener, owner of the Magic City, Sky View and Montrose drive-ins, and his family will spend the winter in the Virgin Islands. . . Following the exhibitor meeting to discuss Audience Award working plans, some 20 exhibitors bought NSS kits. Max Mink, exhibitor chairman, named Leonard Greenberger and Louis Horwitz to his committee. . . Charles Miller and Bruce Miller have taken over the Clyde theatre. . . The Park, North Canton, previously announced as closing permanently, has reopened. . . A third child, a daughter named Majorie Lou, was born this week to Margaret Sevel, longtime Republic booker until her retirement. . . "To Catch a Thief" goes into its fifth week at Loew's Stillman. . . Joseph Margowsky, projectionist at the Colony theatre, died suddenly of a heart attack. . . Funeral services were held Wednesday for Samuel H. Stecker, partner of Meyer Fine and Abe Kramer in Associated Theatres. Although in poor health for several years, he was in his office daily and died suddenly at his home.

COLUMBUS

Clyde Moore, theatre editor of the *Ohio State Journal*; Norman Nadel, theatre editor of the *Columbus Citizen* and Joe R. Mills, theatre editor of the *Columbus Star* were scheduled to attend the Paramount screening of "The Desperate Hours" September 22 in Chicago. . . Sixteen local theatre men attended the first meeting of Columbus exhibitors to discuss plans for the Audience Awards' balloting. Those present included Robert Wile, secretary of Independent Theatre Owners of Ohio; Hal Lyman, manager of Neth's Clinton; Louis Slier, owner of the Bexley; Frank Marzetti, Linden and Indianola; Lou Holleb, manager of the In-Town Auto theatre; Milton Yassenoff, Academy circuit; Edward McGlone, RKO city manager; Robert Horton, manager RKO Grand; Harold Schwartz, of Schwartz-Yassenoff drive-ins; Bernard Ginley, manager Southern; Jack Kaufman, Robert Miles and Asa Jarvis of Miles circuit; Walter Kessler, manager of Loew's Ohio; Robert Sokol, manager of Loew's Broad and Fred Oestreicher, Loew's publicist. . . Frank Marzetti's junior admission of 35 cents for high school students at the Linden and Indianola neighborhood houses has proved a success, he said. The plan has been in operation for the past several months.

DENVER

Ted Malmi, for many years publicity man for the Orpheum, has been named general manager for the Oberfelder Legit and Concert booking agency. . . Thomas Vilnave, 67, long-time theatre man, former owner of the Bison, Buffalo, Wyo., died at his home in Buffalo. In the theatre business 40 years, he operated at Casper, Wyo., and then at Buffalo. He is survived by his wife, Katherine. . . Carl Larson, office manager at 20th-Fox, and Mrs. Larson, went to Mexico City to visit their daughter and family. Their son-in-law is in medical school there. . . Paul Snoddy, 20th-Fox salesman, operated on at Porter Sanitarium and doing nicely. . . Harold Wirthwein, division manager for Allied Artists, is conferring with Jack Felix, the local branch manager.

DES MOINES

Iowans spent 3.5 per cent less at the movies last year than the year before. The drop probably didn't amount to more than one or two movies a year for the average family, however. In the year ending last June 30, money spent for seeing movies averaged about \$25.61 per Iowa family. That was 90 cents per family less than the previous year. The decline came at a time when Iowans were spending more money on most other things, according to State Tax Commission reports. While spending \$609,000 less for movies, they spent \$346,000 more for sporting goods, for example. . . The Valley at Eddyville has reopened after being shuttered for several months. An opening was planned by Frederick Reed for August but it was delayed by fire. Fire damage has now been repaired. . . Hal Sheridan, former Des Moines and Cedar Rapids theatre manager, has established the Hollywood Entertainment Service at Cedar Rapids. The firm will provide variety shows, attractions and dance bands for conventions and community events and will make industrial films. . . The Stratford at Stratford has been reopened under the management of Derald Hanson. . . Two hundred nuns of the Quad-City area were guests of Robert Williams, manager of the Sunset at Davenport, at a showing of "Rose Marie." The children of St. Vincent's home also saw the picture as Williams' guests. . . The operation of the Time at Albert City will be taken over by Carl Gruggenman in three months. Meanwhile Mr. and Mrs. Wayne Kimber will manage the theatre for him. . . Jayne O'Malin is a new salesman at RKO. . . May Pugh of RKO has been on the sick list for several weeks. . . Shirley Exferd, Warners, has returned from her vacation.

DETROIT

Joseph Lee, Paramount manager, entertained his cousin, Morris Yentes. Yentes is manager of the St. George Playhouse in Brooklyn. . . Two more tent musical theatres are scheduled to go into operation next summer following the successful first season of "Melody Circus" in Detroit's west suburban area. . . Opening of the Michigan Showman's Association meetings October 10 will see many new faces. President William Green is recruiting inside showmen, stage hands, managers and projectionists to augment the thinning ranks of outside men. . . First drive-in closing reported was the Northland in Clare. The name tells why it was first. . . Jack Zide, Allied Film Exchange has been conventioning with the American Releasing Corp. at Chicago. . . The Summer tourist season ending puts the promotion of Music Hall (Cinerama) on a dig-in sales stint. Particular targets are the social, fraternal, civic and industrial groups which are being bombarded with special block seating plans.

HARTFORD

Stavros Claros has been named manager of the Star theatre, replacing A. J. Barone, resigned. . . Al Swett is the new manager of the Stanley Warner Palace, Norwich, Conn., succeeding Phil Allaire, resigned. . . Tom Grace, Eastwood theatre, East Hartford, has resumed his duties, following ear surgery. . . A. J. Bronstein, the Hartford drive-in theatre developer, has returned from Tucson and Los Angeles. . . Peter LeRoy and M. J. Daly, Blue Hills Drive-In Theatre Corp., were in Boston from Hart-

ford. . . George Smith, purchasing manager, Hartford Theatre Circuit, has resumed his duties on full-time scale, relinquishing managership of the Colonial to P. J. Buchieri. . . E. M. Loew's Hartford drive-in has a new screen, measuring 130 x 60. . . The 4,200-seat State, downtown film-vaudeville house, reopens September 24-25 with vocalist Jaye P. Morgan headlining stage revue. . . Hartford visitors: Harry Kalmine, Harry Feinstein, James M. Totman and Nick E. Brickates, Stanley Warner Theatres. . . Sperie Perakos, general manager, Perakos Theatre Associates, and Mrs. Perakos returned from Detroit.

INDIANAPOLIS

The Variety Club, closed for the Summer, was to be reactivated with a cocktail party and open house, 5 to 7 P.M., September 24. . . Greater Indianapolis sold out the Indiana a week in advance for the Marciano-Moore fight telecast and equipped and reopened the Lyric to handle the overflow. . . George Condon, 20th-Fox salesman in the northern Indiana territory, has been transferred to the Philadelphia branch. . . Ted Mendelssohn and Joe Finneran have been invited to serve on the attendance committee for the national drive-in convention at Cleveland next spring. . . William Stadtlander, owner of the Popular drive-in at Aurora, cooperated with the Veterans of Foreign Wars in a two-night benefit theatre party for the County Hospital Fund. . . Kenneth Lawhas closed the Akron theatre, at Akron, Ind., and offered its equipment for sale.

JACKSONVILLE

Nadine Kirkwood of Florida State Theatres to marry Frederick B. Palas October 8. . . The new Wesconnett drive-in of Thomas E. Bell had a shirt-lived price war. For one night only, it advertised tickets at 10 cents per patron. . . Ed Chrisman, Cretors Popcorn salesman, was here from Nashville, Tenn., to see Roy Smith. . . Walt Woodward, Wil-Kin Theatre Supply salesman, returned from a Caribbean cruise. . . Les Sipes of Gainesville has taken over the Pinecrest drive-in at New Smyrna Beach. . . Fred Hull, MGM branch manager, and Judson Moses, MGM publicist from Atlanta, were on a junket of South Florida. . . In a week's whirlwind tour of the lower part of the state, Thomas P. Tidwell, 20th-Fox branch manager, called on 124 exhibitors in cities, towns and hamlets. . . Ralph Puckhaber, manager of Florida State Theatres' key Florida theatre in Miami, was declared winner of the top prize of a trip to Disneyland in a circuit contest conducted by Bob Harris, confection sales manager. . . Jack Rigg, formerly of Paramount and Allied Artists, has opened his own booking and buying business. . . Arv Rothschild's Roosevelt theatre, Negro patronage house, joined the Florida theatre in offering the closed circuit showing of the Marciano-Moore fight. . . Marshall Fling, Jacksonville Theatre Co. booker, came in from a Carolina vacation with a shaved pate.

KANSAS CITY

The current week all first runs had hold-overs including three in third week or more. The good Summer attendance has caused comment by critics; one article remarking that whereas formerly Summer was expected to be slow, and features booked for

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low grosses, this Summer top row pictures were booked to get business—and business came. . . . The large advance sale for the fight pictures on screen at RKO Missouri seems to presage a sell-out; at \$3.85, no reserved seats, capacity of 2,585 only to be sold. Two motor car firms took substantial blocks of tickets as gifts (advertised) to customers. . . . All art theatres are holding over current pictures; the Vogue "The Green Scarf" to fourth week, the Glen "Seven Deadly Sins" to fourth, the Kimo "Innocents in Paris" to third.

LOS ANGELES

Harold Wensler, who operates the Roxy theatre in Glendale, has an injunction against IATSE local 150, to prevent picketing in front of his theatre. . . . Pete Latsis, Fox West Coast exploitation man, is back on the job after a vacation trip to Desert Hot Springs and San Diego with his family. . . . Sol Goldberg, son of Jack Goldberg, Alladin Enterprises, underwent surgery at the U. S. Naval Hospital in San Diego. . . . Ralph Clark, United Artists western district sales manager, hopped in from a junket to Salt Lake City and Denver. . . . Mr. and Mrs. Jack Grossman (he operates the Magnolia Theatre in Burbank) announced the engagement of their daughter Marilyn to Jay Lowy, a UCLA student. . . . Lou Berman, who operates the 101 drive-in, Ventura, took the wraps off his new unit, the Sky View drive-in, located in Oxnard. . . . Off to Arizona on business was Ben Taylor, Allied Artists salesman. . . . On holiday here was Gene Klein, of the U-I sales staff in San Francisco. . . . A returning vacationer was Minnie Sussman, secretary to Roy Evans, city first run manager for Fox West Coast. . . . Out of town exhibitors seen on the Row were Lloyd Katz, Sperling Theatres, Las Vegas, and Roy Lemmucchi, Bakersfield.

MEMPHIS

The Roxy theatre, Watson, Ark., closed for about two years, has been reopened for full-time operation by its owner, Russell Morgan. Improved business was given by Mr. Morgan as the reason for reopening. . . . Extensive remodeling and repairs have been completed on the Dixie theatre, Mansfield, Ark., by its owner, A. J. Protas, who plans to reopen the Dixie October 5. It has been closed for two months. . . . A. L. White has bought the Imperial theatre and Skylark drive-in at Pocatontos, Ark., from its owners, Mr. and Mrs. Henley Smith. The new owner will book and buy in Memphis. . . . W. F. Ruffin and W. F. Ruffin, Jr., who operate the Ruffin Amusements Company, a circuit of theatres from their Covington, Tenn., headquarters, were in Memphis on business. . . . Reservations for the Tri-State Theatre Owners Convention at Hotel Gayoso in Memphis October 24 and 25 have exceeded expectations. President Nathan Flexer Waverly, Tenn., was in Memphis making arrangements for the convention. Gov. Frank Clement of Tennessee will be among the speakers. An extensive program of entertainment is being arranged for the ladies who attend the sessions with their husbands.

MIAMI

A memorial plaque has been placed in the lobby of the Variety Club Children's Hospital honoring the late Edward N. Clough-

ton, founder-director of the organization. . . . The Dade County Citizens' Safety Council elected Mitchell Wolfson its director. . . . Howard Pettingill, director of advertising and public relations for the southeast division of Florida State Theatres, will be minus his aide, Al Glick, while the latter takes a vacation. . . . Mark Chartrand, publicist of Wometco, reports the Motion Picture Exhibitors of Florida held a board of directors meeting recently in Jacksonville. Among those attending were Jerry Gold, LeMar Sarra, Mark Dupree, Bob Cannon, Pete Sones, Jimmy Biddle and Horace Denning. Plans were made for the annual convention, which will be held at the Roosevelt Hotel in Jacksonville, November 6, 7 and 8. . . . Visitors included Ernest Emmerling, Loew's Theatres advertising and publicity chief who was down in connection with the opening of the Riviera; Addy Addison, southern representative for U.A., on the U.A. Latin American sales convention; Warner Bros. promotion man J. D. Woodward preparing for "Blood Alley," and MGM-Loew's Judson Moses, down from Atlanta for a visit. . . . The Olympia came up with an innovation recently when it had a 7:30 A.M. showing of "Summertime," with coffee and donuts on the house for the patrons courageous enough to face the early hour.

MILWAUKEE

New manager at the Tower theatre here is Henry Kratz. He formerly was assistant manager at the Riverside theatre here. The Tower theatre is sporting an attractive new concession stand put in by Theatres Candy Co. . . . The line formed around the corner of the Riverside theatre here and down Plankinton Avenue to see Nat King Cole who opened there for a week's engagement. . . . Henry Quartemont is the new manager of the Lyric theatre in Stevenspoint for Grant Enterprises. The Lyric is in the process of remodeling. . . . New manager for Gran Enterprises' theatre in Waterford is Eugene Auterman. . . . Oliver Trampe flew up to Iron Mountain in his plane this week, and on the way back stopped off at Wausau and Green Bay. . . . Jerry Kramer, salesman for Universal, is marrying Karen Applebaum, biller at the Columbia exchange here next month. . . . The Better Films Council of Milwaukee County will resume their Fall meetings October 3 at the Mitchell Park Pavilion.

MINNEAPOLIS

Joe Hawk, former shipper at Independent Film Service, is a new salesman at Republic, replacing Dick Stahl resigned. . . . Bill Soper, formerly of Northwest Theatre Service, has moved to California with his family. . . . Eph Rosen, assistant branch manager of MGM, is recuperating at home after an appendectomy. . . . W. C. Winters, salesman at RKO for 32 years, died at Sioux Falls, S. D., of a heart attack. He covered northern Minnesota and part of South Dakota. . . . Freeman Parsons has started construction of a 350-car drive-in at Sauk Centre, Minn., which he plans to open in the Spring. . . . Fred and Lloyd Schnee, who operate two conventional theatres in Litchfield, Minn., plan to start construction soon of a 300-car drive-in at Litchfield. A spring opening is planned. . . . CinemaScope equipment has been installed in the Ledum at Elbow Lake, Minn., operated by Leonard Ledum, and the Leeds at Leeds, N. D., operated by Harold Petsinger. . . . Exhibitors

and representatives of the film companies held a meeting to get the wheels rolling for local participation in the Audience Award October 3.

NEW ORLEANS

Anabel and Harry Thomas reopened the Dome, Hattiesburg, Miss. Operation had been suspended during the college students' summer vacation. . . . S. Riggs closed the Beach drive-in, Fairhope, Ala., scheduled for reopening in the Spring. . . . J. E. Adams acquired ownership of the Dixie drive-in, Columbia, Miss., by purchase from Frank W. Corbett. Adams and associate also operate the East Forest drive-in, Petal, Miss. . . . Sid Havener of Exhibitors' Co-operative Service advised that Southern Amusement closed the Bailey, Tallulah, La., for an indefinite period and that the reopening of Round-Up drive-in, Lake Charles, La., has again been postponed. Tentative date now is October 1. . . . The newly formed Exhibitors' Co-operative Service assumed the buying and booking for Billy Fox Johnson's theatres which includes the Fox drive-in, Alexandria, La., Fox indoor and Fox drive-in, Bunkie, La., Fox, LeCompte, La., Fox, Pollock, La., and the Fox, Marksville, La. . . . Vernon Rhodes is the new assistant booker for MGM. He moved up from the book-keeping department to replace Nathalie Odom, who joined the U.A. booking staff. . . . Olin and Louise Evans, owner-operators of drive-in theatres in Florala and Evergreen, Ala., leased the indoor Clayton, Clayton, Ala., a unit of Fred T. McLendon's circuit, Union Springs, Ala. . . . Mr. and Mrs. William Richardson of the Colonial and Astor Exchanges, Atlanta, J. T. Howell, buyer and booker at Paramount Gulf Theatres and Mrs. Howell and Mr. and Mrs. F. F. Goodrow of F. F. Goodrow Exchange were weekend guests of Mr. and Mrs. Gaston Dureau, Jr., at their summer home in Pass Christian, Miss. . . . Richard Walsh, New York, national president of IATSE presented lifetime gold membership cards to Robert J. Murphy and James Dempsey for more than 30 years' service to Local 39, at a testimonial dinner at the Roosevelt Hotel.

OKLAHOMA CITY

Mr. and Mrs. Bob Barton are spending a few weeks' vacation in Colorado. Mr. Barton is booker for the Barton Theatres. . . .

Mr. and Mrs. Harold Combs have returned from their vacation in Los Angeles, where they visited the studios. Mr. Combs is concession manager for Barton Theatres. . . . United Theatre Owners of Oklahoma held its regular monthly meeting September 12. The organization approved buying one or more state right or national distributorship, to help raise funds for the organization. UTOO approved the campaign award, urging members to participate. A grievance committee of the organization was appointed, consisting of Glenn Thompson, Claude Mitley, Earl Snider, B. J. McKenna, H. D. Cox and E. K. Slocum. A membership committee was appointed consisting of Bernard McKenna and Don Cole. UTOO appointed two representatives to go to the national convention of TOA at Los Angeles, October 6-7-8-9. They are Ed Thorne and E. R. Slocum.

PHILADELPHIA

"To Hell and Back" broke the opening day record at the Stanley Warner Mastbaum. . . . Fire demolished the interior of Otis B.

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Billmyer's Roxy, Ephrata, Pa., causing damage estimated at \$100,000. . . . William E. Milgram, son of David E. Milgram, head of the Milgram Theatres, and Harriet Cohn were married last week. . . . James Gavin, manager of the Comerford, Clarks Summit, Pa., is now in charge of the merchandising of the entire Comerford Theatres circuit up-state. George Morris, former manager of the circuit's Granada in Olyphant, Pa., succeeds Gavin, while Harry Hwaznicki becomes the new house manager of the Granada. Tony Hawley, of the circuit's accounting department, left to join a utilities firm in Scranton, Pa. . . . The Troc, mid-town burlesque house, reopened to compete with the Carman, which combines burlesque with films. . . . Dr. Joseph Comerford, of the Comerford Theatres, Scranton, Pa., serving as chairman of the flood disaster committee in that community. . . . Kenhorst Borough, a suburb of Reading, Pa., has adopted a curfew ordinance for youngsters under 17, affecting night patronage of juveniles in nearby Shillington and Reading theatres. . . . Ruth Lorna Ellis, daughter of Martin B. Ellis, general manager of the A. M. Ellis Theatres and granddaughter of circuit head A. M. Ellis, and Alvin Daniel Dubin, were married last week. . . . New Jersey state legislature considering legislation requiring owners of all amusement places to install a stand-by generator of sufficient capacity to be ready for use in the event of a break in the electrical light system.

PITTSBURGH

"The Phenix City Story" has been added to the Stanley booking chart where it will follow "Blood Alley." . . . Critics Kap Monahan and Leonard Mendlowitz flew to Washington to see a private screening of "Desperate Hours." . . . Fay Steinbach Cullen, widow of Mike Cullen, former manager of the local Penn, and a private secretary to M. A. Silver before her marriage, is working for the Stanley Warner circuit in New York. . . . Bernie Hickey, who has been working for the Shea home office in New York in recent months, is back as manager of the Fulton, replacing Joe Scanlon, who has exited the Shea organization. . . . Bernie Elinoff, Stanley Warner shorts booker, back from a Miami vacation. . . . The Nixon theatre, the town's sole legitimate house, sold out completely just a few days after it announced it would also televise the Marciano-Moore bout. The house also featured its Fred Waring stage offering, "Hear, Hear," with ducats selling at \$7.20 for both attractions. . . . "The Shrike" delayed when "Love Is a Many-Splendored Thing" spurted in the Fulton to remain a third week. . . . "Marty" still mopping up in the Squirrel Hill. . . . Win Fanning, Harold Cohen's assistant critic on the *Post-Gazette*, and his wife vacationing on Cape Cod.

PORTLAND

Evergreen's Oregon district manager, Oscar Nyberg, back at his desk after four days at National Theatres meeting in Colorado Springs, Colo. . . . Harold Lawrence, Broadway theatre manager, back at his desk after vacation. . . . *Journal* drama editor, Arnold Marks, and Phylis Lauritz and Herb Larsen of the *Oregonian* were guests of Paramount for screening of "Desperate Hours." Paramount field man Walter Hoffman also went. Fox theatre manager Dean Mathews also back at his desk after a vaca-

tion. . . . Katherine Marshall, auditor for the Hamrick circuit in Portland, is celebrating her 30th year in show business this month. Harry Lewis, National Screen Service representative here, built a new home and the local paper ran a double truck headlined "The Happy House That Harry Built." . . . Tommy Moyer, operator of a number of theatres also sidelined into boxing promotion. He has put on several big ones.

PROVIDENCE

Despite the fact that E. M. Loew's Providence drive-in baseball team failed to win the Amateur League pennant during the regular season, in the post-season playoffs they "upset the dope," taking the first game in a special "round-robin" from the Tutalo team which captured top honors in regular play. . . . The Bay State drive-in, presenting "Not As A Stranger," increased admission prices from 65 cents to 75 cents for this attraction. . . . Stan Kenton made personal appearances at Rhodes-on-the-Pawtuxet, and Lincoln Park. . . . With most nearby amusement parks operating only weekends from here on, seekers of entertainment are getting back to their favorite motion picture houses. . . . Offering another "special request" program, the Avon Cinema presented a twin bill consisting of "Daddy Long Legs," and "Man With a Million." . . . The Liberty, popular Washington Park neighborhood house, is continuing the special Saturday afternoon kiddie shows which proved so popular during the Summer. . . . The long-awaited cool weather which exhibitors and the public alike, after a long torrid Summer, virtually prayed for, finally arrived; but the polio epidemic which caused the postponement of school openings for at least two weeks counteracted the expected upsurge in business at the box office. Hundreds of families delayed homecoming until school bells were due to ring. Thus, the local situation remains static.

ST. LOUIS

Jack Golladay, who had been manager of the Kennedy and Princess theatres in Kirksville, Mo., for the last four years, has gone to Springfield, Ill., where he will be manager of the Lincoln theatre, also owned by the Fox Midwest Theatre Corporation. He will be succeeded as manager at the Kirksville theatres by E. R. Kincaid of Brookfield, Mo. . . . The 61 Drive-In Theatre at Festus, Mo., now is showing pictures on a new wide CinemaScope screen and is showing every day. . . . The new Marion drive-in near Marion, Ill., has opened. It is owned by Stewart Cluster of Johnston City, Ill. The theatre lot has room for 500 automobiles. . . . Mrs. Bernice Montgomery, owner of the Horstman theatre and the Montgomery drive-in at Chaffee, Mo., gave a diamond baby ring as one of the features of the recent centennial celebration at Chaffee. . . . Howard Lang, manager of the Rialto theatre at St. Joseph, Mo., who has already done quite a bit of remodeling at his show house, has announced that he has plans for more improvements including redecorating of the lobby and auditorium.

TORONTO

Roxy, Hamilton, will be operated by Odeon Theatres (Canada) Ltd., after October 1 as the Odeon Hyland. The theatre was sold by National Theatres, Ltd., to Ganord, Ltd., who have leased the theatre to Odeon

on a long term deal. . . . An appeal against the acquittal of a Saskatoon theatre operator on a charge of operating a lottery in connection with Foto-Nite is to be entered by the Saskatchewan Attorney General. Case involved Vince Pasternak, manager of the Victory. Dismissal was based on a ruling that under the Foto-Nite arrangement there was no exchange of legal property. . . . Dan Krendel, Ontario District B Supervisor, Famous Players, well known for contests in his own district, was appointed drive captain in the Blitz For Fritz Contest being conducted throughout the Famous Players circuit with prizes offered. . . . Dan Krendel held the spotlight in another aspect of the industry, when he chaired the committee in charge of arrangements for the annual golf tournament held by the Picture Pioneers in Toronto. Every one attending the tournament walked away with a door prize, and over \$300 went to the Benevolent Fund.

VANCOUVER

Famous Players have discontinued issuing free bus tickets to patrons with the new Fall season starting. . . . Kathe Kemp, formerly at the now closed Rio, is now cashier at the Lux. . . . Wolf Bryden, projectionist at the Oak theatre, Burnaby, is ill in a Vancouver hospital. . . . Paramount's "To Catch a Thief" has been held for a third week at the Capitol, one of the longest runs on a major film in many months. . . . Roy McCloud, manager of the now closed Odeon-Hastings, is away on a New York vacation and will take over as manager of the uptown Plaza on his return. Jim Fitz-Henry, manager of the Odeon New Westminster has resigned and will move to California, as will Ray Tarling, Empire-Universal shipper, who was succeeded by Jean Parker as shipper. Brick Laws, operator of a circuit in California and owner of the Oakland Pacific Coast League baseball franchise, is moving his team to Vancouver for the 1956 season, and will make his home here. . . . Former film exchange quarters on the old Film Row have been taken over by the Dominion Bank for a new branch office. . . . Roger Madison of the Orpheum floor staff resigned to return to Film Row as contract clerk at 20th-Fox, his former position. . . . Joe Felman, owner of five drive-in theatres in Alberta, stopped here on his return from California.

WASHINGTON

Mrs. Gus Lynch, wife of the Chesapeake Theatre Corp. district manager, has resigned from her job to await a child. The Lynches have bought a new home in Springfield, Virginia. . . . Sid Eckman, assistant branch manager of MGM, is back at work, after his illness. . . . The Variety Club Board of Governors met September 12. . . . Edward Linder has joined the Orbo Corp. as manager of the Rockville theatre, Rockville, Md. Orbo has been organized by Frank M. Boucher and Victor J. Orsinger. Linder was formerly with K-B Theatres in Washington, where he managed the Ontario theatre, when Mr. Boucher was general manager of K-B Theatres. . . . A large turnout celebrated the testimonial for Phil Isaacs and Frank Boucher, given by the Variety Club of Washington at the Willard Hotel Main Ballroom September 19. Mr. Isaacs, Paramount branch manager, leaves for Denver, where he will be the district manager for the Paramount Rocky Mountain region. Mr. Boucher will be advertising director of *TV Guide*, New York.

Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

John J. Fitzgibbons Is Truly a Showman's Showman

FAMOUS PLAYERS - CANADIAN CORPORATION have been holding their regional managers' meetings across Canada, and we've been looking over the shoulder of our good friends up there to watch the proceedings. We've always considered Mr. Fitzgibbons as a "showman's showman" — and Rube Bolstead, Morris Stein, Jimmy Nairn and others of the circuit, as able lieutenants.

There has been somewhat of a slump in Canada, and the President explained it, at the Vancouver meeting, by saying that the closing of "fringe" theatres had ended. From what we've known, some of these houses were very old, and outmoded by today's standards of theatre construction in the face of new competition. Mr. Fitzgibbons made the statement that "There is no blood in the veins of a TV receiver"—and that the only way to lick it was by assuring patrons of better entertainment, more and better service, a physically-perfect theatre, and a happy and healthy staff.

For his managers, he asked ten questions, put in the first person, as a manager interrogating himself. We take pride in quoting these from Dan Krendel's Ballyhoo Bulletin.

1. Do I have a staff committee which keeps me informed as to its thinking?

2. Is my staff committee familiar with my own thinking?

3. Am I truly familiar with the purposes and policies of my theatre?

4. Do I really know what type of patrons attend my theatre? Have I taken any steps to find out?

5. Do I know why many of my former patrons are no longer coming to my theatre? Have I taken steps to find out?

6. Have I tried to find out, either by telephone or personal contact, why they don't come any more?

7. Have I asked them—Is it TV? Is it the admission prices? Is it the service of the staff? Is it the physical condition of the theatre?

8. Do I know how my staff, the doorman, cashiers, ushers, projectionists, feel about the quality of service that we give our patrons?

9. Do I take the trouble to ask my patrons, or a sample of my audience, if they

NEW COMPETITION

Competition from outside film industry will come from two directions in the near future, and will be felt by theatres to a greater degree than formerly. With the winter season, television programs will spruce up to their best standard, which is ordinarily let down by summer replacements. New "spectaculars" will rival our top-bracket films—at least in their advertising, if not in their performance. We can still be confident that the production value on our big theatre screens, our superb color, and our new dimensions and scopes will outclass any actual TV show on the home screens. But, nevertheless, 36,000,000 TV sets in action, an average of six hours every day, can dent theatre audiences.

And then, there will be the effect of outside competition which may result if the new "Consent Decree" clears the way for the disposal of more of our older films, by Government action. There never has been any big money in selling feature films for TV, except when large blocks of old titles were turned over for lump sums, and considered by the companies as capital gains. As a matter of fact, Republic Pictures in signing the Government decree simply makes formal what has been their policy for a number of years. But other producers and distributors will resist the idea of compulsory sales at a figure which they consider less than the value of these properties as inventory, for remake or re-release.

really liked the picture? If not, why not? Do I report this to buyers and bookers?

10. Do I bother to find out what good attractions are in the offing, and what new personalities are in the making? And do I get this information across to my patrons, or just to a few casual friends?

And a final quote from J. J. F. "Vigilance, perseverance and the desire to deliver the very best, is the key to our success. If we honestly benefit by our mistakes, we can't help but be successful."

SHOWMEN'S DATES have always been more or less of an editorial problem in this Round Table. We expect a real showman to know his own dates, address and telephone number. You can go too far in reminding a practical theatre manager of what's what on his own calendar. But there are some in September that we might refer to, currently or subsequently, as the case may be. National Dog Week is something, these days, with dog pictures coming up in a cycle. Lot of good campaigns, from such as Diane Gordon, manager of the Stanley Warner Oritani theatre, Hackensack, N. J.

And there's National Radio & Television Week—which is the "competition," but no longer than you keep them so. Many local promotions will put you in partnership. And National Sweater Week, which has outstanding possibilities, as a well-publicized contest, in your theatre, with newspaper photographers on editorial assignment. Autumn arrives, on September 22nd, and every new season can be "better movie season" for full-time theatre managers. Or—American Indian Day—and what a debt the motion picture industry owes to the American Indian! We can never pay it!

DEAN HYSKELL telegraphs to correct our misinterpretation of Stan Brown's suggestion concerning "dish nights" which we jumped on recently in the Round Table, and he's right that we went off the deep end. He says Stan Brown's argument was for premiums as a ticket-selling inducement in small situations, and not the proverbial "dish night" that we feel did positive harm, twenty years ago. We are all for giveaways and gimmicks, done with discretion and sponsorship, so it's the sponsor and not the theatre that's doing the giving, but on theatre premises. All these are business builders, without hurting our prestige as a theatre in the community. The trouble has been—we haven't kept up with the rising standards of the public in most of their buying, including entertainment. —Walter Brooks



Business is going to the dogs—at the premiere of MGM's "Bar Sinister" at Loew's State in Memphis. They took good care of canine customers at the concession counter, which caused plenty of talk about town, and even landed a United Press wire photo in newspapers all over the country.



Our old friend Lou Ingram, manager of MGM's Memphis branch, seems very satisfied as he helps pretty Jarma Lewis plot a campaign for the picture, on her personal appearance tour.

The Business Is Going To The Dogs



They had a special screening for pedigreed pups for "Bar Sinister" at Loew's State in Memphis, and that also got lots of attention from both grown-ups and youngsters with their four-legged friends.



The front window of a cooperative pet shop was the temporary home of "Wildfire"—the lucky dog who won new owners in a contest as promotion for the picture.



Jarma Lewis selects the winning name for the puppy who was temporarily employed to publicize "Bar Sinister"—thus making it a double contest with twice as much juvenile interest.



Down in Richmond, Va., representatives of the press, radio and television got together with MGM's Jarma Lewis, on tour for "Bar Sinister" with informal festivities, and in the happy group above are MGM field men, Judson Moses and Tom Baldrige, and George Peters, manager of Loew's theatre. Plenty of good promotion provided on such an occasion.

Showmen in Action

Mike Simons, professor emeritus in MGM's College of Useful Knowledge, will take an exhibit from his "Ticket Selling Workshops" to the TOA convention in Los Angeles, October 6th to 9th. Los Angeles was not a "Workshop" city, and Mike will bring the 600 exhibitors who are there a demonstration of MGM's famous "Thirty-three Promotion Aids" for better ticket sales.

This is National Dog Week, but it's purely co-incidental that we have a page of dogs across the way. As a matter of fact, film business has been "going to the dogs" for some time now, through "Lady and the Tramp" and now MGM's new "Bar Sinister" — which is a Richard Harding Davis story.

Tony Collincini, manager of the Manos theatre, Greensburg, Pa., wins the \$1,000 prize in Stanley Warner's Pittsburgh zone contest, and Jules Curley, who was manager of the Haven theatre, Olean, Pa., gets the \$500 prize for the best in nationwide kiddie activities, plus his recent promotion, as assistant to Phil Katz, in the Pittsburgh headquarters.

Sal Adorna, Sr., general manager of M. & D. Theatres, Middletown, Conn., ran a Back-to-School show at the Palace on the Saturday following school openings. All children were admitted free to the morning performance and the local newspaper gave it page one prominence.

Charles Lane and Irving C. Jacocks of the Summit Drive-In, Branford, Conn., tied up with 24 local merchants to give movie stamps with purchases of one dollar or more and listed names of merchants in his ads.

Matt L. Saunders, manager of Loew's Poli, Bridgeport, Conn., had a patron who was born where "Love Is a Many Splendored Thing" was filmed return to see the picture four times with her family—resulting in a newspaper picture.

Albert M. Pickus, owner-operator of the Stratford theatre, Stratford, Conn., who is also vice-president of TOA, ran an ad of exceptionally good taste in which he pledged finest motion picture entertainment, with "Mr. Roberts" coming up, as an example.

Bob Gloth of the Waterford (Conn.) drive-in, runs a Surprise Show on Wednesday nights, presenting two features and charging a dollar a carload. He donated his entire net proceeds for September 8th to the Connecticut flood relief.

John E. Petroski, Stanley Warner Garde theatre, New London, Conn., tied up with the U. S. Air Force's local recruiting unit for a lobby display of air force equipment during "McConnell Story" showing.

W. S. Samuels, manager of the Texas theatre, Dallas, is awarding a rebuilt trade-in TV set each week for 12 weeks at his Saturday morning children's shows. The sets were promoted from a local dealer who gets screen credit, plugs from stage on award day and lobby display, and he in turn plugs the award in his news ads—nice deal for all.

Lim Keng Hor, manager of the Cathay theatre, Singapore, sends photos of two fine examples of "Prodigal" exploitation—the first a chariot of long ago and a 1955 Austin car in his lobby, depicting the ancient and the new. His marquee display had fifty foot replicas of the stars of the picture on either side of a hundred foot lettering the title—must be an impressive sight.

Ed Force, manager of RKO Brandeis, Omaha, did a good job of exploiting "The Man From Laramie" with disc jockeys, radio station and baseball club P. A. announcer plugging the picture. He promoted a new electric stove as first prize in a western brand contest and 3,000 sticks of Wrigley's gum as give-aways "to help you relax during the tense scenes." A horse and buggy were rented to tour the streets with sign, "Free ride to the RKO Brandeis to see 'Man From Laramie'"—all this effort in a temperature of 92°.

Dennis Rich, manager of the Cameo, Bristol, Conn., advertises the reopening of his theatre following the flood as "The Happiest Announcement We Ever Made!" "Mr. Roberts," "The Happiest Play That Ever Played," was the opening film.



Paul Amick, manager of the Orpheum theatre, Wichita, Kansas, set this unusual display over the box office in advance of his engagement of Warner's "Pete Kelly's Blues"—and with a recording, the miniature band seemed to play, and Jack Webb made his pitch for the picture. Animated, and audible with a realistic figure in action.

Winners Are Announced In S-W Contest

Harry Kalmine, vice-president and general manager of Stanley Warner Theatres, has announced the winners in the contest which picks a Grand Award winner, who gets a trip to Europe, in the reciprocal arrangement with Associated British Cinemas, Ltd., which brought John W. Wilkinson and Mrs. Wilkinson to New York last week. Some pictures of their visit here are included in the British Round Table, on a following page.

Now, George Kemp, manager of the Montauk theatre, Passaic, N. J., is the winner in this country, and wins a trip for himself and Mrs. Kemp, with a two weeks vacation in England and all expenses paid. Over there, the ABC will be the hosts, in the same way that Stanley Warner entertained the British winner here. It's a nice arrangement, and one we especially applaud, since we have so many Round Table members on the other side, and the British are such good showmen.

Irving Hillman, of the Roger Sherman theatre, New Haven, won second place honors and a \$1,500 savings bond, with the third place winner being Anthony Collincini, of the Manos theatre, Greensburg, Pa. Three district managers, supervising in the Newark, New Haven and Pittsburgh zones, each won a \$500 complimentary prize with the top managers. The winner of the \$500 bond for the best series of kiddie shows was Jules Curley, recently promoted to advertising headquarters in the Pittsburgh zone, Joe Borenstein, manager of the Strand theatre, New Britain, Conn., also won a \$500 bond.

British Round Table

Q A. ATKINSON, manager of the Ritz cinema, Brighouse, invited the mayor and other local officials to visit his flag draped theatre when CinemaScope was installed, with resulting newspaper picture and story. . . . J. W. BONNICK of the Regal, Halifax, also had a free boost in the local newspaper with an action strip of pictures from "Green Fire," with theatre credits. He also had a trailer at the local army barracks. . . . A. P. C. BRIDGER, manager of the Granada cinema, Hove, put on a long-range advance campaign for "Dam Busters" which included teaser ads, trailers, display in entrance hall of the Public Library, in addition to all the usual exploitation, and says the theatre was filled up for each show of the seven day run, despite a heat wave. . . . A. BUCKLEY, assistant manager of the Capitol cinema, Bolton, arranged a local "French Week" in a tieup with "The Last Time I Saw Paris" in which shops cooperated with sales on French wines, perfume, records and travel and a lobby display of their goods. A Jaguar, as used in the film, was promoted to drive around town with credit cards, and a "French Week" composite page obtained in the local newspaper. . . . DENIS CAVE, assistant manager of the Regal cinema, London, arranged free lunch-time concerts as an unusual angle to exploit "Deep in My Heart," with recordings of music from the film—and had four newspapers pick up the story. . . . R. J. CRABB, manager of the Lyric, Wellingborough, had an attendant in Scottish costume touring the town to hand out contest forms for "Brigadoon," with an eight day tour of Scotland for prizes. . . . W. J. CUNNINGHAM, manager of the Palace cinema, Lancaster, arranged for an Air Training Corps drill and inspection with awarding of trophies by the mayor on stage on opening night of "The Dam Busters" and eight conducted school parties were booked for over 1,000 children to attend a special morning show.

Q L. KEY, manager of the Ritz cinema, Scunthorpe, promoted a three-quarter co-operative page headed "These Traders Offer You Commodities as Exciting as the 'Green Fire' of the Emerald." . . . I. KLEIN, manager of the Tower cinema, London, made attractive lobby displays for "Hit the Deck" with cut-out letters from the pressbook. . . . D. E. LACEY, assistant manager of the Regal, Wembley, distributed 1,000 contest blanks for "Green Fire" in advance of playdate, and the prize-winning green nightgown gained a front page newspaper picture. . . . G. LENNOX, assistant manager of the Regal Stirling, Scotland, promoted a giant milk bottle from a local dairy and had it wheeled through the streets, with credits for "The Country Girl," and had additional advertising on the dairy's trucks. . . . J. F. C. DICKINSON, assistant manager of the Ritz cinema, Huddersfield, arranged a window display of "Brigadoon" raincoats, and reports that the interest shown was such that the exterior of the window had to be cleaned every day! . . . FRANK PAGE, manager of the Regent, Deal, prevailed upon three of the town's leading tailors to act as judges in his "Beau Brummel" contest to find the best dressed local man, and the newspaper gave the contest stories and pictures. . . . R. W. PARKER, manager of the Savoy cinema, Exeter, promoted a handsome husband contest for "The Constant Husband," with wives sending in the photos! . . . SYDNEY L. SALE, manager of the Granada, Dover, circularized all schools for "The Dam Busters" with good results—and isn't this a new one?—had traders imprint 3,000 eggs with picture credits. . . . VICTOR SIMS, assistant manager of the Ritz, Oxford, promoted a full co-operative newspaper page with a difference—each of the advertisers contributed a prize for the contest featured in the center of the page advertising "For Better, For Worse."

Q ALAN SHORT, assistant manager of the Haymarket, Newcastle-on-Tyne, set out to find a prince to be guest of honor on opening night of "The Student Prince" and actually found an African prince attending one of the local colleges—son of the King of Ashanti of the Gold Coast. . . . JOHN L. SMITH, manager of the Ritz, Edinburgh, had 4,000 specially printed stickers for "The Love Match" made to fit matchboxes distributed by stores and bars. . . . WILLIAM STIRLING, manager of the Regal, Dunfermline, got six girls from a local dancing school to parade the streets in Indian garb in advance of "Rose Marie" playdate, and one of them did a dance on stage with a background of wigwams, camp fire, etc. . . . D. S. TOMPKINS, manager of the Odeon, Taunton, persuaded the author of the book "Passage Home" from which the picture was made to come from his nearby home and autograph books on opening night. He also spoke briefly from the stage, assuring the audience that the story had actually happened on one of his voyages. . . . T. W. VERNON, manager of the Gaiety, Leeds, mailed "personal" letters to 1,000 patrons recommending "The Living Desert," and good business resulted, with much of the audience made up of family groups. . . . L. P. WARD, assistant manager of the Savoy, Swindon, sends photos of attractive clothing and music store window displays for "Young at Heart" with prominent heart theme. . . . RICHARD TODD, manager of the Odeon, Blackpool, fortunate in having Frances and Anna Prince, vocalists and accordionists, offer to do a free show for the children's matinee. He was surprised to learn that these talented young ladies, whose picture appears in "Circle," are sisters of LILY WATT, manager of the Odeon, Coatbridge, an active Round Table member.

Q LAWRENCE EDGE, manager of the Alhambra cinema, Shotton, put on what he terms a "persistence campaign" for "The Student Prince," starting in advance of playdate and covering teaser newspaper ads, contests, public houses, etc., even using a follow-up throw-away stunt. To get two for the price of one, he had the printer perforate them after printing and had each complete side delivered a week apart. . . . C. B. ELSON, assistant manager of the Embassy cinema, North Harrow, had the local Sea Cadets construct and man a most elaborate lobby display for "Hit the Deck," with nine guards on duty every evening during playdate and four evenings in advance. . . . REGINALD HELLEY, manager of the Regal theatre, Bridlington, sent picture postcards of the attractions in his resort town to visitors at boarding houses and hotels during playdate of "Interrupted Melody." . . . A. HEATON, manager of the Regal, Beverley, had so many pleasing comments and such good business when he played "The Student Prince" on his normal screen that he brought it back after he installed CinemaScope—with the same good results! . . . KEN B. HIPKIN, manager of the Gaumont, Kings Cross, London, had eight nationalities represented in his Empire Day stage tableau at his Saturday morning children's club show. . . . J. H. HIRST, assistant manager of the Regal cinema, Rochdale, had a man on the street in true "gendarme" get-up handing out throw-aways for "The Last Time I Saw Paris" and the newspaper ran a story and large picture captioned "When Did He See Paris Last?" . . . RON HORNSBY, manager of the Roxy cinema, Ashby, sends good photos of his "Knights of the Round Table" campaign, one of which shows his street "knight" escorting children from their Saturday morning show, at which safety rules of the road were stressed. . . . D. HUGHES, manager of the Cabot cinema, Northville, has been chosen Manager of the Month for the second time by one of the leading film industry journals. To win, a manager must be consistent in his efforts, with a lively sense of showmanship. W. T.



Our prize winning visitors from England, John W. Wilkins, "Champion Showman" of Associated British Cinemas, Ltd., and Mrs. Wilkins, spend an afternoon in Rockefeller Center. At left, above, John chats with Martin Quigley, Jr., editor of the Herald. Then up seventy floors to the roof of the RCA building for a quick look at all of New York. They could see thirty miles to the horizon, to prove that Manhattan is an island, before drapping 750 feet on the fastest elevators to the sunken gardens, where they had lunch at the outdoor English Grill, near the Prometheus Fountain. And finally, at lower right, a stroll in the Promenade, with flowers and flags providing an always gala background.

Selling Approach

IT'S ALWAYS FAIR WEATHER—MGM. CinemaScope, in color. When great talents get together to create a gigantic, gorgeous, musical sunburst of melody and mirth. Gene Kelly, Dan Dailey, Cyd Charisse, Dolores Gray and Michael Kidd, singing and dancing their way into your hearts. 24-sheet and all posters are planned to make lobby and marquee displays, with the most and best pictorial art in the least expensive way. Two-color herald from Cato Show Print, and both window cards and door panels, included with the standard accessories. A set of 8x10 color prints will sell color with color in your special frame. Newspaper ad mats in MGM's usual variety, and crowded style, but you will find the size and shape best suited to your situation. The complete campaign mat, which MGM originated for the trade, supplies ten ad mats and slugs, two publicity mats and some extra border. Take the whole mat to your newspaper man, and see if you don't get variety without spending more than your advertising budget. He may be willing to give you the publicity mats in free space—for he needs these fillers, and generally finds them or buys them elsewhere. A set of four teasers, sold separately, forecast the weather, with a plug that "It's Always Fair Weather" at your theatre. Other weather gags are suggested in the pressbook. Naturally, this film has a host of music tieups, for disc jockeys, record shops, etc., with MGM records carrying the ball direct to the dealers. Film was chosen as "Picture of the Month" by *Seventeen Magazine*, which gives you some idea of how popular this film will be with teen-agers.

THE BAR SINISTER—MGM. CinemaScope in color. If you are among those millions looking for something new in movies, here's your answer. Richard Harding Davis' famed story about the adventures of a fancy-free bull-terrier named Wildfire. The picture's called "Bar Sinister" because Wildfire's parentage was somewhat clouded—but it isn't a message film, thank goodness. It's dramatic, and funny and romantic, all in one, and this is National Dog Week—and film business is really going to the dogs. No poster larger than the 6-sheet, but that is a story-poster that tells the story. No herald mentioned, but you can make your own, using over-sized newspaper ad mats, and find a sponsor who sells dog food. The window card is good, and will get attention from dog lovers, who are legion. Newspaper ad mats are especially varied for size, shape and style, so you can be certain of what you want in your own situation. This is one that takes study of the pressbook in your own managerial office, prior to planning your campaign. There are some excellent ads, such as No. 2002, or

No. 206, that don't require large space, and the complete campaign mat, from MGM, at National Screen, which costs only 35c has ten ad mats and slugs, for small situations, with two publicity mats and a yard of linotype border, all in one, and the biggest bargain on Film Row — take it home, and have it on your standing order, for your newspaper man. The set of 8x10 color stills will sell color to dog lovers who have TV at home and would miss the color of their favorite pets on the screen.

FOX FIRE—Universal-International. In color by Technicolor. Jane's got Jeff in every page of Anya Seaton's thrilling novel. Jane Russell and Jeff Chandler, as if you didn't know, living every impassioned page of this popular best-seller. Dan Duryea and Mara Corday, with an all-star cast. 24-sheet and all other posters sell the idea of "Jane's Got Jeff," and do it in pictorial art that should be used for lobby and marquee displays. A set of 8x10 color-gloss stills will sell color with color in your special lobby frame. The herald keys the campaign in a majority of situations, since it is like a little pressbook for the public. Window card and all accessories accent the advertising angle of "Jane's Got Jeff." Newspaper ad mats in all sorts of sizes and shapes, but you can find the style that best fits your budget and your own sales approach in your own situation. All these are very popular, except for size, so buy what you can afford in your own market. The bargain, composite mat, selling for 35c at National Screen, is really it, for small situations, with seven ad mats and two publicity mats—all good and well selected—for the price of one. You can plan your campaign at the newspaper office, if you take this complete mat in, without cutting it, and talk it over. We'll gamble you get something new and different for your usual budget if you'll work directly with your newspaper man.

YOU'LL GET THE FINEST
SPECIAL TRAILERS
IN THE FASTEST TIME
By Getting Them From
FILMACK
Let us make your next trailer... we have the know-how!
1327 S. WABASH, CHICAGO • 630 NINTH AVE., NEW YORK

Better Refreshment Merchandising

... Timely news supplementing the special monthly department covering all phases of refreshment service.

To Name Popcorn 'Man of the Year'

Who will be the popcorn man or woman of 1955? That is the question now being asked members of the popcorn industry by the International Popcorn Association, Chicago, in a poll it is currently conducting to find the "most eligible" person for the title. The winner will receive his (or her) award—a gold-washed ear of popcorn suitably engraved—at IPA's convention November 6th through 9th at the Hotel Morrison in Chicago.

The recognition, which is being established as an annual award by IPA, is based upon the following qualifications: 1. The welfare of the popcorn industry above personal recognition, personal or financial gain; 2. A champion for a more harmonious and better coordinated industry; 3. Promoting and improving popcorn as a product; 4. Creating new markets for popcorn; 5. Striving for improvement of ethics within the industry; 6. Civic and religious leadership in his or her own community.

All IPA members have been mailed ballots, but non-members are eligible to cast a vote. To nominate a candidate for consideration by the Award Committee it is only necessary to complete a ballot and mail it to Award Chairman A. J. Schmitt, Houston Popcorn & Supply Company, 1315 Palmer Street, Houston 3, Texas, before October 15th.

The winner will be selected by a special committee of allied trade representatives serving with Mr. Schmitt. They will decide which of the nominees has made the outstanding contribution to the industry and/or community based on the six qualifying points.

Mission to Host TOA Lunch

Visitors to the 1955 Theatre Owners of America's convention and trade show, to be held in Los Angeles October 6th through 9th, will be guests of the Mission Dry Corporation, Los Angeles, at the opening day luncheon at the Biltmore Hotel Bowl. Company representatives will also be on hand through the entire trade show in Booth No. 15 in the foyer. Mission Orange, pink lemonade, lemonade, grape and lemon-lime will be served to booth visitors coming to see the company's latest beverage dispensing equipment.

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Max Thorpe Dies at 58

LONDON: Max Thorpe, 58, chairman of the board of Columbia Pictures Corporation, Ltd., died here September 19. He was the former managing director of the company and had asked to be relieved of his post late in July because of ill health. It is understood that he had been suffering from leukemia.

Mr. Thorpe entered the industry as a branch manager and London manager for Universal, then sales manager for Warner Brothers Pictures, Ltd. He had been general sales manager for Columbia Pictures Corporation, Ltd., since its inception in September, 1933.

He was appointed general manager in 1945, assistant managing director in 1947, and managing director in January, 1949. He was elected a vice-president of Columbia Pictures International in 1951.

Robert Nisenon

Robert Nisenon, 67, former owner of the Roxy and Jefferies, in the Roxborough section of Philadelphia, died last week. He

was associated with the industry for 22 years and was a brother-in-law of Harry Warner, head of Warner Brothers. His wife and his two daughters are among his survivors.

Ray Hendry, 50, Was Circuit Executive

SALT LAKE CITY: Ray M. Hendry, 50, vice-president and general manager of Inter-mountain Theatres, an American Broadcasting-Paramount Theatres subsidiary, died here September 19. He had been with Inter-mountain and predecessor companies since he was 14 years old when he began as an usher. He was active in United Cerebral Palsy campaigns in this area and was a member of the Utah National Guard. Survivors include his wife, two daughters and a son.

Samuel Kaplan

HARTFORD: Samuel Kaplan, 58, musical director for 29 years of the State theatre, this city's only combination motion picture-vaudeville house, died September 13 of a heart ailment. He worked in vaudeville in New York and other eastern cities in his youth.

Shopping Center, Drive-in For Rockland County Town

A \$2,000,000 shopping center and drive-in theatre will be built at Nanuet, Rockland County, N. Y., beginning in October, by a New York syndicate, treasurer of which is Martin Levine, general manager of Brandt Theatres. The syndicate is known as New York Interiors, Inc. The center will have 50 acres, 30 of which the drive-in will accommodate. The location is on Route 59, the "Nyack Turnpike," and the drive-in will hold 1,800 cars. It also will be used during daytime shopping hours as the shopping customers' parking lot. With Mr. Levine in the project are A. A. Rosen, of Plaza Mills, its president, and Joseph Gluck of Jo-Glo Fabrics, secretary. Mr. Levine will construct and operate the theatre. The sponsors announce the exclusive renting agent is Harry Thoens, and that national chain stores are negotiating for space.

James H. Rankin

PITTSBURGH: James H. Rankin, Sr., 80, owner of the Rankin and Strand theatres in nearby Bridgeville, Pa., died September 16, in Mercy Hospital, Pittsburgh. He leaves his wife, three sons and seven grandchildren.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 105 attractions, 4,230 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Mummy (U-I)	—	4	10	7	1
Ain't Misbehavin' (U-I)	—	3	26	5	1
Annapolis Story (A.A.)	—	3	12	11	5
Battle Cry (W.B.)	45	50	25	2	1
Bedevelled (MGM)	—	—	8	10	16
Big House, U.S.A. (U.A.)	—	2	3	2	2
Blackboard Jungle (MGM)	25	34	5	—	—
Bullet For Joey, A (U.A.)	—	—	—	5	—
Captain Lightfoot (U-I)	—	3	16	18	7
Cell 2455, Death Row (Col.)	—	3	11	8	—
Chicago Syndicate (Col.)	—	—	1	3	4
Chief Crazy Horse (U-I)	2	13	26	15	5
Cobweb, The (MGM)	—	4	6	7	2
Conquest of Space (Par.)	—	—	10	18	8
Country Girl (Par.)	42	50	24	8	4
Crashout (Filmakers)	—	—	6	7	1
Creature With the Atom Brain (Col.)	—	7	3	1	1
Cult of the Cobra (U-I)	1	1	2	4	2
Daddy Long Legs (20th-Fox)	1	17	25	7	5
Davy Crockett (B.V.)	8	29	21	5	—
Detective (Col.)	—	3	8	9	3
Doctor in the House (Rep.)	7	2	—	—	—
East of Eden (W.B.)	3	11	13	17	7
End of the Affair (Col.)	—	2	3	14	12
Escape to Burma (RKO)	—	4	18	16	8
Eternal Sea, The (Rep.)	—	1	12	13	4
Far Country (U-I)	10	24	59	34	5
Far Horizons (Par.)	—	1	27	10	6
Female on the Beach (U-I)	—	2	2	1	—
5 Against the House (Col.)	—	—	11	2	2
Foxfire (U-I)	—	14	17	3	—
Francis in the Navy (U-I)	—	7	18	1	—
Girl Rush, The (Par.)	—	—	1	5	2
Glass Slipper, The (MGM)	1	23	15	13	16
Hell's Island (Par.)	—	—	13	8	3
Hit the Deck (MGM)	—	12	35	22	2
House of Bamboo (20th-Fox)	—	19	13	6	—
How to Be Very, Very Popular (20th-Fox)	—	4	23	1	3
I Am a Camera (DCA)	—	2	—	—	3
Interrupted Melody (MGM)	—	4	13	16	1
It Came from Beneath the Sea (Col.)	1	12	4	3	3
Jump Into Hell (W.B.)	—	1	4	5	—
Kentuckian, The (U.A.)	2	8	1	—	—
Kiss Me Deadly (U.A.)	—	—	5	1	7
Lady and the Tramp (B.V.)	26	13	1	—	—
Land of the Pharaohs (W.B.)	—	3	12	15	1
Long Gray Line, The (Col.)	34	21	21	27	6
Looters, The (U-I)	—	—	4	11	7
Love Is a Many-Splendored Thing (20th-Fox)	—	1	3	—	—
Love Me or Leave Me (MGM)	7	28	21	—	2

	EX	AA	AV	BA	PR
Ma and Pa Kettle at Waikiki (U-I)	4	24	20	12	1
Magnificent Matador (20th-Fox)	2	—	14	14	8
Mambo (Par.)	—	1	2	8	12
Man Called Peter, A (20th-Fox)	41	42	1	13	—
Man from Bitter Ridge (U-I)	2	—	11	8	6
Man from Laramie (Col.)	10	11	1	—	—
Man Without a Star (U-I)	—	10	29	13	2
Marauders, The (MGM)	—	3	5	5	2
Marty (U.A.)	5	1	5	3	3
Mister Roberts (W.B.)	15	10	—	—	—
Moonfleet (MGM)	—	3	3	7	5
New York Confidential (W.B.)	—	1	7	14	9
Night of the Hunter (U.A.)	—	2	1	1	1
Not as a Stranger (U.A.)	6	14	1	—	—
One Desire (U-I)	—	—	3	9	1
Pearl of the South Pacific (RKO)	6	—	7	7	5
Pete Kelly's Blues (W.B.)	2	3	1	—	—
Private War of Major Benson (U-I)	1	3	7	2	—
Prize of Gold, A (Col.)	—	2	10	7	1
Prodigal, The (MGM)	4	17	29	24	6
Purple Mask (U-I)	—	1	7	12	4
Purple Plain, The (U.A.)	—	—	12	13	6
Rage at Dawn (RKO)	—	1	7	8	2
Revenge of the Creature (U-I)	2	19	22	4	1
Road to Denver (Rep.)	—	2	2	1	—
Robber's Roost (U.A.)	—	2	2	1	1
Run for Cover (Par.)	—	—	18	22	8
Santa Fe Passage (Rep.)	—	1	8	3	—
Scarlet Coat (MGM)	—	—	2	1	6
Sea Chase, The (W.B.)	1	7	47	11	2
Seminole Uprising (Col.)	—	—	4	2	2
Seven Angry Men (A.A.)	—	1	2	1	2
Seven Little Foys (Par.)	27	22	6	—	3
Seven Year Itch (20th-Fox)	42	20	5	1	—
Shotgun (A.A.)	1	8	13	—	—
Shrike, The (U-I)	—	1	1	3	—
Smoke Signal (U-I)	—	4	16	22	12
Soldier of Fortune (20th-Fox)	—	25	20	11	2
Son of Sinbad (RKO)	—	2	9	13	8
Strange Lady in Town (W.B.)	—	11	19	12	1
Stranger on Horseback (U.A.)	—	9	5	1	1
Strategic Air Command (Par.)	38	22	4	—	—
Summertime (U.A.)	—	—	2	3	—
Tall Man Riding (W.B.)	—	9	3	1	—
This Island Earth (U-I)	1	9	26	7	—
Three for the Show (Col.)	—	—	13	20	17
Tight Spot (Col.)	—	4	7	6	4
To Catch a Thief (Par.)	4	5	1	—	—
Untamed (20th-Fox)	2	17	40	12	5
Violent Saturday (20th-Fox)	—	1	9	14	30
Virgin Queen, The (20th-Fox)	—	—	4	3	2
We're No Angels (Par.)	—	6	10	2	4
Wichita (A.A.)	2	10	—	—	—
Wyoming Renegades (Col.)	—	—	1	4	4
You're Never Too Young (Par.)	1	11	2	1	—

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